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VARIETY

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NEW 'NAZI BEAST' FILM CYCLE

Plenty of Show Biz Angles in Bow Of American League's 10-Team Loop

By HAROLD ROSENTHAL

Baseball takes its most important step in more than a half-century early next week when the American League opens as a 10-team loop, offering two new clubs and a franchise switch. When Pres. Kennedy flips the opening-day pitch for the first time in Washington's Griffith Stadium next Monday (10) half the players lined up to catch it as a possible souvenir will be members of a new Washington Senators ball club which didn't exist prior to last fall. It's a $3,000,000 replacement for the old Washington club which moved to greener and cooler Minneapolis-St. Paul pastures.

The following afternoon, Minnapolis-St. Paul, bearing strange handle of "Minnesota Twins" opens in Yankee Stadium while another mint-new group, Gene Autry's Los Angeles Angels, makes its debut in Baltimore. Angels, slated to play for a year in shoe-pinching (20,000 capacity) Wrigley Field before moving in with Walter O'Malley's Dodgers in the now-building Chavez Ravine, represent another $3,000,000 investment. Principal bankrollers are Autry and broadcasting-business partner, Bob Reynolds, one-time all-America footballer at Stanford and president of Golden West Broadcasters (KMPC, KSFO, etc.).

New Washington group is headed by Elwood R. (Pete) Que-

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See 'Less Aggression' In Chi as Mayor Daley Reverses Police Board

Chicago's Mayor Richard Daley has reversed ruling of city's police censor board and granted an exhibition license to Trans-Lux Distributing's "The Savage Eye." Action is deemed of particular interest since the mayor approved the pic without any cuts, while the censor board had turned down a version in which several major cuts had already been made.

N.Y. attorney Felix Bilgrey, who worked with Trans-Lux in its negotiations with Chicago board (and who also argued the Times Film "Don Juan" case before U.S. Supreme Court), said yesterday (Tues.) action seems to indicate that local censors are going to be much more careful, instead of aggressive, as result of the "Juan" decision. Vast majority of opinion following the court's decision in January was that it would encourage more censorship, since decision upheld right of Chicago's board to see a film before issuing a license.

"Savage Eye" will open at Chicago's World Playhouse in about three weeks.

Adenauer Biog On LP

Berlin, April 4.

Electrola, has another unusual release on the domestic market: A double-LP album entitled "Aus meinem Leben" (From My Life) on which the West German Chancellor, Dr. Konrad Adenauer, depicts episodes of his long (he's 85) life.

Adenauer tells that it was a Communist Kapo who probably saved his life while he was in Nazi jail in 1944.

Adenauer, chancellor since 1949, proves a fine raconteur. Profits of the two Adenauer LP's go to Red Cross.

No TV in Israel; Eichmann Trial Only Via Radio

By JOSEPH LAPID

Tel Aviv, April 4.

There is one country in the free world where the Eichmann trial will not be watched by a mass audience. That country is Israel.

There is no tv in Israel, so that the only way for Israelis to see the trial is via movie documentaries. But the two Israeli studios, Geva and Herzlia, which provide the films with local documentary staff, have refused to sign up with Capital Cities Broadcasting Co. of New York, the company that got the exclusive rights to put cameras into the courtroom. The Israeli studios argue with the government that they should be given priority in the courtroom. They definitely refuse to buy Israeli material from a foreign company.

So the only documentaries which will carry pictures of the trial will

(Continued on page 61)

L.B. MAYER ESTATE NEARS CLEARANCE

Hollywood, April 4.

With the Federal government paid $1,500,000 tax by Louis B. Mayer estate last January, $2,000,000 state tax is now being examined by authorities and is in process of being paid off. Clearance of all legatee payments are expected in 60 days.

Residue of estate will be transferred to Louis B. Mayer Foundation of which Myron Fox, close associate of late producer, is trustee. Residue includes real estate and

(Continued on page 68)

10 DUE IN WAKE OF BOOKS' BOOM

By VINCENT CANBY

Stories about Hitler, Eichmann and Nazi pals have been boff at the bookstores and great on the newsstands, but their U.S. theatre boxoffice value still remains to be proven. The point is made in view of the fact that there are no less than 10 film properties on the "Nazi Beast" theme either in release, completed or in various stages of preparation here and abroad.

The current cycle seems to have been launched (chronologically, anyway) by the Swedish documentary, "Mein Kampf," which has been packing them in all over Europe since it first went into release last year. Picture will go out in this market later under the Columbia banner.

However, while "Mein Kampf" has been breaking records in the overseas markets, the first of the new Nazi pix to be seen this side, Allied Artists' "Operation Eichmann," has been having a comparatively spotty time of it in its first 100 or so dates.

Whether this is a reflection on the subject matter, or on the qual-

(Continued on page 20)

Russos May Start Paying Royalties

Paris, April 4.

A break may be coming in the matter of author's royalty payments by the Russians. The U.S.S.R. government has invited Jean Darcante, secretary general of the International Theatre Institute (Unesco), to discuss the situation with Russian theatre authorities.

While the move thus far is restricted only to theatre, the fact that the move was initiated by the Russian government is notable. No details, but indication from Moscow was that they would like to pay royalties on plays, but in barter rather than cash, if such a thing can be arranged. The I.T.T. officials feel that, since the Russians are paying nothing, anything that can be arranged will be welcome. Chances are, the scheme, when fully developed, will consist of credits abroad (rather than rubles to be used only in Russia as heretofore), possibly deducted from moneys owing to Russian enterprises abroad in other, non-theatrical fields.

If the scheme can be made workable, obviously, it will be spread to take in book writers as well as playwrights. At any rate, Darcante eagerly said okay and started booking his plane, stopping long enough to consult with authors' societies in Europe, Britain, America, etc.

Moslem-Christian-Jew 'Brotherhood' Play Cairo's Biggest Current Click

By ROGER BOWER

Cairo, April 4

The leading legit theatres offer strong entries to good business. They are reminiscent of the old repertory companies. At Theatre El Rihani, named for one of Egypt's great playwrights, Naguib El Rahani—called the Moliere of Egypt—the El Rihani players are reviving his "Hassan, Morcos and Cohen." The playwright died in '48. This is one of his greatest efforts, a plea for tolerance and the brotherhood of man. Hassan is a Moslem, Morcos a Christian, and Cohen a Jew. El Rihani's point of view is that they can live peacefully and profitably together. Strong stuff. The house is sold out weeks in advance.

The Theatre Ismail Yassine (he's called "The Fernandel of Egypt") features Yassine, supported by some of the best farceurs of the theatre and cinema in "Leilet Dokhlet" (My Marriage Night). This is more of a three-act vaudeville sketch than a play, but it's loaded with laughs expertly delivered.

The Theatre July 26 (so called after the date of Farouk's heave-ho) was established last year by Abdel Rahman El Khanisi, former editor, novelist and poet. This is an "intellectual" theatre and the actors are "young intellectuals." They came up with a hit, "Nagalet Bonlac," a "social" comedy. The oldest theatre in Cairo, the Ezhe-

(Continued on page 79)

Joe E. Brown Theatre

Bowling Green, O., April 4.

Trustees of the Bowling Green State Univ. have named the new playhouse now under construction as part of the speech laboratory, as the Joe E. Brown Theatre. He received an honorary degree from Bowling Green in 1949.

There is also a playground in Toledo named for the former Hollywood star.

It's Prize Play Time on B'way; See Field Open

It's prize time again on Broadway and the field is figured to be wide open. Although the current season is generally regarded as one of the worst in recent years there have been several productions considered good enough to qualify as contenders for the annual awards of the N. Y. Drama Critics Circle and the American Theatre Wing.

It's figured questionable whether there will be a Pulitzer Prize for drama this year. Not only are the quality requirements for the award considered more demanding than in other areas, but there's still theoretically the restriction (ignored several times in the past) limiting the competition to "an American play, preferably original and dealing with American life, which shall represent the educational value and power of the

(Continued on page 72)

RAP '64 WORLD'S FAIR AS 'PVT. TRADE SHOW'

The forthcoming 1964 World's Fair to be held at Flushing Meadows Park, has been attacked as a "private trade show" in a letter to Robert Moses, fair corporation head, by Leon Gordon Miller, president of the Industrial Designers' Institute. Miller stated that unless cooperation was sought in this venture from artists, engineers, architects, site planners and industrial designers to make the fair more representative of the U.S., it should be called off immediately to save all concerned further embarrassment.

Miller also said that he found it difficult to conceive that the Government was sanctioning so "narrowly private an affair." There was no comment from Moses on this matter.

Musicians Stand in Line For Inaugural Gala Pay Just Like Everybody Else

Washington, April 4.

As 70 musicians who played for the Sinatra-Lawford Inaugural Gala on Jan. 19 have learned the hard way, the message from Democratic National Committee officials is: "If we owe you money, stand in line."

There has always been an air of mystery around party headquarters about the gross and the expenses involved in the Gala, where general admission went for $100 per ticket and boxes seating 10 cost $10,000. Although the Democratic National Committee must make public all its receipts and expenditures, it

(Continued on page 68)

NBC, CBS, ABC and independent stations nearly everywhere use Television ZOOMAR LENSES to produce baseball, football, horse racing, presidential conventions, parades and studio productions. More than 600 in use. When you hear "Batter-Up" on television—it's with ZOOMAR. (Adv.)

No Blacklist, Studios Just Reacted Similarly to Common Stimuli Of Commies' Infiltrating Tactics

By JAY LEWIS

Washington, April 4.

Hiring Communists doesn't mesh with the rsponsibility the public demands of motion picture producers.

Motion Picture Assn. of America and the eight major film companies make this though a big part of their defense in U. S. District Court here in the case of the 12 self-styled "blacklisted" writers and actors.

Former Attorney General William P. Rogers, counsel for MPAA and the companies, filed a joint 58-page brief asking the court to reject the demand for a preliminary injunction requiring the defendants to cease enforcing the "blacklist."

The writers and actors in an antitrust suit lodged early in January, accuse the companies of engaging in an illegal conspiracy thwarting their ability to sell their products or services. The plaintiffs are writers Albert Maltz, Ned Young, Lester Cole, John Howard Lawson, Herbert Biberman, Robert L. Richards, Philip Stevenson, Fred I. Rinaldo and actors Alvin Hammer, Gale Sondergaard, Frances Farmer and Shimen Ruskin.

All Face Problem

In their plea against the sought-for injunction, the picture firms denied the conspiracy charge in these words: "We vigorously deny the existence of any such conspiracy, assert that each acted in its own separate economic interest, and insist that any similarity between the conduct of one producer-distributor defendant and that of another resulted entirely from the impact of identical stimuli, under similar conditions, upon com-

(Continued on page 79)

N. Y. Shakespeare Fest's 2d Annual Fete April 23

The second annual Evening With Shakespeare dinner and entertainment program for benefit of the N. Y. Shakespeare Festival will be held April 23 at the Hotel Commodore, N. Y. John Gielgud is honorary chairman of the affair and Joan Crawford and Mrs. Alfred Stretsin are general chairman and executive chairman, respectively.

Among other show biz names connected with the benefit are Helen Hayes, Robert Dowling and Robert Whitehead, who are co-chairmen of the Mayor's Committee for Free Shakespeare. Scheduled to participate in the entertainment program are Edith Atwater, Richard Burton, Morris Carnovsky, Albert Dekker, Tammy Grimes, Celeste Holm, Eartha Kitt, Roddy McDowall, Zero Mostel, Tom Poston, William Prince, George C Scott and Nancy Walker.

Congo Bongo

Washington, April 4.

Newest gag around the State Dept.:

There's a new tv program in the Congo: "Eat the Press."

Blames Critic's Stunting For 1940 Expo Music Flop Though Well Planned

New York.

Editor, VARIETY:

Your letter from Ken Klein does not even hint at the underlying cause of the failure of the great international music program which the late Dr. Walter Damrosch and I originally projected for the 1939 World's Fair.

The Music Advisory Committee (of which I was secretary) under Mrs. Vincent Astor implemented such a program by getting its approval from the Fair's directors and then getting the Music Hall built. It was not long after I was appointed Music Manager by Grover Whalen that I had to take a leave of absence because critic Olin Downes ("Artistic Director") had ambitions to become an impresario. His ineptness not only botched the job, but was the principal reason for failure of an ambitious and inspired program. He should have stuck to the writing of criticisms and left management to those who know how.

It was never our idea that the Fair's Music Hall should have been the setting for run-of-the-mill concert programs any more than that it should become a prime source of girlie shows.

If the directors of the forthcoming Fair should be interested, I will be glad to provide them with a copy of the program (which Dr. Damrosch and I spent a year in researching and writing) together with a copy of his splendid address in presenting it for acceptance. *Julian Olney.*

Disney's Vienna Choir

Vienna, April 4.

Walt Disney Films will make a full-length film here based on the Vienna Choir Boys. Pic will feature the young singers, but will primarily concentrate on their multi activities, the castle they live in, their school, studies, etc., all pointing to four full company choir groups constantly on tour around the world.

All these activities were detailed in a VARIETY story about a year ago which, it is understood, first got Disney interested.

DANNY THOMAS

"After PAUL ANKA appeared on my show—(The Danny Thomas Show' (CBS-TV) Monday evening April 3, I must say: Paul is one of the most exciting, talented, and intelligent young performers to come along in years. He's a credit to our business."

Plenty Glam To Ringling Circus' 91st Annual Spec

By JACK PITMAN

With all that tradition and reputation for the "mostest," the Ringling Bros.-Barnum & Bailey circus has to be a kind of midway endsville for the "children of all ages." That, plainly, can be a strain as well as a blessing for the Big Show.

Current edition (billed as the 91st), which opened a 47-day run Wednesday (29) at Madison Sq. Garden, N. Y., is a foregone hit by its very nature—the sheer outpouring of antics (human and animal) which, for spectacle, is in a class alone. If there be a problem, it's that at times the show seems strapped by its own weight, this being a matter of sustained amusement in a three-ring dimension.

What might be wished for are shorter intervals between excitement peaks, which is to threw into some focus the problem of daredevil supply. Moppet reaction, on the other hand, is likely to be more passive. For them it's figured wow and gee-whiz all the way—and it's the kids, after all, who pied-piper the grownup admissions.

The '61 frolic doesn't stint on fun, color and diversity of interest—not, if memory serves, that this company ever did for its time. This visit, also, continues the spectacle kick. They're no longer "extra," but part and parcel, with four new production numbers fashioned by John Ringling North and stager Richard Barstow—"Anchors Aweigh," "Out of this World," "Polka Dot Polka" (with polka-dotted elephants for hefty good measure), and a finale salute to

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Affectionate Biog Of 'Mr. Laurel & Mr. Hardy'

"Mr. Laurel and Mr. Hardy" by John McCabe (Doubleday; $4.50) is a penetrating recap of the careers of two of the screen's favorite clowns. Author, an associate professor of dramatic art at N.Y.U., has long been a friend of Stan Laurel's, and his book is helped by reproduction of revealing correspondence with Oliver Hardy's widow, Lucille, who met Hardy in 1939 when she was script girl for the Boris Morros production of the comedians' feature film, "The Flying Deuces."

By intention, volume is far more a study of the comic art of the team, than an investigation of their private lives. Careful analysis is given to many of the pair's celebrated routines, and to the manner in which they worked. Little doubt remains that Laurel was the brains and workhorse of the duo, but Hardy's brilliant contributions are not minimized. Each career is traced through its formative stages. Laurel was a British variety comedian who came to America as Chaplin's understudy with Fred Karno's "A Night in an English Music Hall" (1910). Hardy grew up in Georgia, and started his

(Continued on page 6)

'Oscars'—GOP-Style

Washington, April 4.

The Republican National Committee's unsubtle barbs at the Democrats is keyed to the current "Oscar" sweepstakes and the GOP's "nominations" are as follows:

"Best Actor": Adlai E. Stevenson in "The Mouse That Roared."

"Best Screenplay": "I'm All Right, Jack," by G. Mennen Williams, Under Secretary of State for African Affairs.

Senator Hubert H. Humphrey—"Gone With The Wind."

"Never Steal Anything Small"—Cook County (Chicago) Democratic Committee.

"Left, Right and Center"—the 1960 Democratic Platform Committee.

Joseph P. Kennedy—"The Outsider."

"The Angry Silence"—by Rep. Howard W. Smith, conservative Virginia Democrat.

'West Side Story' Breaks Rule That Paris Hates Modern U.S. Musicals

By GENE MOSKOWITZ

Paris, April 4.

"West Side Story," in Paris for a month's booking at the Alhambra-Chevalier Theatre, opened sensationally Thursday (30) before a wildly excited audience of showfolk, diplomats and V.I.P.'s. Impresari are a Yank, Pete Kameron, an Israeli, Giara Godik, and Paris agent Felix Marouani. It was smart to include story points on a little screen, so that those not conversant with English as she is spoke in this text could follow.

Previously Paris has not been responsive to American progressivism in musical drama which allows dance and song to carry the storyline rather than represent separate components in the entertainment. Constant outbursts of applause and a 10-minute ovation at the end made clear that "West Side Story" may have secured acceptance for these American staging ideas.

American musical films have rarely fared well due to the French bias for conventional operetta. But Kameron and Godik have struck a blow for more comprehension of what a musical could be—per the book by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim and the stag-

(Continued on page 72)

Crazy, Man!

Greenwich Village gamesmanship takes a new twist, credited to a group of anonymous police court reporters who are answering the "Rent A Beatnik For Your Party" ads in the Village Voice. The answer, also in the form of display space, is "Squares Unlimited." General idea is that beatniks need squares to set them off and these can be supplied to parties also. A party needs squares as well as beatniks, the square being the ideal patsy on which to work out all frustrations.

The squares come singly or in pairs, per the gag, bathed, shaved and supplied with carfare.

Christine Gouze-Renal Chides Raoul Levy For 'Sour Grapes' in Re BB

Paris, March 28.

Recent remarks to the press, here and abroad, by producer Raoul Levy anent Brigitte Bardot's current boxoffice power, have done a disservice not only to Miss Bardot, but to other French producers and to the French industry, according to Christine Gouze-Renal.

(Continued on page 79)

Cummins' Concert Switch

Sam Cummins, oldtime film distributor of "Ecstacy" recall, is doing a late-career switch to concert management. He's recital manager for a Negro pianist, Robert Pritchard, who'll debut Sunday (9) at Town Hall, N. Y. Pritchard was reared in Syracuse but operated a music and art school in Liberia, oldest of the African republics.

Usual costs for a Town Hall debut run around $1,750. This sum is being put up for Pritchard by the Karma Club, a literary club of New York Negroes.

Oratorio Society 'Home' Date at Carnegie Hall

The Oratorio Society of New York, founded 88 years ago, originally under the presidency of Andrew Carnegie who built Carnegie Hall for this group, returns to their "home" on April 12, after one concert at the Metropolitan Opera House.

Interest centers on featured tenor George Shirley. This Negro singer is attracting global attention and has been invited to this year's Spoleto Festival.

Carnegie "home" booking was set in anticipation of Carnegie Hall razing but that threat has since dissipated. T. Charles Lee is musical director and other soloists next week will include Mary MacKenzie, contralto, and basso Chester Watson.

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PERCENTAGE OVER PURCHASE

Hard-Ducat Not for Reissues?

'King and I' in Grandeur 70 Reverts Quickly To Grind at Rivoli, N. Y.

Twentieth-Fox's 70m (Grandeur 70) reissue of "The King and I," launched as a hardticket, roadshow attraction at the Rivoli Theatre in New York last Thursday (23), abruptly switched over to a pop price, grind policy Saturday (1) for the declared purpose of reaping as big returns as possible during the always profitable Easter biz period.

When the unusual reissue was first announced, skeptics wondered how a 70m roadshow reissue might do less than six years after the film's original 35m pop price run. The company stated just before the reopening that the pic had a $20,000 advance, but mostly in group sales and mostly for the first week.

Apparently the first week's window sales indicated that continuing on a roadshow basis would be unprofitable. Some of the advance also included special morning shows which will go on as originally sold, since they'll be held prior to the theatre's opening each day for the grind showing.

Whether or not the company will make any further dates for the 70m reissue has not yet been decided. At the present time, 20th has just two Grandeur 70 prints of the pic on hand, with both in use at the Rivoli. Because of the unusual problems involved in transferring the pic from the original CinemaScope 55 negative to an unanamorphisized 70m print, the two present "King" prints are said to have cost more than $11,000 each.

Subsequent prints would undoubtedly cost less, particularly since 20th's DeLuxe Labs will soon be in a position to turn out 70m material. However, the print investment would still remain comparatively high for reissue purposes.

Opera and Popcorn

Chicago, April 3.

Opera with popcorn is a big hit at two Chi theatres, the Valencia and the Will Rogers, both nabe houses operated by Balaban & Katz.

Single night showing of "Tosca" two weeks ago at the Valencia brought an SRO house, so theatres will show "Pagliacci," "Madame Butterfly" and "La Traviata" on upcoming three Thursday nights.

At "Tosca" showing, Valencia manager Larry Whittaker greeted viewers in top hat and tails. Films will be shown only one time each evening for opera house similitude.

'Nobody Asked': Zanuck On 20th 'Control' Question

Producer Darryl F. Zanuck, former 20th-Fox production chief and still one of the company's biggest single stockholders, said in New York Monday (3) that he has not been approached by any group of 20th holders who might be interested in securing his support in any power struggle with 20th management.

Statement was made in answer to a query as to whether Zanuck had had any contact with the brokerage house interests (Carl M. Loeb, Rhoades & Co. and Treves & Co.) which have recently acquired substantial 20th stock holdings and now have two men on 20th board.

Zanuck, who arrived in New York Sunday (2) night from his Paris headquarters, said only: *"All I've ever heard is rumors."*

Principal reason for his visit, he said, was to bring in the final answer print on his "Big Gamble" to show 20th homeoffice toppers and to discuss plans for his forthcoming D-Day epic, "The Longest Day." Latter is due to get underway in July on European locations.

Before returning to Paris later in the week, Zanuck said he expected to announce names of first talent signed for "Day."

LONG GROUP PARTNERS, RUNS UA, LOUISVILLE

Louisville, April 4.

United Artists Theatre, 3,000-seate, on the main stem, has new management. Fourth Ave. Amusement Co., which now operates two first-runs, Brown and Rialto, and three other houses in Louisville, and a string of 12 houses in Indiana, has contracted to manage the Fourth Street big seater under a partnership arrangement with United Artists Theatre Circuit Inc. United Artists has about 550 theatres.

The two companies, according to D. Irving Long, prez of Fourth Avenue, have a similar partnership arrangement on the Brown Theatre. George Hunt, long-time manager of United Artists, will continue as manager of the house.

Publicists Stalled At 20th, WB, U & Metro

Screen Publicists Guild's contract negotiations with Metro, 20th-Fox, Universal and Warners, are reportedly "stalled" with no new meetings on the agenda.

Guild took an ad in the Wall Street Journal yesterday (Tues.) to tell its side of talk breakdown, and will follow with ads in the trades and other consumer pubs.

Sells Control Of Palace Chain In Jamaica, BWI

By D. G. MACMILLAN

Kingston, April 4.

For a figure estimated to be between $800,000-$900,000, A. Russell Graham has acquired the majority (55%) share holding interest of the J. Arthur Rank Organization in the Palace Amusement Co. (1921), Ltd., the largest and oldest cinema chain in Jamaica, thus making the film distribution business in Jamaica a virtual monopoly.

Palace Amusement, apart from owning Jamaica's largest airconditioned theatre, the Carib (built in 1939), the Palace, Gaiety, Odeon, Ambassador, in Kingston, and five other theatres in the island and a minority interest in the newly-built air-conditioned State Theatre owned and operated by the Colony Theatre Co., Ltd., also runs a Film Exchange which books films of seven major producing companies into 30 independent theatres in Jamaica.

Graham, who is also a director and large shareholder in Tropical Cinema Co. (operating Tropical and Rialto theatres), Ritz Theatre Ltd. (Ritz Theatre), Astor Cinema Co., Ltd. (Astor Theatre), also owns and operates the A. Russell Graham Film Agency which books films into these and other 12 theatres in the island.

Rivals in the film distributing business in Jamaica since 1950 when the Graham Exchange commenced, the two companies entered into a cross-distribution arrangement last January approximately seven months after Amalgamated Cinemas Ltd., opened the

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'HIS & HERS' DEAL POINTS CHANGE

Deal whereby Arthur Kerman acquired the new British comedy, "His and Hers," for his newly reorganized Favorite Films involved an outright purchase of all Western Hemisphere rights from producer Hal. E. Chester, Kerman revealed in New York Thursday (30).

The agreement is significant in this day when outright purchases of film rights to class product are becoming more and more rare as overseas producers "want in" on the increasingly lucrative U. S. market. Kerman declined to name the figure for which he bought the Terry-Thomas starrer, but said it was obviously satisfactory to both parties.

He also pointed out that Chester, producer of the extremely successful "School for Scoundrels," being an American is also quite familiar with the U. S. market potential of his films.

As the U. S. market has become more and more receptive to British and foreign language films, more and more producers have sought —and obtained—percentage deals from importers this side. While the most perfectly "policed" percentage deal often leads to debate between friends, complications are compounded when the deal involves two people separated by a minimum of 3,000 miles and often a language barrier to boot. Thus Kerman's observation that he prefers an outright sale agreement would seem to be an understatement.

No release date has yet been set on "His," but the Favorite prexy hopes to bring over Thomas for promotion purposes when bookings are set. He noted that the star, who in the last year has hit the U. S. screens with such pix as "I'm All Right," "School for Scoundrels," "Make Mine Mink" and "Man in a Cocked Hat," is fast becoming one of the more potent British names in the U. S. art circuit.

While "His" will be the first new pic to go out for Favorite, Kerman also is planning the theatrical reissue of two William Wyler wartime documentaries, "The Memphis Belle" and "Thunderbolt."

Stanley Warner 6 Months Net Equals $1.16 Share: Beats Same Date, 1960

Stanley Warner consolidated net for six months ended last Feb. 25 reached $2,346,800, equal to $1.16 per share of common. Profit for the like period a year ago was $2,075,900, for $1.02 a share

Circuit's earnings for the quarter ended Feb. 25 also was up slightly, to $876,200, against $865,400 for the same quarter last year.

Orr In Gotham Reveals Rationale Of Production Plans At Warners

By GENE ARNEEL

Double Exposure

In an unusual situation, two pictures opening in New York (Wed.) are from the same director.

Gordon Douglas called the turns both on "Sins of Rachel Cade" and "Gold of the Seven Saints" for Warners. They're bowing as a combo at the RKO circuit and other spots.

The new head of both theatrical and television production at Warner Bros., believes the public demand is the primary consideration and this does not go hand in hand necessarily with the exhibitors' call for more film-making. William T. Orr made a couple of points at a press conference in Manhattan this past week:

(1). The public is "not coming to ordinary program pictures."

(2). The investment in a limited number of pictures today is equal to the outlay for numerically-greater programs of the past.

It boils down to this, in Orr's words: "We could rapidly go out of business by just producing a lot of pictures. We are not dedicated to numbers. Each picture must be a carefully-appraised enterprise. We have new opportunities because the public is buying substantial properties, which see grosses going higher and higher."

Current year will see WB making 15 to 18 features, said Orr, who adds: "I hope this is a figure I don't get stuck with."

Exec revealed himself as a candid spokesman for a company which through recent years has notoriously refrained from confiding. As Richard Lederer put it (he's the ad-pub chief), "a company must have the stamp of leadership. Bill Orr and Jack Warner want to open up a new chapter in the Warners history."

Releasing schedules have a "tendency to chance," observed Orr, this being a situation dependent upon the skeds of other companies. To this he adds his company can't produce just to meet the demands of exhibitors.

Orr says WB will be more aggressive in making new studio and outside production deals but there are no specific plans for more production abroad. "There's a great

(Continued on page 20)

Gene Picker To Distrib Pix, Too; Scouting Paris

Hollywood, April 4.

Eugene Picker's future career plans are not limited to producing films in Hollywood. He will also distribute others' product. For this purpose he will soon fly to Paris seeking screen fare to handle in States.

Picker cannot resume in exhibition end of trade as a condition of his settlement with Loew's Circuit, of which he was president. His retirement accruals with latter has been settled for $300,000 cash.

He is currently vacationing at Golden Beach, Fla.

COLUMBIA PRIMED TO START ½-DOZEN PRONTO

Columbia has six "major" productions slated to go before the cameras this month, bringing to 20 the total number of features shooting during the next four months. Adds up to the heftiest production schedule in the company's history, Abe Schneider, president, told homeoffice execs upon his return to Manhattan after a month's huddles at the studio.

Schneider also showed the N.Y. execs some roughs of John Ford's "Two Rode Together" and the Mervyn LeRoy-Fred Kohlmar production of "The Devil at Four O'Clock," which are billed as two of Col's top films for the current year.

Schneider leaves shortly for a tour of London (taking in the April 27 premiere of "Guns of Navarone") and the Continent. He will be off to see producers working abroad and will report back to the Gotham brass on his findings.

Meanwhile, in N.Y., he's also talking to Otto Preminger who is now preparing "Bunny Lake is Missing."

DeLuxe Able To Manage Big-Gauge Prints April 15

DeLuxe Laboratories, 20th-Fox subsid, will be ready to roll out 70m prints by April 15, a company spokesman reported in New York Friday (31).

With installation of the 70m processing equipment completed before the weekend, DeLuxe expects to be able to turn out between 25 and 30 big gauge prints a day by the middle of the month, thus offering firm competition to Technicolor which heretofore has had the 70m field to itself.

Completion of DeLuxe's 70m tooling program will also mean a big saving to 20th, who now will be able to get its wide negative prints done almost at cost.

See 1961 as Italians' Year

While Sweden's Ingmar Bergman and France's "new wave" seemed to dominate the 1960 artie market in the U. S., it now looks as if the motif is going to be Italian Renaissance when this year's story is written. And, to some critics anyway, the renaissance is going to be particularly encouraging in view of the fact that for the last several years the chief Italo contributions to U. S. screens have been a series of less than earth-shaking bicep spectacles.

Not in at least a decade, and perhaps never before in one year, have the Italians had so many promising "quality" pix ready for the U. S. market.

The year was launched with Continental Distributing's "General Della Rovere" and Richard Davis' "Big Deal on Madonna Street," both critical if not recordbreaking boxoffice hits. Last night (Tues.) saw the U. S. premiere of the widely acclaimed Janus import, "L'Avventura," directed by Michelangelo Antonioni, whose latest film, "La Notte," has just opened abroad to even greater critical applause.

Upcoming April 19 is the U. S. premiere of Federico Fellini's "La Dolce Vita," an Astor Pictures International import. Astor also has on tap for fall opening in New York another controversial Italian prize-winner, "Rocco and His Brothers."

Also scheduled for an early opening is Films Around The World's Italo entry, "Violent Summer."

These will be followed by a Lopert import, "The Great War," a top prize winner at last year's Venice festival, and the still unsold (to a U. S. distrib) "Kapo," Italy's official entry for the foreign language award in this year's Oscar derby.

Nothing to Rumor Metro-Cinerama Swapping Shares

Heavy activity in Cinerama stock this week was attributed to a Wall Street rumor that the company and Metro were cooking up a stock-exchange deal. Story went that M-G would acquire Cinerama via issuance of its own common shares for the holdings of Cinerama investor holdings on a three-or-more for one basis.

Key source at M-G said there's just nothing to it. M-G has a distribution deal with Cinerama, but nothing more. As for the rumor, it was just one of those things. The man from M-G said he had gotten several calls from Wall St. houses about the gossip.

Cinerama went to 17¾ on Monday, three points up.

Invading Gotham, Ferman & Ackerman Deny 'Art' Theatre An Obsolete Term

By JACK PITMAN

Exhibitors Robert Ferman and Meyer Ackerman, cracking the Manhattan art theatre circuit May 4 with their renovated Carnegie Hall Cinema, argue that the art house isn't extinct, just distracted from its original course. And they postulate what could be (for exhibition) novel: Art films are where you find them—and that takes in Hollywood as well as Paris and the Bergman country.

Pair demur from the contention (expressed by pioneer importer Ilya Lopert, for one) that "art theatre" and "art picture" have become obsolete terminology for the film trade. More accurate, the partners hold, to say the terminology has been corrupted as mode and more of the small class houses confuse their identity by switching from art to conventional product and back.

They also gainsay the contention (Lopert, again) that in the prevailing market an exhib couldn't sustain himself on only true art product—a "World of Apu," for example. Their reply to this is, "How can the industry know if it's not being tried?"

Stressing again the distinction of "art" versus merely foreign, they counter that the key factor is consistency of policy in the former genre. That, as they project it, makes for the image an arty needs to succeed on its own austere terms.

Interchangeable

As they see it, if the true art film is often sloughed today, enances are it's for the "mistaken identity" factor. They wouldn't expect such pix to perform well in a N.Y. eastside class house—situations like the Beekman, 68th Street Playhouse, Plaza, Trans-Lux 52d Street, etc., most of which play import and domestic pictures interchangeably. Same view applies to the Guild, which consistently books imports, but not what Ferman and Ackerman would characterize as "art."

It is axiomatic that subjectivity easily leads the "art" pro-and-con into semantic fog. As Ackerman tries to pinpoint it, "art" not only doesn't necessarily equate with foreign, it also doesn't refer merely to the "unusual." On that count, as a matter of possibly helpful illustration, the pair would have rejected "Shadows," John Cassavetes' heralded venture into improvisation, and currently in its Times Square U.S. preem run.

Eye 30, Pick Two

Out of some 30 or so possibilities scrutinized by the partners so far, they have two pictures spoken for at this stage, launching with "White Knight," Italian film based on a Dostoyevsky short story. Other pic they've grabbed is the Japanese "Ichikawa," based on a folk legend.

Carnegie Hall Cinema, fifth in a chain Ferman and Ackerman operate in New York and New Jersey, is the whilom 300-seat Playhouse, off-Broadway legiter in the basement of the longhair citadel. Extensive remodeling is underway.

The pair have some feeling that in addition to such definitive image as a policy may shape, it won't hurt to have the obvious Carnegie Hall identification going for them either.

BRAID FOR JUSTIN GILBERT

N.Y. Mirror Creates Entertainment Editorship For Him

Maneuvering to beef up its entertainment beat, New York Mirror has created new title of entertainment editor and given stripes to film critic Justin Gilbert. He'll continue as reviewer while birddogging expanded coverage scoping the lively arts, but excluding tele and radio.

Understood more emphasis will be put on celebrity features, arrival and departure coverage, etc.

Jack Klingel Upped

Omaha, April 4.

Jack Klingel, 27, last week was named Omaha manager of Cooper Foundation Theatres, which include the State, Dundee and Cooper.

The native Nebraskan, formerly manager of the State, replaces Tom Freel who resigned to join Falstaff Brewing public relations staff.

New L.A. Daily?

Hollywood, April 4.

Bart Lytton, prexy of Lytton Savings & Loan Assn., is "interested in publishing a daily newspaper in Los Angeles County," according to a spokesman for banker. Toward end of acquiring such a property, Lytton has held conversations "with many newspapers," spokesman stated, and hopes to close a deal "in the not too distant future."

Among papers for which Lytton is dickering, it's said, are the Herald-Express and Hollywood Citizen-News. Seven months ago, Lytton acquired control of three weeklies, which he's publishing, including Beverly Hills Times, West Hollywood Herald and Westwood-Brentwood Villager.

Assets of Lytton Savings now total $100,618,043, prexy reported last week, as of March 10. Figure compares with $36,162,981 on same date in 1960.

Republic Corp.'s Bettered Take

Hollywood, April 4.

Republic Corp. boosted its first-quarter 1961 fiscal earnings for period ended Jan. 28 from last year's $488,085 to $559,677, prexy-board chairman Victor M. Carter reported. Net per share, based on 2,004,190 shares of common outstanding and after payment of $100,000 in preferred dividends, was equivalent to 23 cents per share, a 20% increase over the 19 cents per share for similar period in 1961, he said.

Exec stated that Rep sales for first three months of 1961 were trimmed to $7,094,067 as against $7,205,719 for corresponding period last year, due to consolidation of Rep's eastern film processing labs into one operation at Fort Lee, N. J. Although move resulted in a slight temporary downturn in revenues from this division, increased efficiencies and economies resulting from the consolidation will soon boost gross income substantially, he said.

Company's current ratio — current assets compared with current liabilities—and working capital is significantly improved, according to Carter, in reporting firm's increase in profits during first quarter continues a trend maintained through the previous year. Current assets for 1961 first quarter totalled $12,460,390, against current liabilities of $5,181,807. Working capital for first three months of 1961 amounted to $7,281,283, an increase of $1,216,155 over comparable 1961 period.

Carter also reported that as a result of greater efficiencies effected throughout Rep operations, the ratio of pre-tax profits to sales in fiscal 1961 first-quarter rose to 16%, a 15% boost over the similar period last year. All of Rep's four principal operating divisions—film processing plastics design and production, tv and theatrical film distribution and studio rentals — showed continued progress during current first quarter, Carter declared.

International Sound Inc. Set Up By Boren of AMPP And Dick Livingston

Hollywood, April 4.

Charles S. Boren, exec veep of Assn. of Motion Picture Producers, is partnered with Richard A. Livingston, Merchants & Manufacturers Assn. director, in International Sound Inc., a sound recording film offering regular facilities and "stereomonic process" compatible sound.

Company is an outgrowth of bankrupt Sound Enterprises, which Boren and Livingston, an electronics expert, recently acquired.

Fine Sees Censorship Masked as Classification; 'Imposition of Bias'

Detroit, April 4.

"I am unalterably opposed to either voluntary or mandatory classification of films," Allied States Assn. prexy Marshall Fine declared in a statement. He added: "Classification is merely a nice name with which to disguise the evils of censorship. Classification of films is the means by which one individual may impose his opinions, biases, prejudices and will upon his fellow men. Classification of films would deny one of our great American heritages, the freedom of choice.

"Motion pictures do not fall into any natural classifications and most motion pictures defy any artifical classification. Whether a film is 'objectionable' or not depends entirely upon the reaction of the individual who views it. The classification of film reflects only the personal taste, background and preferences of the classifier.

"If the reasons advanced for classifying films were applied to books, the children's horror classics of Hans Christian Andersen and Grimm's Fairy Tales would obviously be forbidden to children, and the Holy Scriptures would be restricted to adults only.

"Censorship, by any name, is the vehicle by which dictators seek to enslave the minds of men. It has no place in free America."

DAVID JUDSON'S WB JOB

He's Co-op Ad Mgr. Under Ernie Grossman

David Judson this week was named co-op ad manager for Warners, working under Ernie Grossman, exploitation-promotion manager.

Judson joined the WB ad-pub department last December after 10 years at Paramount.

L. A. to N. Y.

Jack Benny
David Diamond
Charles Einfeld
George Gobel
Cy Howard
Mary Livingstone
Debbie Lee
Peter G. Levathes
Euan Lloyd
Zee Nemour
Glenn Norris
Vincent Price
Jim Simons
Murray Silverstone
Spyros Skouras
Franchot Tone
Richard F. Walsh
Charles Wick

U. S. to Europe

Alexander H. Cohen
Arthur Fishbein
S. Frederick Gronich
Leo Hochstetter
Frederich Knott
John Krimsky
Andre Mertens
Paul Paray
Frances Scully
Morton A. Spring

N. Y. to L. A.

Bette Davis
Paul Davis
Marlene Dietrich
Jimmy Dobson
Bill Gandall
Fred Goldberg
David Golding
John Houseman
Roger H. Lewis
Mongsr. Thomas F. Little
Alice Pearce
David Picker
Martin Shapiro
Alix Talton
Eddie Wolpin
Max E. Youngstein

Europe to U. S.

Meyer Davis
Joe Meyer
Mo Rothman
Irving Rubine
Dany Saval

Merton of the Movie Columns

[Anita Loos' Orange Cokey]

By ROBERT J. LANDRY

Undoubtedly Anita Loos' new pingpong-light novel, "No Mother To Guide Her" (McGraw-Hill, $3.95), will be represented as about Hollywood and films. More accurately, these are only aspects of the preposterous scene of Southern California, circa 1928. The book is about orange juice, sunshine, heroin, a Bible-quoting Bluebeard, assorted nuts from the east and an idiot-idealist, Elmer Bliss, who did have a mother to guide him.

Miss Loos, an old hand in the fudge kitchen, may have the makings here of another of her fortunes. If her plot won't stand inspection, her wit will and nobody will be other than amused. Already there is talk of a musical comedy adaptation. What price nostalgia!

Her Elmer Bliss is not an actor, but the writer of a sentimental column of positive thinking. Even so, oldtimers will be reminded of Harry Leon Wilson's "Merton of the Movies." There is the same invincible American innocence, congenital boosterism and a certain folksy gall. In the present set of complications the protagonist gets involved, at first honorably, with a madcap star (she who had no mother) who has been taking narcotics so she won't fluff her lines (talkies have just arrived) and have a breakdown.

From these familiar elements of Hollywood literature, throwing in a nasty Los Angeles district attorney for realism, Miss Loos has fashioned a good deal of entertainment, including a star's diary that cannot be read in court.

Back to 'The Hustler' After Production Puffs Given Substitute Title

Announcement in New York last week that Robert Rossen's now-shooting pic had returned to its original title of "The Hustler" raises some interesting questions as the damage done by title changes and the value of production publicity.

The 20th-Fox release was known as "The Hustler" all during its preproduction work, but just as shooting commenced in New York, went briefly to "Stroke of Luck" and then to "Sin of Angels." Production publicity breaks for the picture in Time Magazine, the New York Times, N. Y. Herald Tribune, and numerous other publications (including a page one news story in the Times), all referred to "Sin of Angels."

Since the picture now has returned to "The Hustler" tag, question may fairly be asked: have all the breaks gone for naught? And, if they haven't, does that mean that production publicity doesn't mean anything anyway?

According to the official announcement, title was changed back to the original following "a scientific, in-depth survey conducted among the public and exhibitors throughout the United States." The first title had been dropped when 20th prexy Spyros P. Skouras thought that it might connotate a prostie, instead of the pool shark (Paul Newman) who is the picture's hero.

Perhaps helping 20th make the decision to return to "The Hustler" was the objection registered with the Motion Picture Assn. of America's title board by United Artists, who thought that "Sin of Angels" was too similar to its "The Side of the Angels" title. In any case, it's understood that producer-director Rossen was more than happy to return to the original tag. It's a good, short, punchy title, and he likes it.

'Religious Film Week' In Spain, April 9, Includes 'Apartment' From U.S.

Madrid, April 4.

International Religious and Humanitarian Film Week, scheduled to take place at Valladolid from April 9-16, is one of the few European film festivals that is still proud of its growing pains.

Now in its sixth year, the Valladolid film meet has become identified with prominent Catholic film organizations and personalities and has succeeded as a magnetic pole for film intellectuals with an unlimited penchant for film viewing and discussion. This is possible at Valladolid, where the festival organizers have again programmed a week of International Catholic Film Discussions in the morning to parallel twin screenings at evening and night sessions.

Three American films already programmed at Valladolid include two directed by Billy Wilder—"The Apartment" and "The Spirit of St. Louis." "Crime and Punishment U.S.A." is the third Yank entry. France gets major fest screen time with five entries: Marcel Carne's "Terrain Vague," "Voyage en Ballon," "Etoiles du Midi," "Il Suffit

(Continued on page 20)

20th-Fox Decision: Nine Roll Pronto

Hollywood, April 4.

Parlays by studio toppers which ended last week at 20th-Fox finalized plans for production of nine high-budget films within the next 90 days. Booming need for technicians, actors, extras and crewmen not seen on lot in many months will result, per studio chief Robert Goldstein.

Total of 40 execs and producers participated in confabs in which plans were coordinated for upcoming programs. Films and starting dates are as follows:

"Tender Is The Night," April 14. Pic, only one to be shot partly on a French Riviera location, stars Jennifer Jones, Jason Robards Jr., Joan Fontaine, Jill St. John and Paul Lucas. Henry Weinstein produces, Henry King directs. Ivan Moffat screenscripted the F. Scott Fitzgerald novel.

"Watcher in The Shadows," novel by Geoffrey Household. The Jo Eisinger script starts lensing June 5. Weinstein producing.

"The Inspector," a Red Lion production, rolls May 14 in Europe. Nelson Gidding is scripting, Mark Robson produces, but director and cast is yet undetermined.

"Mr. Hobbs Takes a Vacation," Jerry Wald production, rolls April 24 starring James Stewart. Nunnally Johnson scripted the Edward Streeter novel.

"The Chapman Report," a Darryl F. Zanuck production to be produced by Richard Zanuck, will lens May 9 under direction of Jose Ferrer from script of Ron Alexander and Don Mankiewicz. Pic, based on the controversial novel by Irving Wallace, toplines Shelley Winters and Janet Leigh.

"A Star in The West," to be produced by Jack Cummings, starts April 10. Robert Parrish directs the script by Clair Huffaker and Sally Benson from the Richard Emery Roberts novel.

"The Comancheros" rolls June 12. Charles Brackett producing, Douglas Heyes directing. Clair Huffaker scripted the Paul Wellman novel. James Stewart stars.

"Blue Denim Baby" lenses tentatively in mid-June with Fabian starring, William Noble scripting the James Herlihy book for the Charles Brackett production. Noble also co-wrote novel.

"Bachelor Flat," to be produced by Jack Cummings, shoots April 10. Frank Tashlin directs the Tuesday Weld, Fabian starrer, Budd Grossman scripted from his own Broadway play.

CRADDOCK AS BUYER

Drop Second Name From Rugoff & Becker Chain

Gordon Craddock has joined Rugoff Theatres to be in charge of buying and programming for all out-of-town theatres. Formerly Rugoff & Becker, the New York area art circuit became Rugoff Theatres two weeks ago following the purchase, by the Rugoff family, of interests in the firm held by the estate of the late Herman Becker.

Craddock was formerly assistant sales manager of Lopert Films, and prior to that was associated with Rank Film Distributors. He replaces Morton Lightstone who left Rugoff to form his own company.

LEVINE'S HOLLYWOOD STARTER

Musicals: Not Impossible, Difficult

[Per Rouben Mamoulian]

The motion picture medium is equally suited to the "fantasy" world of musical comedy as to the realistic world of drama and adventure, according to Rouben Mamoulian.

The director, who has such legit credits as "Oklahoma," "Carousel," "Lost in the Stars," and works with equal facility in films ("Silk Stockings," "Never Steal Anything Small," etc.), made the remark in New York recently when asked to comment on the present dearth of screen musicals. Was it, he was asked because films are basically unsuitable for the essential "unrealism" of musical comedy?

Not at all, answered Mamoulian, but the film musical must be so designed as to pursuade the audience to accept the conventions of musical comedy as totally believable. By this he meant, accepting the view of ordinary people singing and dancing, where in real life such behavior would send them packing off to the booby hatch. A good film musical, he said, must "combine psychological truth with poetry. If this is achieved, the audience will accept the wildest exaggerations and extensions of reality.

This may be difficult to do, he suggested, but certainly not impossible. In his book, the most successful musical pic was "Seven Brides for Seven Brothers."

He also still thinks very highly of his own 1932 Paramount film, "Love Me Tonight," an original film musical with a score by Rodgers and Hart. While everyone has dated the modern "integrated" musical from the 1943 debut of "Oklahoma," Mamoulian says "Love Me Tonight" pointed the way 11 years before, and not only was it "integrated" (songs contributing to the book), but it utilized all the tricks available to the imaginative filmmaker, slow motion, exaggerated sound effects, etc.

Consent Decree Date Legal Scratch For Defendants in Skouras Chain Suit

Defendant major film companies won a round last week (30) in the long-pending antitrust action brought by Skouras Theatres circuit in New York, New Jersey and Long Island.

Judge Edward Dimock in N. Y. Federal Court ruled on technical motions that the circuit has no claim beyond each producer's consent decree date. Plaintiff had sought conspiracy damages totaling over $100,000,000 covering the period 1935-53.

In the case of Paramount, the bench ruled no claims were valid after Dec. 30, 1949, date Par effected its divorcement from exhibition. No claims from Warner's, Columbia, Universal and United Artists were allowed beyond 1950.

Plaintiff previously settled with RKO out of court, and arranged partial settlement with Loew's, one of the major circuits said to have been favored by the alleged conspiracy.

ALEX GORDON'S 'RED DEATH'

First-Refusal For Columbia — Or Might Be UA

Hollywood, April 4.

Alex Gordon, slated to roll "Mask of the Red Death" at Columbia Pictures in May, will offer pic to studio as a release under his multiple pix pact. Should Col show disinterest, however, producer indicates he may submit property to United Artists for release.

Gordon, who recently completed "Underwater City" for Col distribution, has inked Vincent Price as star of "Mask."

Broader Burstyn Awards Pending

The festival and awards committee of the Independent Film Importers and Distributors of America has recommended establishment of three additional awards, in addition to IFIDA's annual Joseph Burstyn award for the best foreign language film of the year.

Being recommended are awards for the best foreign short subject, of 45 minutes or less in length; for the best English language film from abroad, whether originally shot in English or dubbed after being shot in another language, and an award for the best feature pic dubbing job of the year.

Recommendations must be okayed by the full IFIDA membership.

'DOLCE VITA' GUARANTEE FOR L.A. IS $75,000

Herbert Rosener, California art house circuit operater, outbid regular theatre chains for local release of Italian "La Dolce Vita," which he set for dual openings July 7 at Music Hall and Beverly Canyon theatres, both in Beverly Hills.

Deal involves $75,000 guarantee, eight-week minimum run, negotiated through Manhattan Film International, which holds distrib rights in 11 Western states.

Greeks Springing Surprise on U.S.

Madrid, April 4.

Leo Hochstetter, Motion Picture Export Assn. director for the Mediterranean area, left for Greece last week to meet a critical situation developing in Athenian film circles. According to trade sources in Madrid, Hochstetter faces a surprise ruling in Greece remarkably similar to the 4-1 decree sprung on MPEA negotiators by Spanish film officials some five years ago.

In Greece the ratio is different. American distributors, reports say, may be forced to distribute one Greek film feature in Greece for every five foreign films imported. Pending Greek restrictions are said to have been taken over intact from the five-year old Spanish precedent.

BACK FROM DENMARK, SID PINK SLATES 3

Hollywood, April 4.

Sidney Pink has set a three-feature program for his return to Hollywood following his current filming of two features in Copenhagen.

Trio include "Phantom of the Ferris Wheel," starring Vincent Price; "Story of a Seduction," Rossano Brabbi starrer; and "Blood Brothers," for which Pink is seeking Tony Curtis. Negotiations are on with United Artists for program.

Pink is now doing "Journey to the Seventh Planet," starring John Agar, and next will do "The Invisible City," to star Jack Palance and Cesar Romero, under his Cinemagic banner.

SETS VID-ADMAN AS PRODUCER

"Boys Night Out," which is being readied in Hollywood and Manhattan by and for Joe Levine's Embassy Pictures, and representing Levine's maiden production on the West Coast, has also catapulted Martin Ransohoff into theatrical production and the N. Y.-L. A. shuttle.

A new name to ranks of "Hollywood producers," the 33-year-old New Yorker is an oldtimer in the manufacture of commercial film inserts for television programs. His Filmways, however, came closer to storyline activity with a recent tv syndicated film series, "Mr. Ed," and two other vid skeins are on the company's boards.

Ransohoff's tie with the Boston Barnum as producer of "Boys" reflects in part personal penchant, but also (and mainly) fiscal common sense for his Gotham vid blurb operation. The simple logic is that theatrical and tele activity represents equity and residuals—the sounder financial base for onward-and-upward corporate mobility. Contrast is Filmways' till-now treadmill position as a mere facility (albeit for some blue-chip tele sponsors), and it's reflected in the company's listless display on the American Stock Exchange.

"Boys" for the past month or more has kept Ransohoff in the N. Y.-L. A. commutation jet stream for pre-production powwows with director Michael Gordon, but also to dicker stars. He expects to have his cast set within a month, and the pic should roll in Hollywood in July or August on an eight-week schedule.

Confidence

It perhaps measures Levine's confidence in him that Ransohoff has virtual carte blanche on production, even though Levine is bankrolling, and with the most coin he's yet gambled. Film's budget is put at near $2,000,000, but advertising and exploitation are expected to hike the ultimate outlay well past $3,000,000. While it's Ransohoff's initialer, he's not exactly lacking production experience, per some global treks in the past to amass footage for some of his sponsorial clients.

"Boys" will also serve as a milestone of sorts for Levine, marking

(Continued on page 20)

National Boxoffice Survey

Easter Hypos Biz; 'Exodus' No. 1, '101 D's' 2d, 'Professor' 3d, 'Work' 4th, 'Pepe' 5th

Easter and the holidays will boost first-run biz in most key cities covered by VARIETY this stanza. Favorable theatre-going weather is helping, too, along with some new, very strong screen fare.

"Exodus" (UA) again is champ, making the sixth week in a row that this opus has been on top. Again it is being closely pressed by "101 Dalmatians" (BV), which is winding up a big second-place winner.

"Absent-Minded Professor" (BV) is capturing third position, with its great showing at N. Y. Music Hall, of course, providing a hefty boost. "All in Night's Work" (Par), third a week ago, is finish-fourth.

"Pepe" (Col) is winding in fifth place, same as last round. "The Alamo" (UA) is taking sixth spot, with its standing not taking in several multiple-run engagements and biz enjoyed in smaller key's. "Spartacus" (U) is finishing a close seventh.

"Cimarron" (M-G), which was 10th last stanza, is pushing up to eighth. "Ben-Hur" (M-G) is capturing ninth place. "All Hands on Deck" (20th), out for first time this round, is landing 10th position.

"Tunes of Glory" (Lope) is winding up in 11th place while "Never On Sunday" (Lope) rounds out the Top 12. "Suzie Wong" (Par) and "Sanctuary" (20th) are the runner-up films.

"Gone With Wind" (M-G), out on reissue, again is making history this week to be an outstanding new entry. It is rated wow in Washington, sock in Portland and L.A., huge in Frisco and mighty in St. Louis. "One-Eyed Jacks" (Par) shapes potentially big, based on its showing this round, being great in Washington and Boston, wham in Philly and socko in N.Y.

"Hoodlum Priest" (UA), also new, is fine in Washington, big in Chi and great on first few days at N.Y. Astor. "White Warrior" (WB) is disappointing this session, being fair in Washington and Cincy, okay in Buffalo but slow in L.A. and Cleveland.

"Raisin in Sun" (Col), also new, looms great in Detroit and big in N.Y. "Trapp Family" (20th), hot in Chi, shapes nice in L.A. "Sins of Rachel Cade" (WB) is uneven, being hotsy in Detroit, okay in Frisco and light in Philly.

"Great Impostor" (U), long high on the weekly list, looks wow in N.Y. for two theatres, big in St. Louis and smooth in Philly. "Make Mine Mink" (Cont), good in Balto and Minneapolis, shapes nice in Chi.

"The Entertainer" (Cont) is torrid in Cincy. "Breathless" (Films Around World) shapes socko on longrun in N.Y.

(Complete Boxoffice Reports on Pages 10-11).

New Wave Cameraman Raoul Coutard: Lensers Don't Make Good Directors

EXTENDED REHEARSALS

Martin Starr, After 25 Hours, Still In Pre-Trial Examination

After some 25 hours of pre-trial questioning, the end is not yet for commentator Martin Starr who is suing for $200,000 defamation against United Artists and Roger H. Lewis, and Columbia Pictures and Robert S. Ferguson, respectively. Suit arises in Starr's charge that he was cancelled from a five-year radio contract with AB-PT because he was "defamed" by the defendants.

Starr's most recent questioning before trial, his third session, ran six hours, Schwartz & Frohlich for Columbia and Ferguson reserving the right to continue at further length. Harry Heller of Brooklyn, attorney for Starr, is trying to disengage from pre-trial phase and get the case on the court calendar.

Only 2 U.S. Pix For Berlin Fest

Hollywood, April 4.

Only two American features will compete officially this year at the Berlin Film Festival as result of new rule governing all class-A festivals, according to Bert Reisfeld, U.S. rep for Berlin fete. One of entries will be nominated by Motion Picture Export Assn., other invited by the festival committee.

Reisfeld said, however, that "one or possibly two dates" during festival, which runs from June 23 to July 4, will be set aside for out-of-competition, or trade, screenings for U.S. pix.

Dietrich To Hollywood

Marlene Dietrich reported Monday (3) on the Coast for "Judgment at Nuremberg" filming after week-ending in Gotham for wardrobe (Jean Louis) fittings. She also conferred with Doubleday publishers on her "The ABC's of Dietrich," down for early fall publication.

Actress just completed a cabaret stand in Puerto Rico.

"No good cameraman has ever become a really good film director."

That statement, which brushes aside the directorial achievements of such cameramen as George Stevens and Jack Cardiff, among others, might go unnoticed except for the fact that it was made by one of the hottest young cameramen in France today, Raoul Coutard, who was responsible for lensing the current attic hit, "Breathless."

Coutard, in New York on a quick visit last week, gave the opinion when asked if he had any desire to start directing films himself. His was an appropriately iconoclastic answer for a guy who has worked with some of the best "new wave" directors (Jean-Luc Godard, Francois Truffaut, among others). Coutard, in fact, acts like someone who hasn't read the heavily portentious news reports that the new wave has subsided.

The cameraman was flown to New York for a fast four days by French producer Pierre Braunberger to confer with U. S. "new waver" Morris Engel ("The Little Fugitive," "Lovers and Lollipops," "Weddings and Babies"). Coutard was interested in seeing the unique setup camera which Engel has developed for shooting location sound footage. In addition to taking in N. Y. sights, he also found time to meet Richard Leacock, whose film, "Primary," was just awarded the annual Robert Flaherty award (see separate story).

No Trademarks

Although every cameraman probably has certain subjects which interest him more than others, he's not a good cameraman if he develops a recognizable style, Coutard suggested. He's only a good cameraman when he knows what a specific director wants and is able to deliver. As it's turned out, he's worked particularly well with Godard, for whom, in addition to "Breathless," he's also lensed "Le Petit Soldat" and "Une Femme Est

(Continued on page 20)

Screen Gems Net, 27 Weeks, $970,000

Screen Gems, 89%-owned by Columbia, is reestablished as the top moneymaker of the corporate family. It was revealed this week that the television subsidiary had a net profit of $970,000 for the 27 weeks ended last Dec. 31, compared with $647,000 for the corresponding period of the year previous.

Earnings for the new period were equal to 43c, against 29c in the earlier half, on the basis of 2,250,000 shares outstanding as of Dec. 31, 1960. Company now has 2,538,400 shares out, taking into account the stock which recently was sold to Col stockholders on a rights offering basis.

'NO OFFENSE TO MEXICO' A CONDITION OF FILM

Houston, April 4.

Feature originally titled "The Battle of San Jacinto" is now titled "The Birth of Texas." Producers have approval to film a portion of the picture—the battle scenes—at the San Jacinto Battlegrounds.

W. N. Blanton Sr., chairman of the battleground's three member commission, which approved the filming, said producers and been afraid to broaden the scope of the picture. "We don't want anything shown that will hurt our relations not only with Mexico, but with South America," he said.

Blanton said he changed his mind after Jack Vance, executive producer for Big Four Films Inc., inspected the battle ground and agreed to broaden the scope of the film and change the title.

All Hands On Deck
(C'SCOPE—COLOR)

Shopworn service comedy with songs. Boxoffice fate depends on extent of kiddie appeal and teen pull of Pat Boone.

Hollywood, March 29.

Twentieth-Fox release of Oscar Brodney production. Stars Pat Boone, Buddy Hackett, Dennis O'Keefe, Barbara Eden. Directed by Norman Taurog. Screenplay, Jay Sommers, based on novel by Donald R. Morris; camera (De Luxe), Leo Tover; editor, Frederick Y. Smith; art directors, Jack Martin Smith, Walter M. Simonds; music, Cyril J. Mockridge; sound, E. Clayton Ward, Frank W. Moran; assistant director, Stanley Hough. Reviewed at Westwood Village Theatre, March 29, '61. Running time, **98 MINS.**

Lt. Donald	Pat Boone
Garfield	Buddy Hackett
Lt. Comdr. O'Gara	Dennis O'Keefe
Sally Hobson	Barbara Eden
Ensign Rush	Warren Berlinger
Comdr. Fintle	Gale Gordon
Lt. Kutley	David Brandon
Bos'n	Joe E. Ross
Lt. Comdr. Anthony	Bartlett Robinson
Whinney	Paul von Schreiber
Nobby	Ann B. Davis
Lt. (j.g.) Schuyler	Jody McCrea
Gruber	Pat McCaffrie

If "All Hands on Deck" is to make the boxoffice grade, it will have to enlist the support of junior America. Only the moppets are likely to get much of a sustained charge out of producer Oscar Brodney's amiable naval rumpus. The 20th-Fox release should generate some teen response via Pat Boone, but for most grownup ticketeers it will amount to little more than a drab and predictable variation on dozens of service comedies that have preceded it to the screen.

Scenarist Jay Sommers' rub-a-dub hubbub is rather insecurely anchored to a novel by Donald R. Morris. The plot is elementary, for anyone in elementary school, that is. Lt. Donald (Pat Boone) falls instantly in love with newshen Sally Hobson (Barbara Eden). He wants to marry her, but his ship sails to the Aleutians. The voyage is complicated by the presence aboard of a Chickasaw Indian sailor Buddy Hackett) who has grown attached to a stowaway turkey Owasso, who in turn has grown attached to the captain (Dennis O'Keefe). Hackett solves this little everyday problem by smuggling aboard a pelican. Result: an unhatched turkey-pelican egg.

When the ship returns to port in Long Beach, there is an inspection by admirable admiral Gale Gordon. The main problem is to prevent the admiral from encountering: (1) the turkey; (2) the egg; (3) Miss Eden who, impatient to see her lover, has slipped onboard concealed in an ashcan. The admiral discovers: (1) the turkey; (2) the egg; (3) Miss Eden, and is about to make his black report when it develops that Miss Eden is employed by a senator in charge of naval appropriations.

Boone, U.S. teendom's good humor man, smiles and warbles his way out of histrionic difficulty. His comedy reactions need work, but his clean-cut, youthful good looks go well with the naval officer's attire. Hackett's zany approach to merriment should go over with the types. O'Keefe, a pro at comedy, delivers competently. Miss Eden, equipped with a delectable figure and a face to match, is good to have around. There's a nifty comic performance by Pat McCaffrie and generally agreeable support by Warren Berlinger, Gordon, Ann B. Davis, David Brandon, Joe E. Ross, Bartlett Robinson, Paul von Schreiber and Jody McCrea. Norman Taurog has directed with a light touch, but the material leaves too much to be desired.

Leo Tover's photography is vivid and colorful (De Luxe), Frederick Y. Smith's editing snappy, Cyril J. Mockridge's score unobtrusively helpful. There are several listenable, but not very memorable, songs. Art direction by Jack Martin Smith and Walter M. Simonds conveys the appropriate nautical flavor. *Tube.*

Les Laches Vivent D'Espoir
(Cowards Live on Hope) (FRENCH)

Paris, March 28.

UFA release of Athos production. With Gordon Heath, Francoise Giret, Aram Stephan. Written and directed by Claude Bernard Aubert. Camera, Raoul Foulon; editor, Gabriel Rengier. At George V, Paris. Running time, **90 MINS.**

Daniel	Gordon Heath
Francoise	Francoise Giret
Professor	Aram Stephan

A Negro African student and a French white girl fall in love. The film details the various aspects of bigotry, prejudice and self doubts that almost break them up until a coming child leads to marriage and overcoming all the difficulties. This seems well meaning and sincere, but has a tendency to get preachy and one track. It looms mainly as an exploitation item abroad.

Love comes quickly to this couple and there are many scenes of them wandering happily through Paris and making love. Then comes the encroachment of her family's disgust and hatred, many little petty actions of people, and his growing anger and her bewilderment. There is also a professor who gives a course on racism and tries to get to its aimless, dangerous roots.

But all this is somewhat stilted. And the rage against this form of prejudice is rarely put into acceptable dramatic form. The result is a series of tableaus showing them reacting to the growing pressures but rarely do they seem really alive or to have the love needed to surmount their problems.

American actor Gordon Heath can not quite overcome the almost symbolic quality of his role as the loving but angry, proud Negro student. Francoise Giret is appealing as the girl.

Technical qualities are good but director Claude-Bernard Aubert has been too didactic rather than allowing his characters to grow within their crises. The love scenes naturally will keep this out of the south in the U.S. *Mosk.*

L'Amant De Cinq Jours
(Lover For Five Days) (FRENCH)

Paris, March 28.

Cinedis release of Ariane-Filmsonor-Mondex-Cineriz production. Stars Jean Seberg, Jean-Pierre Cassel, Micheline Presle, Francois Perier; features Paolo Stoppa, Jean Poiret, Michel Serrault. Directed by Philippe De Broca. Screenplay, Daniel Boulanger, De Broca from novel by Francoise Parturier; camera, Jean Penzer; editor, L. Mery. At Marignan, Paris. Running time, **85 MINS.**

Claire	Jean Seberg
Antoine	Jean-Pierre Cassel
Madeleine	Micheline Presle
Georges	Francois Perier

Film is a situation comedy concerning adultery. Its people are stereotypes, and, though there are a few inventive moments, this is somewhat repetitive in its love scenes and never becomes very engaging. It is mainly for exploitation possibilities without the true insight for weightier chances.

Yank actress Jean Seberg, becoming a regular here, plays a wife of a rather dullish civil servant who is in the midst of an affair with a man she met by accident. He happens to be kept by her best friend, a snobbish couturier. Then things are uncovered and a party brings them all face-to-face.

She finally goes back to the husband, who will stand for her affairs, and the lover, who wanted to go to work and marry her, goes back to his position of gigolo. There is no feeling for place or time, and so this is like a pre-war comedy of saucy French sex manners.

Miss Seberg, looking like Shirley Temple in a wig, is hard put to give a lively knowing air to the wife while Jean-Pierre Cassel plays the gigolo in his usual airy manner. Micheline Presle and Francois Perier, as the cheated partners, are more in character. Direction segues between love, comedy and satire. He does not quite pin down a point of view on the whole thing, there being little flair to make all this bed hopping palatable. Technical aspects are okay. *Mosk.*

La Princesse De Cleves
(The Princess of Cleves) (FRENCH—COLOR—DYALISCOPE)

Paris, April 4.

Cinedis release of Cinetel-Silver Films production. Stars Jean Marais, Marina Vlady; features Jean-Francois Poron, Annie Ducaux, Lea Padovani, Raymond Gerome, Pieral. Directed by Jean Delannoy. Screenplay, Jean Cocteau from novel by Madame De La Fayette; camera (Eastmancolor), Henri Alekan; editor, Henri Taverna. At Colisee, Paris. Running time, **115 MINS.**

Prince De Cleves	Jean Marais
Princesse De Cleves	Marina Vlady
Duc De Nemeurs	Jean-Francois Poron
Diane De Poitiers	Annie Ducaux
Catherine De Medecis	Lea Padovani
Henri II	Raymond Gerome
Dwarf	Pieral

Based on one of the first French literary classics of the 16th Century, this concerns a pure but tragic love affair in the court of the King Henri II of that era. It is somewhat static and resembles a series of well constructed tableaus. Though a faithful transposition of the book, it lacks a true feeling for recreating the period and stays mainly in formal court pageantry pattern. This makes it primarily a specialized entry abroad with little depth possibilities since it lacks action. However, its local chances look good.

A 16-year-old girl marries a 40-year-old prince only to fall in love at first sight with a young nobleman. Her purity and breeding keep her faithful to her husband who actually dies when told a false rumor about her infidelity. She still remains true to her husband's memory, and dies young.

Film has a rich sheen, with the court life well done. But director Jean Delannoy rarely has been able to give this a visual insight and breadth to have the times and emotions come to life. A jousting scene leading to the death of the king is one of the fairly actionful sequences. Court dances, intrigues and coincidences mark its literary antecedents.

Marina Vlady has the porcelain looks for the role of the ill-fated Princess while her star-crossed lover Jean-Francois Poron lacks the dash for his part. Jean Marais is acceptable as the suffering husband. Lesser characters are better blocked.

Production values are excellent and technical credits are high. This just misses in making this pic pulsate with life. Hence, this calls for special handling abroad and the hard sell on its nobility of purpose and theme. *Mosk.*

The Adventure
(L'AVVENTURA)

This Italo entry was reviewed from Cannes Fest by VARIETY May 25, 1960. *Mosk.* prognosticated "tough boxoffice going," and suggested pic was flawed by overlength and ambiguous characterization. Film runs the same 145 minutes in its American preem at the Beekman, N. Y., where it opened last night (Tues.).

Yarn castigates the emptiness and decadence of Italian high life, but "it is long, grave and sometimes over-emphatic." Janus Films is handling national release in the U. S.

El Globero
(Balloon Man) (MEXICAN)

Mexico City, March 28.

Columbia Pictures release of Jose Luis Calderon production. Stars Clavillazo and Pulgarcito; features Rodolfo Landa, Irma Dorantes, Rita Macedo, Roberto G. Rivera. Directed by Rene Cardona; music, Antonio Diaz Conde; camera, Raul Martinez Solares. At Palacio Chino, Mexico City. Running time, **90 MINS.**

While the Rene Cardona direction is good and comic Clavillazo turns in a better performance than recently, the sum total of this one is a weak carbon copy of Chaplin's "The Kid," and a number of films made here in the past.

Story revolves about son of a good family (played by Pulgarcito of "Tom Thumb" fame) who is lost and found by Clavillazo, who is a humble balloon vendor. He takes boy under his protective wing. The theme of a father without a son, and a son without a father is milked dry. But there are pathos and comedy touches.

Most important point to this film is fact that comic Clavillazo, who is contracted to churn out pictures like a sausage factory, displays considerable histrionic talent in straight dramatic acting. And in this one, he avoids the grimaces and bald slapstick of former roles. With the proper script and intelligent direction, Clavillazo shows he could become one of the top performers able to handle both comedy and straight roles capably.

This will do good business at nabe houses and throughout Latin America where the Clavillazo name is being built up. *Emil.*

Les Godelureaux
(The Wise Guys) (FRENCH)

Paris, March 28.

Cocinor release of International SPA production. Stars Jean-Claude Brialy, Bernadette Lafont; features Charles Belmont, Jean Tissier, Jean Galland, Sacha Briquet. Directed by Claude Chabrol. Screenplay, Eric Ollivier, Paul Gegauff from novel by Ollivier; camera, Jean Rabier; editor, James Cuenet. At Marignan, Paris. Running time, **100 MINS.**

Ronald	Jean-Claude Brialy
Ambroisine	Bernadette Lafont
Arthur	Charles Belmont
President	Jean Tissier
Uncle	Jean Galland
Fiancee	Sacha Briquet

The most prolific "New Waver" (also the first), Claude Chabrol, again contributes a satirical pic about the French youth of today. It is sardonic but takes its potshots at hypocritical conformism. Film has some emotional passages plus a serio-comedic edge which could make this an arty theatre possibility abroad. However, it calls for the hard sell in general situations.

A free living youth has a run-in with an effeminate esthete who swears revenge. The former lives with a sensual, young tart from the provinces. They all become friends. Then comes several escapades as they break up phony art shows, seduce pompous people and show up some professional do-gooders. But the esthete takes over the boy's girl and shows her up.

Chabrol has a flair for comic routine but still has yet to get a point of view into his destructively themed pix. The usual orgies are more subdued in this and more attention is paid to these youths whose revolt against their elders is brazen. Yet nothing is introduced to put in its place. In some ways, it is reminiscent of U.S. slapstick films.

This has some bite and wit with Chabrol showing himself to be one of the most technically adept "wavers" in pix here. Jean-Claude Brialy is properly seductive as the rococo character while Charles Belmont is effective as the more serious youth. Bernadette Lafont is a revelation as the perfidious, impulsive girl.

Technical credits are good. While this is uneven it has enough exploitation handles and provocative subject matter for offshore chances. *Mosk.*

Fuenf Tage - Fuenf Naechte
(Five Days—Five Nights) (E. GERMAN-RUSSIAN) (COLOR)

Berlin, March 28.

Progress release of coproduction of Defa (East German) and Mosfilm (Soviet). Directed by Lew Arnstam. Screenplay, Arnstam and Wolfgang Ebeling; camera, Alexander Schelenkow and Tschen Julan; music, Dmitri Shostakovich; editor, Tatjana Lichatschowa. At the Babylon, East Berlin. Running time, **103 MINS.**

Paul Naumann	Heinz Dieter Knaup
Captain Leanow	Wsewolod Safanow
Sergeant Koslow	Wsewolod Sonajew
Katrin	Annekathrin Buerger
Nikitina	Jewgenija Kosirjewa
Luise Rank	Marga Legal
Erich Braun	Wilhelm Koch-Hooge
General	Michael Majorow

This is the first East German-Soviet Russian coproduction. Both Defa, sole producing outfit in East Germany, and the Russian Mosfilm contributed about the same number of players and technicians, with Lew Arnstam, a Russian, handling the overall direction. Of can be said, both keep about in can be said both keep about in balance. Too much propaganda makes it an item of little interest for western release.

Story starts in 1945 in Dresden, a few weeks after this city's heavy destruction by Anglo-American bombers. It tells in semi-documentary form the rescue, safeguarding and restoration of Dresden's world-famous picture-gallery by Soviet soldiers.

Pic follows an extremely human tendency showing both Russians and the defeated Germans as friends although the war chaos is still at its peak. As well meant as this film probably is, its superhuman attitude gives it a flair of naivety throughout. Latter and frequent overly sentimental passages furnished by the script rob this film of a considerable part of its conviction.

While the script must be called the film's most essential deficiency, there are definite assets in the fine color photography and the score written by Dmitri Shostakovich. The acting is passable although everybody in this tends to wax sentimental. Technically, the pic reps a very good standard. *Hans.*

Laurel-Hardy Bio

Continued from page 2

film career in Florida in 1913 with the Lubin organization. Hal Roach united his future stars for the first time in 1926 in "Slipping Wives." In 1929, they made their first sound film, "Unaccustomed as We Are," for Roach.

Feature films followed until 1952, when they did "Atoll K" ("Utopia") abroad. Their feature movie days at MGM and 20th Century-Fox were not happy times for the comics, forced into creative methods not strictly their own. Hardy died in 1957. Laurel lives in retirement in Santa Monica.

Book is well-illustrated and offers a check-list of pix the men made singly and as a team. Obviously a labor of love, volume emerges in every way worthy of its attempt to record the ebullience and magic of two of the screen's most gifted artists. *Rodo.*

La Mort De Belle
(Death of a Beauty) (FRENCH)

Paris, March 28.

Lux release of Cinephonic-Chavane-Odeon production. With Jean Desailly, Alexandra Stewart, Monique Melinand, Marc Cassot, Yves Robert. Directed by Edouard Molinaro. Screenplay, Jean Anoulin from novel by Georges Simenon; camera, Jean-Louis Picavet; editor, Robert and Monique Isnardon. At Marbeuf, Paris. Running time, **100 MINS.**

Stephane	Jean Desailly
Belle	Alexandra Stewart
Blanchon	Monique Melinand
Policeman	Marc Cassot
Barman	Yves Robert

This whodunit is more interested in atmosphere, characterization and psychology than suspense. The oversimplified psycho aspects, and a lack of true insight into motives and place makes this primarily a dualer item abroad. Specialized spotting also is a possibility.

A withdrawn, shy professor, who has an uneventful life with his wife, suddenly finds himself suspected of the murder of an 18-year-old boarder, a comely American daughter of his wife's friend. Then it develops that she had secretly loved him and that she was a loose little girl who drank a lot. And the man begins to emerge from his cocoon of inhibition as the police hound him.

Ironic note is struck as the real murderer is caught. Acting is good. The direction is somewhat too stolid for the fairly routine analysis of the affair. The petty reactions of the townspeople are also cursory. Technical credits are good. *Mosk.*

El Hombre de la Ametralladora
(Machine-Gun Man) (MEXICAN)

Mexico City, March 28.

Peliculas Nacionales release of Alameda Films and Cesar Santos Galindo production. Stars Fernando Casanova, Rafael Bertrand, Silvia Fournier; features Alfonso Mejia, David Silva, Rocio Rosales, Lucero Tabaoda. Directed by Chano Urueta. Screenplay, Ramon Obon. At Cine Olimpia, Mexico City. Running time, **90 MINS.**

A crime film with suspense overtones, with actor David Silva, usually cast in hero roles, turning in a highly realistic performance of a born killer, with henchman Rafael Bertrand equally villainous. Action revolves around the kidnapping of heroine Silvia Fournier and two children, played by child actors Rocio Rosales and Lucero Taboada.

Two-fisted Fernando Casanova is the law man who sniffs out the trail of kidnappers. It all leads to a smash end, after some tricky scenes where it looks as though the kidnappers will win, with the hero facing bad men only with his fists and vanquishing them.

Director Urueta has kept up suspense, mystery and action scenes in this one. Oddly enough the actors do not ham it up or overplay. Better than average Mexican effort of its type slated for good boxoffice business throughout Latin America. *Emil.*

Hire Alan Villiers For 'Billy Budd' Flotilla In Allied Artists Pic

Alan Villiers, author-shipmaster, has been signed by Allied Artists as commodore of a flotilla of three sailing vessels to be used in "Billy Budd," the Peter Ustinov-Ronald Lubin filmization of the Herman Melville classic. Pic goes into production in the Mediterranean in June.

Villiers won't appear in the film, but is figured for fore and aft exploitation, besides the actual commodore chore. He's written more than 20 books, mostly on seagoing adventures. It was he who brought the Mayflower replica from England to Plymouth, Mass., in 1957.

In London, Too, 'Exodus' Draws Heavy Advance

London, April 4.

"Exodus" (UA) has rolled up the biggest advance sale ever recorded by the Astoria theatre here.

Advance for the Otto Preminger production, which starts May 9, is reported to be $34,613 by Arnold M. Picker, United Artists veep in charge of foreign distribution. Figure is said to be "substantially in excess" of advances rolled up for "Around The World in 80 Days," "Solomon and Sheba" and "Alamo."

MANILA SLANT ON U.S. FILMS

Amusement Stock Quotations

Week Ended Tues. (4)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
54⅝	33½	ABC Vending	204	58¼	50⅜	57¾	+7¼
52½	43⅛	Am Br-Par Th	109	48⅞	46⅛	46⅝	—2
25⅜	20¼	Ampex	930	24½	22⅝	24	+1⅜
40½	35⅜	CBS	308	38⅜	37½	38	— ¼
34⅞	21⅜	Col Pix	244	34⅜	31	33¾	+2⅝
42½	32⅜	Decca	1093	43	36¼	42¾	+6½
43⅞	26⅜	Disney	181	43⅞	40⅛	43	+2½
119½	104¼	Eastman Kdk	440	115⅜	112¾	114¾	+2¼
7⅛	5¾	EMI	741	7⅛	6¾	7⅛	+ ¼
17	13¼	Glen Alden	1614	17⅛	15½	16⅜	+ ⅞
27⅝	15⅞	Loew's Thea.	304	27⅞	25	26	—1⅝
68	36⅜	MCA Inc.	129	68	62	65½	+4½
66¾	41⅜	Metro GM	525	66¾	60¼	64¾	+4⅞
41⅜	27⅛	NAFI Corp.	369	37⅜	35	35¼	—1⅝
7⅝	5⅛	Nat. Thea.	391	7¼	6½	7⅛	+ ⅜
82½	53⅜	Paramount	157	80¾	75⅞	79⅞	+3⅝
24¼	17¾	Philco	277	23⅜	22	22¼	— ½
201¾	175	Polaroid	260	181¼	176¼	178¾	—3¼
59¾	49½	RCA	333	59½	56½	58	+2
16	10⅜	Republic	583	16	15¼	15⅝	— ⅛
18½	14⅜	Rep., pfd.	134	18⅛	17⅞	18	..
35	26¼	Stanley War.	140	35	33⅛	34	+ ½
31	27¾	Storer	83	31	30½	30½	— ⅛
53⅞	40⅝	20th-Fox	292	52¼	50⅛	50⅞	+ ½
39⅜	30⅜	United Artists	187	37⅞	36	37⅜	+1⅜
54	43½	Univ. Pix	14	51	45½	49½	+3½
85	70½	Univ., pfd.	†170	80⅞	80¼	80¼	— ¾
67¾	52¾	Warner Bros.	21	66¾	63	65¾	+1¾
131¾	97¼	Zenith	472	139	127½	133½	+7⅜

American Stock Exchange

7½	4½	Allied Artists	209	7½	6⅝	8⅛	+1⅜
15⅝	10¾	All'd Art. pfd.	5	13¼	13¾	17⅜	+3⅛
4¼	2⅞	Buckeye Corp.	233	3⅝	3¼	3¼	— ¼
16⅞	9¾	Cap. Cit. Bdc.	134	16⅛	15½	15⅞	..
17⅞	4⅝	Cinerama Inc.	2001	17⅞	13⅜	15⅞	+2¾
15½	10½	Desilu Prods.	95	15½	13⅝	16½	+2¾
7½	4⅞	Filmways	141	7½	6	7¼	+1¼
25¾	8¼	MPO Vid.	54	24⅝	23¼	23¾	— ⅞
5¾	2½	Nat'l Telefilm	†50	5¾	4¼	5	+ ⅝
28	11⅞	Technicolor	845	28	23¼	26⅜	+3⅛
20⅛	9¾	Telepromter	603	20⅜	18½	19⅞	+ ½
4½	2¾	Tele Indus.	33	4	3⅞	3⅞	..
21½	14½	Trans-Lux	35	21½	18¼	20½	+ ½
18½	5½	‡Cnlv B (GAC)	23	16¼	15⅞	16⅛	..

* Week Ended Mon. (3).
† Actual Volume.
‡ Listed on Midwest Exchange.
(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3½	+ ⅛
Four Star Television	22¼	24¼	— ¼
Gen Aniline & FA	335	376	+15
General Drive-In	17¾	19⅛	+ ¼
Gold Medal Studios	⅛	⅝	..
Magna Pictures	3¼	3¾	..
Metromedia Inc.	23⅛	24¾	+2⅝
Movielab	17¾	19⅜	+ ¼
Official Films	3⅛	3⅝	+ ⅛
Scranton Corp.	2½	3½	..
Screen Gems	20½	22½	..
Sterling Television	2⅛	2⅝	+ ⅛
U. A. Theatres	6¾	7⅛	+ ¼
Wometco Enterprises	17½	19⅜	+ ¾

(Source: National Assn. of Securities Dealers Inc.)

Women Got Theatre License Killed, Owner Calls Action Unconstitutional

Los Angeles, April 4.

William A. Gunther, operator of the Lyric Theatre in nearby Walnut Park, filed action in L.A. Superior Court for restoration of theatre's license which was revoked recently (21) by the County Board of Supervisors following complaints by a number of women's clubs. House was shut down as result of witnesses appearing last January before board, testifying films exhibited at theatre were, in their opinion, "offensive, detrimental to community."

Product cited included "Nude Set," "Hideout In Sun," "Isle of Levant," "Garden of Eden," "Nudist Story."

Gunther contends supervisors' action violated California constitution, the First and 14th amendments of U.S. constitution (free speech, free press), and claims his showing of these pix is protected by this right.

'Dentist In Chair' for West

Los Angeles, April 4.

"Dentist in the Chair," British comedy, will be distributed in 11 western states by Manhattan Films International.

Pacific Coast preem will be staged later in month at Larkin Theatre, Frisco.

New Queue Technique: Seek White Admissions For Segregated Shelf

San Antonio, April 4.

A fourth peaceful stand-in was held Sunday by 25 members of the Students for Civil Liberties at the Majestic Theatre—this time trying to gain admission for white students in the theatre's balcony reserved for Negroes.

The white and Negro college and university students staged their demonstration from 4:30 to 7 p.m. at the theatre's rear entrance.

Lynn Krueger, manager of the Majestic, told the students the Interstate Theatres chain policy still calls for segregation.

In the reverse of stand-ins staged in February and early March, Negro students approached the balcony entrance and asked for tickets for their White friends.

"The demonstration was to show there is as much injustice in the back as in the front," Lone Castillo, SCL president, said.

EUROPE PICKUP PRODUCT ISSUE

Competition is growing between U. S. major companies and domestic Manila distributors for product for the Philippine market, according to the first hand experience of two Manila film men. Situation has been sharpened in recent years as the U. S. companies have supplemented their list of American releases with more and more product picked up abroad for release in the booming Philippine film market.

It's estimated that approximately 30% of all the pix now being released by the U. S. majors in the Philippines is outside product, acquired in Britain, France, Italy, Germany, or one of the other major film producing companies abroad. Such product might otherwise be available to the local distribs.

This was the picture presented in New York Friday (31) by Alberto R. Navoa, president and chairman, and Francisco V. Umali, veep and general manager, of the newly formed East Asia Films Inc. of Manila.

The pair, interviewed in the office of Munio Podhorzer, producers' rep for Franco London Films and a number of other European filmmakers, is on the second leg of a round-the-world film buying tour. They had just come up from Mexico, where they acquired five features, and from N. Y. will go on to London, Paris and Rome.

East Asia, according to Navoa, is geared to handle between 40 and 60 "foreign" films a year. In addition to distributing pix, company imports film equipment and is prepared to enter into coproduction deals. It also is making plans for the construction of its own firstrun house in Manila. The city presently has 10 firstruns for foreign pix and three for domestic product.

While television has been introduced into the islands, it still hasn't had an appreciable effect on film-going, according to Umali, principally because the cost of a single set, ranging from $500 to $1,000, is way out of reach of the average citizen. The public remains film-minded, providing a market for approximately 120 domestic films and as many as 300 foreign films a year.

Umali estimated that of the 900 to 1,000 theatres in the islands, about 50% play foreign product. He also estimated that the country represents about a $10,000,000 annual market to the U. S. majors, though the figures are hard to come by ("Nobody likes to let his competition know when business is good").

Although, with few exceptions, all domestic films, of which over 100 are shot annually, are in Tagalog, the public accepts with equal facility foreign films dubbed into English, says Navoa. They don't dig subtitles and they don't dig product from other Asian film centers. Almost any kind of film in the American and European vein goes, however, with action and adventure fare being best.

Navoa noted that the government censor board is now beginning to crack down on gangster and horror pix, as well films with a heavy emphasis on sex and/or nudity. In this respect, he finds European product the most chancy, adding that most U. S. films have had (until recently, anyway) few problems with the watchdogs of the nation's morals.

The foreign exchange situation is not too difficult, he said, though there is liable to be a time lag when one attempts to send money out at the official two-pesos-for-one-dollar rate. Dollars are freely available on the open market, though, at a three-to-one rate.

Two Ozoners Reopen

Manchester, N.H., April 4.

Two ozoners, the Sky-Ray Drive-In and Manchester Drive-In Theatres, have been reopened for the new season.

The latter establishment was able to boast that it is right on the new "belt line" highway on Willow Street. "An easy ride here," the management reminded patrons.

Late-Into-States Cassavetes Film Ear-Played Here by Lion Int'l

Up Ushers To 95c Hr.

Concord, N.H., April 4.

The minimum wage for theatre ushers would be increased from 70c to 95c an hour under one of the "exceptional categories" of a bill which has been introduced in the legislature here to boost this state's minimum scale to $1.25 an hour.

The measure was filed in the House of Representatives by Rep. Horace W. Sanders of Concord.

Urge Budget To Ballyhoo French Stars in States

Unifrance, the association of French film producers, should annually set aside between $100,000 and $150,000 a year for the promotion of three or four French stars in the American market, Jean Goldwurm, prexy of Times Film, suggested in New York last week.

Goldwurm said he had broached the idea in Paris and that it had been "favorably" received. Idea would be to have a board of French newspaper critics select the stars to be so promoted, and to have the promotion campaigns directed by the French Film Office in New York. As Goldwurm sees it, the campaigns would have to be tied in with the availability of specific films featuring the chosen stars.

However, he would not launch an individual campaign until several weeks after the star's film had opened in the States, just to make sure that the film's reception warranted the star campaign follow-up.

Times prexy also reported he had suggested to the Center National du Cinema, the official government office concerned with film matters, that it put together a monthly "newsreel" of clips from new French releases for showing in the U.S. Cost would be nominal, he said, and it could serve to stimulate U.S. audience interest in upcoming French film fare.

Goldwurm returned from Paris and Switzerland earlier in March where he made a U.S. distribution deal for Lazar Wechsler's now-shooting film adaptation of a macabrely comic play by Friedrich Duerrenmatt, "The Marriage of Mr. Mississippi," and took an option on the same producer's upcoming documentary, "The Eichmann Story." In addition, Times forthcoming release schedule includes three French imports, "Plein Soleil," "Double Twist" and "Frantic," formerly known as "Elevator to The Gallows."

GELSEY'S N.Y. BERTH

Sets Up As Eastern Story Ed for Columbia Pictures

Erwin Gelsey in New York from the Coast Monday (3) to take over as eastern story editor at the Columbia homeoffice. His appointment to the job was disclosed last week by Samuel J. Briskin, Col's v.p. in charge of production.

Gelsey, who has worked the pix literati field for some time, will be Col's eastern contact with publishers, literary agents, novelists and playwrights, and also will seek out new writing talent.

He formerly was literary editor for the Famous Players agency, and worked before at Col along with Metro and Paramount. He also was associate producer of Billy Wilder's "Sabrina" at Par.

Lion International is taking a cautious selling stanza on "Shadows," John Cassavetes' American "significant film" entry in the lower depth idiom, which started its domestic preem a week ago (Tues.) at the Embassy, N.Y. Lion is going slow partly for the fact it's the distrib's first effort at national release (instead of parceling to territorial sub-distribs); but the chief reason seems to be anticipation of a click Manhattan run for the pic which it can use to lever better deals than otherwise for hinterland arties.

Michael Bromhead, Lion topper here, figures to have several other keys booked by mid-April, with Los Angeles already pencilled in. Boston, Chicago and Washington are also in line for early dates.

Fast there are several exploitable angles, including pic's total improvisation, cued what Bromhead said was a "larger than normal" (for Lion) ad-promo campaign for "Shadows." Bally efforts also had Lelia Goldoni, ex-Lester Horton concert dance trouper, who has the femme lead, come in from the Coast for the press-radio-tv rounds.

Shot catch-as-catch-can in N.Y. in 1957, "Shadows" finally bowed last October at the Academy Theatre, London, and just finaled there. It's still currrent in some 30 other United Kingdom locations, and dates on the Continent are being lined up. Impact across the pond has been strong so far, per critical and public plaudits alike, and including last year's John Georges Auriol (France) award and the Venice Film Critics accolade.

Film is proving beneficent careerwise for several of its principals, most of whom were unknown quantities. Cassavetes, heretofore with a thesp identity primarily, and the only "name" connected with it, is now on the Coast as director-producer of "Dreams For Sale" for Paramount. With him is associate "Shadows" producer Seymour Cassel. Producer Maurice McKendree has several projects in blueprint stage, chief being a production for Europa Films, Stockholm. Miss Goldoni goes into an Israel-located film later this year, and in '62 does another pic with Cassavetes to be shot in Mexico. Tom Allen, a featured player, is currently doing a picture in Japan.

'Birth Of a Nation' Plays Outside Atlanta But TV Ducks Burg's Censor

Atlanta, April 4

Denied opportunity to see David Wark Griffith's 1915 silent blackface "Birth of a Nation" because of thumbs down ruling by City Motion Picture Censor Mrs. Christine Smith Gilliam, Atlantans have been motoring to Roswell Theatre (in nearby Roswell, suburb in adjacent Cobb Co.) to see pic. Scheduled for three-days, a seven-day holdover was necessary.

Storey Theatre Inc., operators of chain of six hardtops and four drive-ins, are getting on bandwagon with old race-and-rape classic and have booked it into their Gwinnett Drive-In, only a few minutes by auto from Atlanta City Limits.

And for other Atlantans who can bide their time "Birth" is scheduled for 30 mins. of it on ABC television's "Silents, Please."

Rothman Back in N.Y.

Mo Rothman, exec v.p. of Columbia International, arrived back in New York Monday (3) after two weeks of huddling in London with Carl Foreman anent the latter's production of "Guns of Navorone." Talk centered on the overseas release.

Rothman also called on Col reps in Paris and Rome. Also back from "Navorone" sessions in London is Irving Rubine, v.p. of the Foreman unit.

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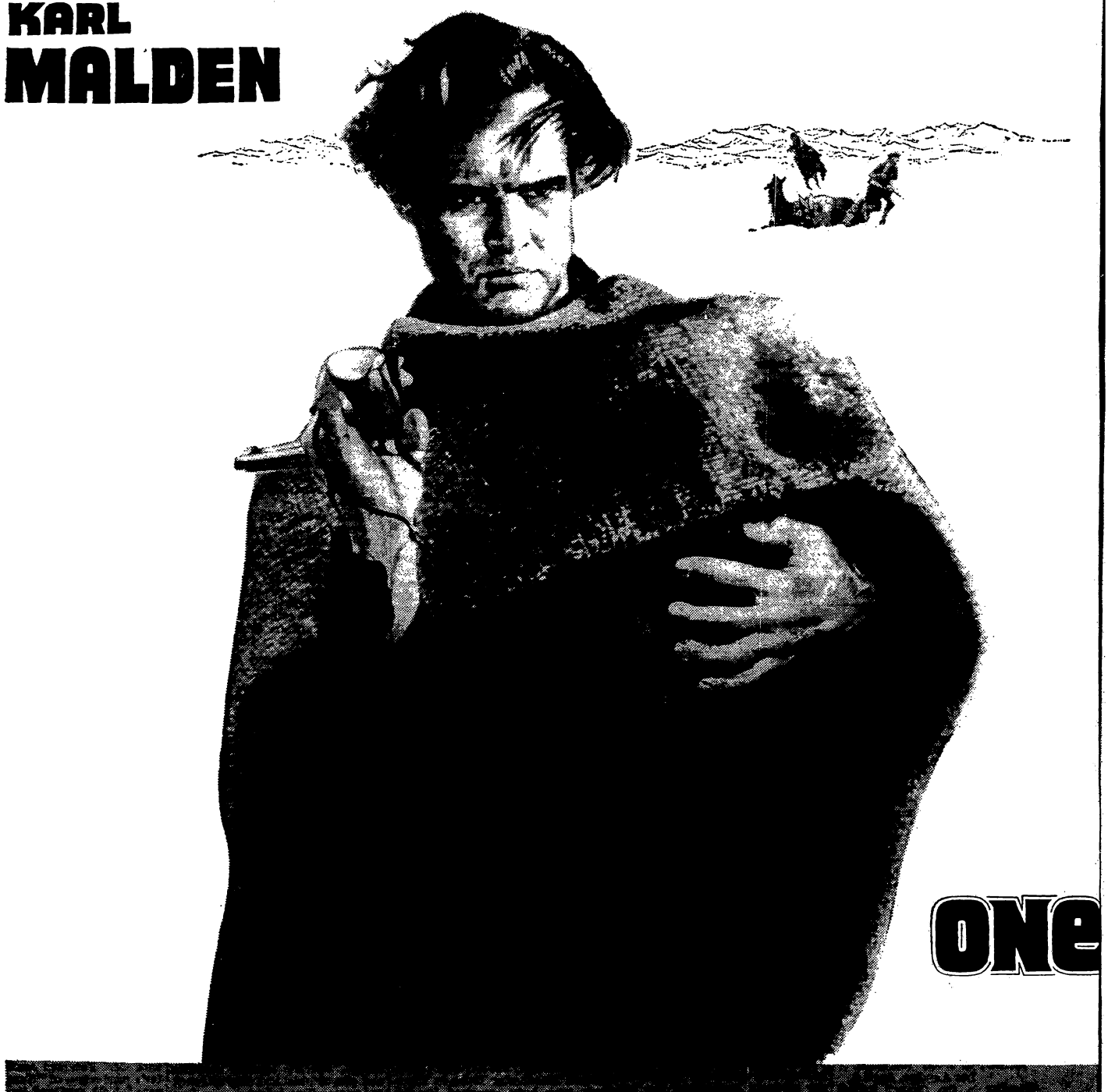

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—Kate Cameron, N.Y. Daily News

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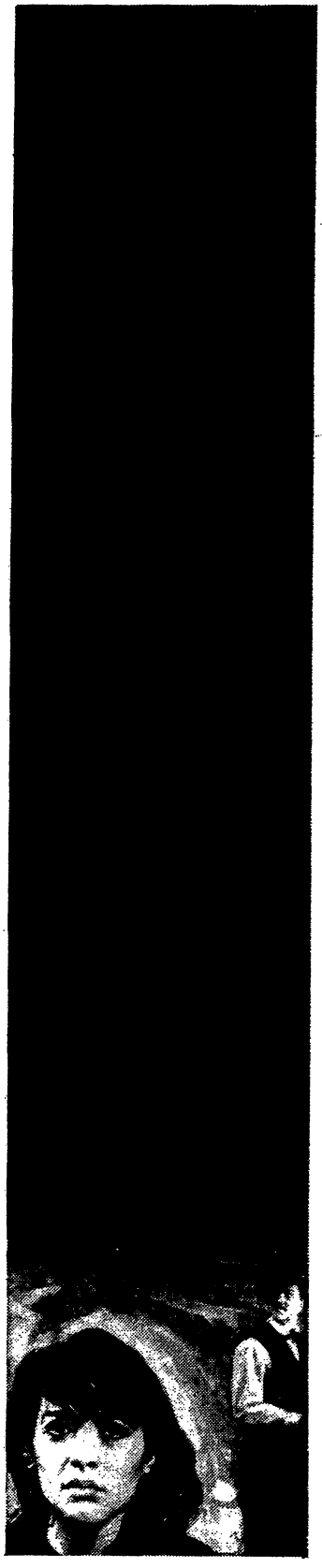
"HIGH ACHIEVEMENT!
Its beautiful, unobtrusive direction and strong, subtle acting are in perfect harmony from start to finish. 'Jacks' are aces!"

—Newsweek



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THE ONE SMASH HIT!

L.A. Strong; 'Alamo' Terrif $50,000, 'Warrior' Dim 14G, 'Wind' Wow 25G For 2d, 'Professor' Sharp 22G, 3d

Los Angeles, April 4.

First-runs here continue on the strong side this week, with "The Alamo," in first general release, hyping the general outlook. It looks to land a terrific $50,000 in four theatres and is doing equally great in some 23 houses in the L.A. area where day-dating currently. Only other opener, "White Warrior," looks slow $14,000 in three houses.

"Gone With Wind" reissue is still boff at $25,000 likely in second Hollywood Paramount session. "Absent-Minded Professor" continues a slick contender with lush $22,000 in third Chinese stanza.

"101 Dalmatians" also is standing up well with a big $19,000 or over in second in three spots. "Ben-Hur" is rated fine $22,000, up from previous round, for 71st canto at Egyptian to lead the hard-ticket pix.

"Spartacus" shapes sturdy in 24th round at Pantages, also hard-ticket. Exodus" is rated stout in 15th session at Fox Wilshire.

Estimates for This Week

State, Pix, Wiltern (UATC-Prin-SW) (2,404; 2,344; 90-$1.50)—"White Warrior" (WB) and "Tormented" (AA). Slow $14,000 or near. Last week, State with Hawaii, "Gorgo" (M-G), "Caltiki" (Indie) (2d wk), $6,000. Pix with Orpheum, "Millionairess" (20th), "Ferry to Hong Kong" (20th), $9,500. Wiltern with Warren's, Hollywood, Baldwin, "All in Night's Work" (Par) (1st wk, Wiltern; 2d wk, others); "Breath of Scandal" (Par) (1st wk, Wiltern; 2d wk, Warren's); "Rainmaker" (Par) (reissue) (1st wk, Hollywood); "Go Naked in World" (M-G) (1st wk, Baldwin), $20,300.

Orpheum, Baldwin, Hollywood, Loyola (Metropolitan-State-FWC) (2,213; 1,800; 756; 1,298; 90-$1.50)—"Alamo" (UA) (1st general release) and "Gambler Wore Gun" (Indie). Terrific $50,000 or close. Last

(Continued on page 19)

Key City Grosses

Estimated Total Gross

This Week $3,120,200
(Based on 22 cities and 251 theatres, chiefly first runs, including N. Y.)

Last Year $2,426,600
(Based on 23 cities and 242 theatres.)

'Jacks' Giant 15G, Hub; 'Work' 17G, 2d

Boston, April 4.

Recovery from Holy Week is mild here, with Easter Sunday biz only fairish. However, strong opener "One-Eyed Jacks" is socko at Astor. "Primitive Paradise," world preeming at Center, is slick. "Savage Innocents" is slow at Paramount.

"All In Night's Work" leads the holdovers in second week at the Met with a hep session. "Cimarron" is oke at Orpheum in second. "Cry For Happy" is holding up good at Memorial in third round. "Pepe" shapes neat at Gary in seventh week.

"Exodus" is still strong in 15th round at Saxon on hard-ticket. "Shangri-La" is hot at State in second session, and stays on.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"One-Eyed Jacks" (Par). Smash $15,000. Last week, "Spartacus" (U) (22d wk), $5,000.

Beacon Hill (Sack) (678; $1-$1.50)—"Tunes of Glory" (Lope) (15th wk). Oke $4,000. Last week, ditto.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (reissue) (6th wk). Okay $7,000. Last week, $10,000.

Capri (Sack) 900; $1.80-$2.20)—"Ben-Hur" (M-G) (m.o.) (15th wk). Okay $4,000. Last week, same.

Center (E. M. Loew) (1,540; 60-$1.25) — "Primitive Paradise" (Indie). Sock $8,000, opening house with first-run preem.

Exeter (Indie) (1,376; 90-$1.50)—"Two-Way Stretch" (Indie) (6th wk). Neat $5,500. Last week, $6,200.

Fenway (Indie) (1,350; $1.50)—"Flowering Skirt" (Indie) and "Girl in Black" (Indie). Fair $2,500. Last week, "Quiet Flows Don" (Indie) (3d wk), $3,200.

Gary (Sack) (1,277; $1.25-$1.80)—"Pepe" (Col) (7th wk). Neat $6,500. Last week, $7,500.

Kenmore (Indie) (700; $1.50)—

(Continued on page 19)

'Wind' Smash $11,000, Port.; 'Cry' OK $6,000

Portland, Ore., April 4.

Longruns still dominated here this round, with newcomers not much help. Best of these is "Cry For Happy," okay at Orpheum. "101 Dalmatians" is lofty in fourth at the Fox. However, the oldie, "Gone With Wind," playing on popscale, continuous is smash on first at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Gone With Wind" (M-G) (reissue). Smash $11,000. Last week, "Spartacus" (U) (8th wk), $6,300.

Fox (Evergreen) (1,600; $1-$1.49)—"101 Dalmatians" (BV) (4th wk). Fast $6,000. Last week, $7,700.

Hollywood (Evergreen) (900; $1.25-$2.49)—"Ben-Hur" (M-G) (4th wk), on popscale. Fine $5,000. Last week, $6,600.

Music Box (Hamrick) (640; $1.50-$3)—"Exodus" (UA) (11th wk). Fine $8,000. Last week, $8,600.

Oriental (McFadden) (2,100; $1)—"Sanctuary" (20th) and "Long Rope" (20th). Dull $2,000. Last week, "Journal To Lost City" (AI) and "Last Woman On Earth" (AI), $2,700.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Cry For Happy" (Col) and "Sword Sherwood Forest" (Col). Okay $6,000. Last week, "Alamo" (UA) (3d wk), $7,800.

Paramount (Port-Par) (3,400; $1-$1.50) — "Suzie Wong" (Par) (4th wk). Brisk $5,000. Last week, $8,000.

'Wind' Mighty 30G in Frisco; 'Work' Big 19G

San Francisco, April 4.

First-run trade is potent here this stanza, with "Gone With Wind" outstanding. This oldie is terrific at the Warfield. "All in Night's Work" looks dandy in opening round at Golden Gate. "Rachel Cade" looms okay at Paramount. "101 Dalmatians" still is excellent in second Fox round.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"All in Night's Work" (Par) and "Trouble in Sky" (U). Dandy $19,000. Last week, "Great Impostor" (U) and "Wings of Chance" (U) (3d wk), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"101 Dalmatians" (BV) (2d wk. Excellent $14,000. Last week, $25,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Gone With Wind" (M-G) (reissue). Huge $30,000. Last week, "Gorgo" (M-G) and "Frontier Uprising" (UA) (2d wk), $7,500.

Paramount (Par) (2,646; $1.25-$1.50) — "Sins of Rachel Cade" (WB) and "Price of Silence" (WB). Oke $12,000. Last week, "White

(Continued on page 19)

'Cimarron' Okay $14,000, Toronto; 'Tunes' Great 28G, 'Work' Smart 12G

Toronto, April 4.

With rain denting the Easter weekend but most major deluxers advertising an extra midnight performance, and hard-tix specials running daily matinees during this session, biz is generally enjoying a nice upbeat. "Ben-Hur" is particularly big in 68th week because of this setup.

"Cimmaron" is just okay in first. Three-house combo playing "Tunes of Glory," shapes loud. Such holdovers as "All in Night's Work" and "Sons and Lovers," both in second stanzas, are stout. "World of Suzie Wong" still is big in ninth frame at Hollywood.

Estimates for This Week

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; $1-$1.50)—"Tunes of Glory" (Lope). Wham $28,000. Last week, "Dentist in Chair" (20th) (2d wk), $15,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (15th wk). Hefty $10,500. Last week, $7,500.

Hollywood (FP) (1,080; $1-$1.25)—"Suzie Wong" (Par) (9th wk). Fine $7,000. Last week, $8,000.

Hyland (Rank) (1,357; $1-$1.50)—"Sons and Lovers" (20th) (2d wk). Excellent $12,000. Last week, $13,000.

Imperial (FP) (3,343; $1-$1.25)—"All in Night's Work" (Par) (2d wk). Big $12,000. Last week, $16,000.

Loew's (Loew) (2,748; $1-$1.50)—"Cimmaron" (M-G). Okay $14,000 or near. Last week, "Go Naked in World" (M-G) (2d wk), $6,000.

Tivoli (FP) (935; $1.50-$2.50)—"Exodus" (UA) (2d wk). Capacity nights but not matinees, for smash $15,000. Last week, $12,000.

Towne (Taylor) (693; 90-$1.25)—"Never On Sunday" (Lope) (10th wk). Still big $5,000. Last week, $6,000.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (68th wk). Perking to big $9,000 or over. Last week, $5,500.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (15th wk). Good $9,000. Last week, $8,500.

'Wind' Wow $40,000, D.C. Ace; 'Jacks' Gigantic 20G, 'Priest' Fat 12G

Washington, April 4.

Easter weekend plus strong new arrivals shape to boost mainstem biz from its recent doldrums. "Gone With Wind," out on reissue again, shapes mighty at Capitol, with students in town helping. "One-Eyed Jacks" is rated boff as the Town's initialer.

"White Warrior" is figured fair, day-dating two Stanley Warner situations. "All Hands on Deck" is only okay in second at Palace. "Hoodlum Priest" is classed good at Keith's on opener.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"White Warrior" (WB). Fair $8,000. Last week, "Giant" (WB) (reissue), $11,500.

Apex (K-B) (940; 75-$1.10)—"Hand in Hand" (Col). Mild $3,700. Last week, "Happened in Broad Daylight" (Cont) (3d wk), $3,400.

Capitol (Loew) (3,426; $1-$1.65)—"Gone With Wind" (M-G) (reissue). Wham $40,000. Last week, "Millionairess" (20th), $13,000.

Keith's (RKO) (1,850; $1-$1.49)—"Hoodlum Priest" (UA). Good $12,000. Last week, "Operation Eichmann" (AA) and fight films (2d wk), $7,000.

MacArthur (K-B) (900; $1.25)—"League of Gentlemen" (Union) Brisk $10,000. Last week, "Entertainer" (Cont) (4th wk), $3,400.

Ontario (K-B) (1,240; $1-$1.49)—"Tunes of Glory" (Lope) (7th wk). Fine $4,000. Last week, $4,900.

Palace (Loew) (2,390; $1-$1.49)—"All Hands on Deck" (20th) (2d wk). So-so $9,000 after $12,000 opener.

Playhouse (T-L) (459; $1-$1.49)—"Sanctuary" (20th). Fair $4,200. Last week, "Question 7" (Indie) (4th wk), $3,300.

Plaza (TL) (278; $1-$1.80)—"Cheaters" (Cont). Big $6,000 or over. Last week, "No Morals" (Indie) (2d wk), $3,900.

Town (King) (800; $1.25-$1.49)—"One-Eyed Jacks" (Par). Wow $20,000. Last week, "Suzie Wong" (Par) (14th wk), $4,000.

Trans-Lux (T-L) (600; $1.49-$2)—"Pepe" (Col) (7th wk). Nifty $8,000. Last week, $8,400.

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus" (UA) (6th wk). Boff $13,000. Last week, $12,000.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (11th wk). Smash $11,500. Last week, $12,000.

Det. Soars; 'Pepe' Whopping $15,000, 'Raisin' Wham 16G, 'Deck' Dandy 20G

Detroit, April 4.

First-runs are running up solid grosses this week. "Sins of Rachel Cade" shapes hotsy at the Palms. "Pepe" looks great at Madison while "A Raisin in Sun" is wow at Adams.

"All Hands on Deck" is rated fast at Fox. "All in Night's Work" will climb up to a higher figure in second round at Michigan.

"Cimarron" is soaring in first holdover week at Grand Circus. "Exodus" also is topping the previous round at the Mercury for a great take in eighth.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; 75-$1.49)—"All Hands on Deck" (20th). Fast $20,000. Last week, "Circle of Deception" (20th) and "Goddess of Love" (20th), $8,000.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"All in Night's Work" (Par) and "Blueprint for Robbery" (Par) (2d wk). Climbing to big $20,000. Last week, $19,000.

Palms (UD) (2,955; $1.25-$1.49)—"Sins of Rachel Cade" (WB) and "Foxhole in Cairo" (Par). Hotsy $21,000. Last week, "White Warrior" (WB) and "Gold Seven Saints" (WB), $17,000.

Madison (UD) (1,408; $1.25-$2)—"Pepe" (Col). Wow $15,000 or over. Last week, "Spartacus" (U) (21st wk), $8,500.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Cimarron" (M-G) (2d wk). Wham $20,000. Last week, $16,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Raisin in Sun" (Col). Great $16,000 or near. Last week, "Operation Eichmann" (AA) (2d wk), $7,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (59th wk). Swell $9,500. Last week, $8,700.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (14th wk). Great $14,000. Last week, $11,700.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"League of Gentlemen" (Indie). Fine $9,000. Last week, "Ballad of Soldier" (Kings) and "Bowl of Cherries" (Indie) (3d wk), $6,000.

Mercury (UD) (1,465; $1.50-$3)—"Exodus" (UA) (8th wk). Great $20,000. Last week, $18,000.

Broadway Grosses

Estimated Total Gross

This Week $797,400
(Based on 28 theatres)

Last Year $489,100
(Based on 27 theatres)

'Professor' Huge $29,000 in K.C.

Kansas City, April 4.

Notable newcomer is pacing city. It's "Absent-Minded Professor," rolling to near-capacity at Uptown-Granada combo. Actually, the week looms as biggest ever at these houses. "Wizard of Baghdad" at four drive-ins on first-run looks mild. Suburban Fairway goes first-run with "Hand in Hand" for modest returns.

"Spartacus" looks great in sixth at the Capri. "All in Night's Work" is fine in second. "The Alamo" shapes smash in fourth, Plaza week.

Estimates for This Week

Brookside (FMW-NT) (800; $1-$1.50)—"Ben-Hur" (M-G) (7th wk). Holding own at $3,000 in final week. Last week, same.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (6th wk). Fancy $17,000, is being helped by holiday play. Last week, $16,200.

Crest, Riverside (Commonwealth, 1,000 cars each), Kansas (Finkelstein, 750 cars), Boulevard (Indie, 750 cars) ($1) "Wizard of Baghdad" (20th) and "Tess Storm Country" (20th). Temporary first-run combo,

(Continued on page 19)

'Work' Nifty $12,000 In Cincy; 'Exodus' Big 14G, 'Pepe' Boffo 18G, 5th

Cincinnati, April 4.

Cincy first-runs are bright this Easter session. Newcomer "All In Night's Work" bids for nifty total at flagship Albee. "Pepe" shapes to climb to high of run in fifth frame at Capitol. Hard-ticket "Exodus" strength looks to gain in second week at Wiethe's swank suburban Valley. "101 Dalmatians" is wow at Keith's in second lap.

"White Warrior" entry at Palace is only fairish. "Sanctuary" is a sturdy second-weeker at the Grand. Annual Shrine Circus at Cincinnati Gardens this week, its first time out of Lenten season, has banner attendance in prospect.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"All In Night's Work" (Par). Nifty $12,000. Last week, "Great Impostor" (U) (2d wk), $8,500.

Capitol (SW-Cinerama) (1,400; $1.25-$1.80)—"Pepe" (Col) (5th wk). Boff $18,000 for high of run. Last week, $11,000.

Esquire Art (Shor) (500; $1.25)—"Entertainer" (Cont) (2d wk). Encoring to hotsy $2,000 preem tempo.

Grand (RKO) (1,300; $1-$1.25)—"Sanctuary" (20th) (2d wk). Sturdy $7,000 after $8,000 bow.

Guild (Vance) (300; $1.25)—"Virgin Spring" (Janus) (2d wk). Good $2,000. Last week, $2,200.

Hyde Park Art (Shor) (500; $1.25)—"Hand In Hand" (Col). Okay $1,500. Last week, "Carry On, Sergeant" (Indie) 2d wk), $1,300.

Keith's (Shor) (1,500; 90-$1.25)—"101 Dalmatians" (BV) (2d wk). Bids to equal wow $14,000 first week's total.

Palace (RKO) (2,600; $1-$1.25)—"White Warrior" (WB). Fairish $7,500. Blackeyed by local reviewers. Last week, "Gold Seven Saints" (WB) and "No Time for Sergeants" (WB) (reissue), $7,000.

Twin Drive-In (Shor) (600 cars, west side, 90c)—"Carthage in Flames" (Col) and "Sword of Sherwood Forest" (Col). So-so $3,500. Last week, "Operation Eichmann" (AA) and "Goddess of Love" (AA), $3,000.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Exodus" (UA) (2d wk). Strong $14,000 in climb over $12,000 opener for Holy Week high here.

'Cimarron' Crisp $9,000, Mpls.; 'Alamo' Lusty 8G, 'Spartacus' Hot 13G, 3d

Minneapolis, April 4.

Trade is down a notch this round after hitting a record-busting peak last week when eight Loop showplaces grossed a mighty $100,000. Despite this, it's the third straight chapter in which exhibs are raking in the chips and building a buffer against next month's annual spring slump.

Only one newcomer has been able to crack the imposing slate of blockbusting holdovers. "Cimarron," the fresh entry, shapes fall at Gopher. "101 Dalmatians" at Lyric and "Pepe" at State, both in second stanza, continue potent. "Alamo" looms large again in third session at Orpheum while "All In Night's Work" is lusty in second at the tiny World. Hard-ticket trio "Exodus," "Spartacus" and "Cinerama Holiday" also look lively.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (10th wk). Rousing $12,000 after bouncing back to $14,000 last week.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (15th wk). Picking up in next-to-last round to healthy $8,500. Last week, $8,000.

Gopher (Berger) (1,000; $1-$1.50)—"Cimarron" (M-G). Potent $9,000 with the $1.50 admish top on weekends. Last week, "Where Boys Are" (M-G) (4th wk), $7,200.

Lyric (Par) (1,000; $1-$1.25)—"101 Dalmatians" (BV) (2d wk). Looks like sizzling $13,000 or thereabouts. Last week, $15,900.

Mann (Mann) (1,100; $1.75-$2.65)—"Spartacus" (U) (3d wk). Big $13,000 or near. Last week, $15,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Alamo" (UA) (3d wk).

(Continued on page 19)

Easter Ups Chi; 'Cimarron' Sockeroo 32G, 'Priest' Hep 41G, 'Trapp' Hotsy 13G; 'Prof.' Wow 43G; 'Work' 22G, 3

Chicago, April 4.

School hiatus plus an array of strong new pix has turnstiles whirling at first-run situations this stanza. "Cimarron" preems with a smash $32,000 at Roosevelt. "Hoodlum Priest" looms sock $41,000 at Oriental.

"Angry Silence" shapes smooth in first week at McVickers. "Trapp Family" is lively on opener at the Loop. Monroe pair of "I Aim at Stars" and "Passport to China" is fair in first.

"Absent-Minded Professor" continues great in second State-Lake week. "Operation Eichmann" is fine at the Woods, also second. "Tunes of Glory" is sparkling in first holdover session at Esquire. "Subterraneans" rates snappy in same round at Carnegie.

"All in a Night's Work" looks stout in third round at United Artists. "Make Mine Mink" is dandy in sixth at Cinema. "Pepe" rates mighty in seventh Chicago session. "Never on Sunday" is nifty in ninth week at the Surf.

Of the hardticketers, "Ben-Hur" is still potent in 67th Todd session, and "Exodus" continues healthy in its 16th Cinestage frame.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Subterraneans" (M-G) (2d wk). Brisk $5,000. Last week, $5,500.

Chicago (B&K) (3,900; 90-$1.80)—"Pepe" (Col) (7th wk). Great $23,500. Last week, $18,000.

Cinema (Stern) (500; $1.50)—"Make Mine Mink" (Cont) (6th wk). Tidy $2,400. Last week, $3,500.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (16th wk). Solid $21,000. Last week, $21,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Tunes of Glory" (Lope) (2d wk). Fast $12,500. Last week, $14,000.

Loop (Telem't) (606; $1.25-$1.80—"Trapp Family" (20th). Happy

(Continued on page 19)

Holiday Boosting Balto; '101 D's' Bangup 15G, 'Alamo' Fine 8½G, 5th

Baltimore, April 4.

Holiday biz will brighten the situation here where best of the lot, "101 Dalmatians," is strong in second week at Stanton. Also on the credit side are "Make Mine Mink," good in first at the 5 West. "Pepe" big in fourth at Hipp and "Alamo," nice in fifth at the New.

"Never On Sunday" continues good in 20th round at Playhouse and "Exodus" is holding good in 16th week at Mayfair. "Carry On Nurse" is hefty on rerun at the Aurora.

Estimates for This Week

Aurora (367; 90-$1.50)—"Carry On Nurse" (Gov) (3d wk) (rerun). Good $2,000 after same in second.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (15th wk). Up to big $8,000 after $4,500 last week.

Cinema (Schwaber) (460; 90-$1.50) "Love Game" (Films Around World) (3d wk). Fair $1,500 after $1,800 in second.

Five West (Schwaber) (435; 90-$1.50)—"Make Mine Mink" (Cont). Good $3,000. Last week, "Happened in Broad Daylight" (Cont) (3d wk), $2,000.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Pepe" (Col) (4th wk). Warm $7,500 after $8,000 in third.

Little (Rappaport) (300; 90-$1.50)—"Studs Lonigan" (UA) (3d wk). Fair $1,700 after $1,800 in second.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (16th wk). Up to good $5,000 after $3,800 in 15th week.

New (Fruchtman) (1,600; 90-$1.50)—"Alamo" (UA) (5th wk). Pleasant $8,500 after $7,000 in fourth.

Playhouse (Schwaber) (355; 90-$1.50)—"Never On Sunday" (Lope) (20th wk). Good $2,400 after $2,500 in 19th.

Stanton (Fruchtman) (2,800; 90-$1.50)—"101 Dalmatians" (BV). Big $15,000 after $8,000 in first four days.

Town (Rappaport) (1,125; $1.50-$2.50)—"Spartacus" (U) (11th wk). Okay $6,000 after $5,500 in 10th week.

'Work' Rousing $9,000, Prov.; 'Cimarron' Same

Providence, April 4.

Things are picking up again, Strand leading the list with "All In a Night's Work," big in opener. RKO Albee's "Cimarron" is equally big. "Sanctuary" looks nice at Majestic. "Pepe" is robust at 724-seat Elmwood.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Cimarron" (M-G). Stout $9,000. Last week, "Village of Damned" (M-G) and "Tess of Storm Country" (20th) (2d wk), $2,000.

Elmwood (Snyder) (724; $1-$1.50)—"Pepe" (Col). Loud $6,000. Last week, "Alamo" (UA) (7th wk), $4,000.

Majestic (SW) (2,200; 65-90)—"Sanctuary" (20th) and "Niagara" (20th). Nice $8,000. Last week, "Konga" (AI) and "The Hand" (AI), mild $4,000.

State (Loew) (3,200; $1.25-$1.50)—"Ben-Hur" (M-G). Slow $5,000 after long extended stay at a first-run suburb house. Last week, "Naked In World" (M-G) and "Operation Bottleneck" (AA), $5,000.

Strand (National Realty) (2,200; 65-90)—"All In a Night's Work" (Par). Big $9,000. Last week, "Savage Innocents" (Par) and "Poacher's Daughter" (Ruff), $3,500.

'Pepe' Whopping $24,000, Denver

Denver, April 4.

Fair weather and Easter holidays along with a long list of big holdovers plus some sturdy newcomers makes this session loom lively. "Pepe" shapes sockeroo opening stanza at the Centre while "All in Night's Work" looks stout on opener at Orpheum.

"The Alamo" still is wow in fifth round at Paramount while "101 Dalmatians" is rated smash in second at the Denver. "Spartacus" looms nice in 11th week at the Aladdin. "Ben-Hur" is perking to a fancy take in 51st week at the Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50—"Spartacus" (U) (11th wk). Nice $6,500. Last week, $6,000.

Centre (Fox) (1,270; $1-$1.45)—"Pepe" (Col). Great $24,000. Last week, "Cry for Happy" (Col) (3d wk), $8,500.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (51st wk). Fast $8,000. Last week, $6,500.

Denver (Fox) (2,432; $1-$1.25)—"101 Dalmatians" (BV) (2d wk). Smash $24,000. Last week, $34,000.

Esquire (Fox) (600; $1)—"Hand in Hand" (Col) (2d wk). Fair $2,000. Last week, $2,200.

Orpheum (RKO) (2,690; $1-$1.25)—"All in Night's Work" (Par) and "Blueprint for Robbery" (Par). Stout $15,000. Last week, "Suzie Wong" (Par) (7th wk), $6,500.

Paramount (Indie) (2,100; 90-$1.25)—"Alamo" (UA) and fight pix (5th wk). Wow $14,000. Last week, $13,500.

Towne (Indie) (600; $1-$1.45)—"Village of Damned" (M-G) (3d wk). Oke $2,000 in 5 days. Last week, $3,500.

'CINERAMA' SOCK 15G, L'VILLE; '101 D'S' 20G

Louisville, April 4.

Opening of revamped Rialto Theatre with "Cinerama" Thursday (30) and pre-Easter activities, livened the main stem last week. House capacity was cut from some 3,000 to 1,100. Sock opening round looms. "101 Dalmatians" at United Artists is soaring to a smash initial week. "All in Night's Work" at the Kentucky is fair. "Spartacus," in third at the Brown and "Alamo" at the Mary Anderson in fourth, are holding a nice pace.

Estimates for This Week

Brown (Fourth Avenue) (1,100; $1.25-$1.75)—"Spartacus" (U) (3d

(Continued on page 19)

'Deck' Trim $8,000 In Omaha; 'Work' 7½G, 2d

Omaha, April 4.

Usual Holy Week slowup is showing at downtown first-runs this week, although "All Hands on Deck," aided by personals by Barbara Eden, is rated smart at the Omaha. "Cimarron" opened brightly at the Dundee on Todd-AO. Second weeks of "All in Night's Work" at Orpheum and "101 Dalmatians" at State are both wow considering seasonal influences. Seventh week of "This Is Cinerama" looms good at the Cooper.

Estimates for This Week

Cooper (Cooper) 687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (7th wk). Stout $9.000. Last week, $8,700.

Dundee (Cooper) (500; $1)—"Cimarron" (M-G). Torrid $5,000 or over. Last week, shuttered for installing Todd-AO.

Omaha (Tristates) (2,066; 75-$1)—"All Hands on Deck" (20th). Fine $8,000. Last week, "Savage Innocents" (Par), $2,800.

Orpheum (Tristates) (2,877; 75-$1)—"All In Night's Work" (Par) (2d wk). Fast $7,500 or near after $10,000 bow.

State (Cooper) (743; $1)—"101 Dalmatians" (BV) (2d wk). Big $10,000. Last week, record $14,000.

'Cimarron' Lusty $15,000 in Pitt

Pittsburgh, April 4.

Slowed down by Good Friday and first Passover seder night falling on the same night (31), Pitt deluxers all showed a quick recovery and another banner week shapes this round. "All Hands on Deck" at Fulton, however, is just good. "Cimarron" blasted off big as the other new entry.

"Exodus" at warner in fourth and "101 Dalmatians" is second at Stanley both rate boff holdover rounds. "Pepe" looms loud in second at Gateway.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"All Hands On Deck" (20th). Good $7,000. Last week, "Great Impostor" (U) (6th wk-5 days), $4,500.

Gateway (Associated) (2,100; $1.25-$1.75)—"Pepe" (Col) (2d wk). Loud $11,000. Last week, $12,500.

Penn (UATC) (3,300; $1-$1.50)—"Cimarron" (M-G). Excellent $15,000. Last week, "Hoodlum Priest" (UA) (2d wk), $10,500.

Squirrel Hill (SW) (834; $1.25)—"League of Gentlemen" (Union) (2d wk). Tall $4,000. Last week, $4,300.

Stanley (SW) (3,700; $1-$1.50)—"101 Dalmatians" (BV) (2d wk). Boffo $20,000. Last week, $21,500.

Warner (SW) (1,513; $1.50-$2.75)—"Exodus" (UA) (4th wk). Wow $20,000. Last week, $18,500.

'WIND' WHAM $30,000, ST. L.; 'DECK' GOOD 13G

St. Louis, April 4.

Big news here currently is the mighty showing being made by "Gone With Wind" at State. It is doing bigger trade than most new pix to play this house despite fact that the pic has been out on reissue several times before. "All Hands on Deck" looms good at the St. Louis. "Great Impostor" still is big in third at the Fox while "101 Dalmatians" is wow in second at the Mid-City. "Spartacus" is rated fine in 15th session at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-$1.50)—"Pepe" (Col) (4th wk). Good $8,500. Last week, $10,000.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (9th wk). Oke $1,000. Last week, $1,100.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (15th

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

B'way Booms; 'Impostor' Great 54G, 'Jacks' Huge 81G, 'Sun' Bright 41G, 'Deck' 40G, 'Prof.'-Easter Show 225G

Easter Sunday upsurge and the holiday, with thousands of youngsters out of school, are booming grosses at Broadway deluxers this session. Launching of five new pictures also is helping trade. Moreover, the switcheroo of two pix from hard-ticket to continuous-run is boosting the overall take. This, plus holiday scales for portions of current session, will contribute to the upbeat. The soaring trade on Sunday (Easter) was greater than the most optimistic managers had anticipated.

"Great Impostor," one of the stronger new entrants, is heading for a great $54,000 day-dating at the Palace and Trans-Lux 85th Street. "One-Eyed Jacks" looks to hit smash $81,000 in opening round at the Capitol. "All Hands on Deck" shapes to get good $40,000 in first stanza at the Paramount.

"Raisin in Sun" is pushing to a fancy $41,000, day-dating at the Forum and the arty Trans-Lux 52d Street. "Hoodlum Priest," which opened Sunday at the Astor, looks smash in first three days.

"Pepe," which went on continuous run last Friday (31), was helped greatly by the new policy, showing a big $31,500 for 15th session at the Criterion, all excepting two days being on popscale. "King and I" switched to continuous on Saturday (1) after only eight days on hard-ticket at the Rivoli. The second week is heading for a nice $20,000 as against $15,000 in opener for eight days.

Money champion, of course, is "Absent-Minded Professor" with annual Easter stageshow at the Music Hall. This combo looks to soar to giant $225,000 in current (3) session, near alltime mark for period made last year. "All in Night's Work" slipped to nice $31,000 in second stanza, day-dating the Victoria and arty Normandie.

The hard-ticket pictures are climbing ahead of last week's totals, aided by extra shows and holiday prices. "Exodus," still leader, looks to soar to great $51,000 or better in current (16th) frame at the Warner. "Spartacus" is climbing to a socko $36,000 in 26th round at the DeMille. "Ben-Hur" is way ahead of last week's take with a big $30,000 likely at the State for the 71st session.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Hoodlum Priest" (UA). Opened Sunday (2) with smash takings the first three days, ended yesterday (Tues.). In ahead, "Facts of Life" (UA) (7th wk-9 days), very good $20,000, and for an excellent long-run.

Capitol (Loew) (4,820; $1-$2.50)—"One-Eyed Jacks" (Par). Initial session ending today (Wed.) is heading for a great $81,000. Holds, natch!

Criterion (Moss) (1,520; $1.25-$2.40) — "Pepe" (Col) (16th wk). The 15th week ended yesterday (Tues.) was big $31,500 for combined two days of hard-ticket and five on current popscale grind. Went on continuous run last Friday (31), with takings up 35% since quitting hard-ticket policy, which was $1.50 to $3.50.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (26th wk). Current round winding today (Wed.) looks to hit smash $36,000 after $16,000 for 25th week. Stays indef. Present week is being helped by five extra performances as well as holiday scales.

Embassy (Guild Enterprises) (500; 90-$1.75) — "Shadows" (BL) (3d wk). First holdover stanza ended Monday (3) was big $15,000 after $19,000 in first.

Palace (RKO) (1,642; $1.25-$2.50)—"Great Impostor" (U) (2d wk). First round finished last night (Tues.) was wow $40,000. In ahead, "101 Dalmatians" (BV) (7th wk-5 days), $11,500.

Forum (Moss) (813; 90-$1.80) — "Raisin in Sun" (Col) (2d wk). First week ended last night (Tues.) hit big $26,000 or near. In ahead, "Cry For Happy" (Col) (4th wk-5 days), $8,500.

Paramount (AB-PT) (3,665; $1-$2)—"All Hands on Deck" (20th). Initial stanza winding up tomorrow (Thurs.) looks like good $40,000. Holding.

Radio City Music Hall (Rockefellers) (6,200; 99-$2.75)—"Absent-Minded Professor" (BV) and annual Easter stageshow (3d wk). This session is soaring to huge $225,000, near alltime mark for this period made by "Don't Eat Daisies" (M-G) last year which was $227,800. Helped by vacationing students. Second week was $170,000. Holds.

Rivoli (UAT) (1,545; $1.25-$2.50)—"King and I" (20th) (21 wk). This round winding up Friday appears headed for a nice $20,000 on continuous run, popscale. Initial week on hard-ticket was $15,000 for eight days. Advance sale was so meagre, it was decided suddenly to go continuous-run.

State (Loew) (1,930; $1.50-$3.50)—"Ben-Hur" (M-G) (71st wk). This session finishing today (Wed.) is heading for big $30,000 for 14 performances. The 70th week was $21,000 for 11 shows. "Gone With Wind" (M-G) reissue opens April 26 with continuous-run, popscale policy.

Victoria (City Inv.) (1,003, 50-$2)—"All In Night's Work" (Par) (3d wk). Second week finished yesterday (Tues.) was lusty $25,000 or close after $30,000 for initial week.

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (16th wk). This round winding today (Wed.) looks like great $51,000 or over after $45,000 last week. Stays indefinitely. Current week is being helped by one extra show plus holiday scales for three days.

First-Run Artie

Baronet (Reade) (430; $1.25-$2)—"Saturday Night, Sunday Morning" (Cont). Opened Monday (3). In ahead, "Modigliani" (Cont (5th

(Continued on page 19)

Philly Perking; 'Jacks' Giant 32G, 'Code' $8,000, 'Spartacus' Hot 11G, 21

Philadelphia, April 4.

While trade was off last Friday and Saturday, it boomed Easter Sunday, with a rousing session in prospect. "One-Eyed Jacks" is rated socko at Fox on initial week. "Great Impostor" still is big in fourth round at the Midtown. "Sins of Rachel Cade," a newie, shapes sad at Randolph.

"Exodus" is rated mighty in 10th round at Boyd. "Spartacus" is heading for a solid take in 21st session at the Goldman, way over last week. "101 Dalmatians" looks whopping in second frame at Stanton while "Pepe" continues neat in seventh at Stanley.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Sanctuary" (20th) (2d wk). Firm $13,000. Last week, $14,000.

Boyd (SW) (1,563; $2-$2.75)—"Exodus" (UA) (10th wk). Mighty $28,000 or over, with extra matinees. Last week, $28,500.

Fox (Milgram) (2,200; 99-$1.80)—"One-Eyed Jacks" (Par). Wow $32,000. Last week, "Look in Any Window" (AA), $7,000.

Goldman (Goldman) (1,200; $2-$2.75) — "Spartacus" (U) (21st). Solid $11,000, aided by extra shows. Last week, $7,000.

Midtown (Goldman) (1,000; 99-$1.80)—"Great Impostor" (U) (4th wk). Slick $12,000. Last week, $11,500.

Randolph (Goldman) (2,500; 99-$1.80)—"Sins of Rachel Cade" (WB). Sad $8,000 or less. Last week, "Cry for Happy" (Col) (4th wk), $6,000.

Stanley (SW) (2,500; 99-$1.80)—"Pepe" (Col) (7th wk). Neat $14,000. Last week, $12,000.

Stanton (SW) (1,483; 99-$1.80)—"101 Dalmatians" (BV) (2d wk). Wham $23,000. Last week, $22,500.

Trans-Lux (T-L) (500; 99-$1.20)—"Never on Sunday" (Lope) (19th wk). Nice $6,200. Last week, $5,500.

Viking (Sley) (1,000; 99-$1.80)—"Cimarron" (M-G) (2d wk). Good $9,000. Last week, $10,000.

World (R&B-Pathe) (449; 99-$1.80)—"League of Gentlemen" (Indie). Big $6,000. Last week, "Ballad of Soldier" (Kings) (6th wk), $2,700.

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Watch It Top Those "Peyton Place" Records This Spring!

SCHOOLS AS BOXOFFICE RIVALS

Inside Stuff—Pictures

When St. Albans, Vt., law enforcement officers converged on the Bellevue theatre in response to a report of $2,396 "robbery," it looked like the real thing, but actually it was all part of an FBI Case School problem involving some 25 area officers who have been studying crime investigation here under the supervision of Police Chief George Hebert and FBI agents. Paul Gamache, owner of the theatre, cooperated with the FBI men, reporting he had "found a basement safe broken into" and giving other details to get the investigators going on the "crime."

Irwin Allen and Pyramid Books have completed a deal for publishing in book form a version of his present 20th-Fox release, "Voyage to the Bottom of the Sea." Rider to the deal is that Chancellor Records will distribute the title tune as sung by Frankie Avalon, and both companies will cross-plug each other's product—as well as the pic. Allen's production—which he also directed—gets national release July 4.

Instead of chartering a liner and filming scenes at sea at double shooting time and cost, Mervyn LeRoy, producer for "A Majority Of One," is building replica of S.S. President Hoover on Warner Bros. sound stages. John Beekman is art director and Ralph Hurst set designer. Construction will be largest since Spanish Castle was built for "Don Juan" in 1947. Steamship scenes will take two weeks starring Rosalind Russell, Alec Guinness and other performers.

Paramount press reps broke into print in an offbeat manner with "One-Eyed Jacks." The "Topics" column on the editorial page of Wednesday's (29) New York Times was devoted to poker terminology in wide usage. Peg for the piece was the title of the Marlon Brando picture, which refers to a hypocrite who exposes only one side of his face, covering up the bad side.

Apparently on the q.t., vet industryite Lester Isaacs has taken a field rep post with the International Alliance of Theatrical Stage Employes. He was a prominent unionist years ago as chief projectionist for the Loew's circuit, and later served as general manager of Cinerama. He'd been inactive of late until getting the IA nod, a month or so back, from his longtime chum, Richard F. Walsh, prez of IATSE.

Film and telepix industry hit highest employment for February in 15 years, according tabulation California Labor Dept. Total of 43,100 were actively on payrolls, record since May, 1946 when studios ran up alltime high of 48,500. Latter was doubly notable, pointed out, since there was no telefilm production then whereas today vidpix play major role in overall employment tally.

Features displaying "extreme violence, crime, gangsters and sex are becoming a problem" in Manitoba, that province's censor board declared in its annual report. Of 376 pictures reviewed in 1960, the board classified 197 as "general" and OK for the family, 170 "adult" and nine "restricted" (to those 18 and over). It named the year's "outstanding pictures": "Ben Hur" and "Inherit the Wind."

Word from Curtis Kenyon, new script chief there, is that Paramount has 24 writers pounding out 20 projects, biggest gust of activity in years at that Hollywood plant.

In the Houston area, the old 31 days' wait for suburban houses to show motion pictures after the downtown showings has been cut to 21 days.

Dad Takes Mexican Job With Cadena de Oro; Son Operates in Texas

El Paso, Tex., April 4.

Ruben A. Calderon Jr. has taken over the management of the Valley Theatre from his father Ruben A. Calderon Sr. Latter has accepted an appointment as zone manager of more than 40 theatres in Chihuahua of the consolidated Cadena de Oro—Operadora de Teatros chains, combining more than 400 theatres in the Republic of Mexico.

Calderon recently took over operation of the 800 seat deluxe nabe house.

REST IS THE DREAM IN IN DaCOSTA'S CAREER

Holywood, April 4.

After Morton DaCosta completes direction of "The Music Man" at Warners he has one play and two pic commitments to get under his belt before he can take siesta.

DaCosta is trying to sneak in a month's layoff between assignments but admits it may not come off. After 80-day shooting sked for "Music Man" winds in September, he will direct "The King From Ashtabula" on Broadway. Columbia is financing.

After Times Square chore, DaCosta heads for Columbia Studio here to do film version of straight play. Credits will be producer-director for Belgrave Prod., unit formed by DaCosta and Vera Sneider who wrote novel on which "King" is based.

After Col assignment, he returns to Warners for one more, as yet undecided. That's more than a year off in view of contemplated March 1962 preem slated for "King" on Broadway and pic undertaking to follow.

Hennings Take Over Lyric in Des Moines

Des Moines, April 4.

The Lyric, West Des Moines, is now being operated by Paul Henning and Paul Henning Jr. It was formerly operated by Earl Manbeck Jr. While the house will continue as a neighborhood re-run outlet, heavy promotion is under way to announce a new "family-type" entertainment in bookings and the response to this approach has been surprising. Currently the theatre is playing "Ten Commandments" to excellent business. Theatre has Cinamascope installation.

With matinees Saturdays and Sundays only, prices are the same day and night—25c for kids under 11; 50c for children 12 to 16 and for adults 16 and over, 65c—and the 272-seat house has had few empty seats.

To take the "family" promotion idea further, and in recognition of the large number of students in local highschool, college and university classes studying Spanish, Spanish-dialog pictures are also being booked. In addition to the backing of the school "profs," it has been established that there are more than 200 Spanish-speaking families who, with the students, make up a new and enthusiastic audience.

Ambassadorial Guests Due at Johnston Feed

A number of foreign diplomats will be on hand for the Council of Motion Picture Organizations dinner in New York next Monday (10) honoring Eric Johnston, prexy of the Motion Picture Assn. of America.

Dinner chairman Emmanuel Frisch says that the dais guests will include the ambassadors to the U.S. from Italy, France, Afghanistan, China, India, Pakistan, Israel, Jordan and Spain.

PT ADS: 'SEE NEW FILMS FOR 25C.'

Dallas, April 4.

Texas unit of COMPO (Council of Motion Picture Orgs) has released results of a survey, instituted last fall by request of concerned exhibitors who feared the sale of 16 millimeter films to schools, factories, clubs and other organizations was mushrooming as a direct competitor to commercial theatres. Although a limited number of replies came in, response was enough to indicate that the use of 16m film could become more widespread, as it was noted that, in some cases, subreleasing agents seem to be ignoring contract provisions that prohibit competitive 16m exhibition in a commercial theatre area.

Survey's results showed that there are around 10 distributors of feature length 16m movies in the Dallas area; however, the bulk of entertainment films are made available by Films Inc., which releases MGM, Warners and 20th-Fox; United World Films, a Universal Picture subsidiary (former Castle Films) releasing only Universal product, and Ideal Pictures, distributors of Buena Vista and Allied Artists features.

These three big 16m releasing outlets make available attractively designed catalogs, offering more than 2,500 features—450, or almost 20% of which are post-1955 product. It was further revealed that better than 25 pictures were only released to theatres in 1960, with a great number of the post-1955 variety still available for 35m theatre exhibition. A few future attractions were advertised that haven't yet been released to theatres.

Prices for a one-time showing range from $10 up to terms per the potential size of the audience. Sliding scale rates are made to schools, according to size of enrollment. As an example, less than 150 students—the cost is $15 for a black-and-white feature, or $22.50 for color print, with the selling price graduating to $27.50 black-and-white and $42.50 color for school enrollments of 750 to 1,000. If the enrollment exceeds 1,000, the catalog implies even better rates are available. For CinemaScope pictures the user is furnished a special lens, for a small fee.

Big Violators

One of the company contracts which the applicant is required to agree to stipulates, among other things, "the producers of feature film in 16m require that each location be submitted and approved. There is to be no advertising and no admission charged, except where a small charge is made to defray the rental cost of film." The application blank requests information as to the name and location of the nearest 35m theatre and the reasons why the audience cannot attend that commercial theatre. In the case of schools, the applicant must agree that feature programs must be shown during school hours to the students and faculty, only. After these conditions are met, then the local branch manager or authorized personnel of the film company is supposed to approve the 16m film deal before the print is shipped.

Biggest violators of these agreements are Parent-Teacher Councils, mostly in elementary and some secondary schools, where it was discovered that, occasionally, fairly recent product was being shown after school, at night and on Saturdays to audiences of children and their parents, at admission prices ranging from 5c to 25c per person. In most instances written notices were sent to parents that the films were being shown as a fund-raising project. Number of showings ranged from two a week to three per year.

Disregard for these rules, which were established by the film companies in the late '40s, is evidenced by the use of newspaper notices to advertise feature film entertainment in churches. One such notice even received front page banner

(Continued on page 20)

Trade Personal Belittlements in Proxy Fight Involving National Theatre & Tel

By ALBERT SCHARPER

Hollywood, April 4.

The curtain went up publicly last week (29) on showbiz's latest proxy fight—over control of National Theatres & Television. Dissident stockholder Leonard Davis thrust and NT&T prexy Eugene V. Klein parried at press parleys at the Statler hotel.

Davis went to bat first and after swinging away an hour, charging "incompetence" in management of company, Klein met with press with the quiet statement that Davis was "a character assassin who borders on libel."

Overall, Davis had no concrete proposals to make. Should his group win and get National management control he would "expand film theatre operation and put men at the helm of the corporation more experienced in that field." He would not name them; he also acknowledged that he, himself, a group insurance exec, has had no showbiz experience. Klein's retort was that National's 220 theatres are headed up by Spencer Leve, 30-year exhibition vet long a NT&T staffer.

To Davis' flat, reiterated charge that "more than $15,000,000 of theatre properties have been sold in past two years," Klein produced reports showing houses with book value of $4,134,000 had been sold, for $5,448,000 in last two years. Whereas Davis insisted National's 38% stock of NTA gives NT&T control of the former, now spunoff subsid, Klein insisted it did not, although he acknowledged it gives NT&T a "voice" in NTA via two "of our men on its board." Klein is for NTA seling WNTA, TV-AM-FM, New York; Davis is not. As NTA paid around $2,000,000 for outlets and looks to get more than $8,000,000, Klein calls it a "good proposition." Davis claims stations are worth more.

Made A Profit

Klein admitted Davis' charge is true that National's board chairman B. Gerald Cantor's investment firm (Cantor, Fitzgerald & Co.) "along with other such firms" in 1957 helped underwrite NTA securities and did share in commissions for such services. Davis charges that Cantor "has been working both sides of the fence at our expense." That Cantor engineered a "debacle" when NT&T two years ago acquired control of NTA, Klein (Cantor not being present last week) denied, stating, "we made a venture hoping to make money. We didn't. That happens everyday. We have spunoff NTA, but retain large holdings and when that company again makes money so will we through our holdings." In addition to 620,000 NTA shares National now owns, Klein confirmed that NT&T holds debentures which can be converted July 1 into 900,000 more NTA shares—thus giving NT&T overwhelming control. NTA shares, over the counter, yesterday were quoted at $5 each.

Davis' charge that NT&T advanced NTA when latter was its subsid, was acknowledged by Klein, who also observed that all Davis' charges against management which management agrees are correct stem out-of NT&T fiscal reports of recent years.

Klein's arguments against Davis' moves are predicated on (1) he has never been on board of a publicly-owned corporation; (2) has never run a showbiz firm; owns only 1,500 shares out of NT&T's 2,816,247 outstanding whereas NT&T's boardmen own aggregately 355,303 shares. Cantor is largest shareholder with 110,000. Klein has 42,023.

Skipped Divvy

Davis charged NT&T's losses incurred during short time it canopied NTA has caused corporation to skip dividends recently, a point to which Klein in general agreed, but yesterday disclosed that NT&T has come back into profit column, stating (with treasurer Alan May, at his elbow, concurring) that during January NT&T had net of $360,000 after suffering $114,000 loss during three-month period preceding. Klein said company will resume divvies as soon as it is able, but disclosed it has some loan agreements which now prohibit such; also, that NT&T is paying around $1,000,000 yearly now on interest on loans.

Davis has only one stockholder ally he has unveiled, Philip Handsman, 104 shares. His proxy fight reaches decision stage April 11 at annual NT&T shareholders' meet here April 11. Davis, who owns 5,400 shares of NTA, will attend that company's stockholders' session Monday in N.Y., to protest WNTA sale—although trade believes it will have been accomplished by then.

NT&T officials believe proxy fight will cost corporations "around $30,000." Davis thinks his costs will be "at least $25,000," which he and associates must pay unless they win.

Bob Kennedy Book Gets Documentary Approach; Script Bivouacs in D.C.

Hollywood, April 4.

Screenplay of Attorney General Robert Kennedy's "The Enemy Within" will "minimize fictional" approach, and will "tend strongly toward documentation," per Jerry Wald, following conferences in Washington with author last week when general format was agreed upon. Budd Schulberg will write screenplay.

"Schulberg will headquarter in Washington to help compile records and other documentation for the picture, which I expect to have ready for 20th-Fox release late this year," Wald stated. Elia Kazan is being firmed to direct, and Paul Newman sought for lead role.

Aiding Schulberg's D.C. research project will be Labor Secretary Arthur Goldberg, Press Secretary Pierre Salinger, and Kennedy staff assistants Carmine Bellino and Walter Sheridan. Also, Kenny O'Donnell, Presidential assistant, and Jerry Alderman, new general counsel of the Senate Subcommittee on Investigations.

Kennedy's tome deals with labor racketeering, exposed during Senate investigations into this field, when Kennedy was committee counsel. Some years ago Schulberg scripted Sam Spiegel's "On the Waterfront," fictionization of probes of Longshoremen's Union racketeering on N.Y. waterfront.

Wald has purchased 500 copies of Kennedy book, which the Attorney General will autograph for Wald to mail to film critics in conjunction with the promotion campaign.

ONTARIO STRATEGY FOR 'DAVID & GOLIATH'

Beaver-Champion's "David and Goliath" will open in 24 theatres in Toronto and Southern Ontario April 24. It's to be a new marketing approach for the Canadian area, patterned after the day-date saturations, with heavy exploitation, which have become more or less routine in the states.

B-C v.p. Mike Hutner said spots will be used hourly for 10 days on Toronto tv, three radio outlets will be used and 300 24 sheets will be posted.

Frank Ross' Africa Tale

Hollywood, April 4.

Frank Ross will return to production with "Mister Moses," new novel of present-day Africa by Max Catto, for which he reports he paid $310,000. Pic will be filmed in Africa in color for United Artists release.

His last film was "Kings Go Forth," also for UA.

"Crammed with excitement and suspense, the action is kept at fever pitch all the way..."—*Motion Picture Daily*

"Superior...Returns to locale and atmosphere of 'The Third Man' ...with the same rich theatrical excitement."—*Hollywood Reporter*

"Playing it across the boards for suspense and excitement.... Never a dull moment."—*Boxoffice*

"A taut thriller..."—*Motion Picture Exhibitor*

"SOLID ACTION APPEAL TO WIN IT POPULAR FAVOR!"

FILM DAILY

RICHARD WIDMARK

SONJA ZIEMANN

Starring CHARLES REGNIER • WALTER RILLA and HOWARD VERNON • SENTA BERGER

Screenplay by JEAN HAZELWOOD • Directed by PHIL KARLSON • Produced by RICHARD WIDMARK

Based on the novel The Secret Ways by ALISTAIR MacLEAN • A Heath-Universal-International Picture

"THE SECRET WAYS"

Launched with the same all-out sell and saturation openings as the currently successful "THE GREAT IMPOSTOR", "THE SECRET WAYS" will have its world premiere in Philadelphia April 14th at the Goldman Theatre setting up the entire territory... and will be followed by a city wide multiple saturation opening in Detroit on April 19th. These market area premiere engagements, and a series of others to follow, will be given the U-I showmanship campaigns which are designed for maximum boxoffice results.

GUARANTEED PRE-SOLD BY UNIVERSAL

New York Sound Track

Members of New York's importing fraternity getting ready to make the Pilgrimage to Cannes include **Ed Kingsley**, **Irvin Shapiro** and **Jean Goldwurm** . . . **Richard Griffith**, film curator at the museum of Modern Art, will be the final speaker at the 15-day film symposium at Smith College (Northampton, Mass.) which starts tomorrow (Thurs.) Parents Magazine has cited **Robert Radnitz'** new 20th release, "Misty," as picture of the month for family audiences."

Telemeter in Etobicoke: Canadian tv and radio stations going along with the promotional stuff, being not so "anti" as in the states . . . **Playbill**, official program for the Broadway theatre, wants in big, eyeing a vast potential market for advertisers . . ."Gone With Wind," that 1939 oldie, booked for another 90 theatres over Easter, bringing the total to over 200. Don't figure on this entry ever doing the Late Show.

Burt Sloane, ex-UA publicity manager (he went on sick leave last October), is back in harness but as freelance. He's directing group sales promotion for Mirisch's "West Side Story" hard-ticketer (through UA) which preems on Broadway Oct. 18 . . . **B. G. Kranze**, Cinerama veep, and sales topper **Sid Cooper**, to Louisville for the "This Is Cinerama" kickoff . . . **David Golding**, tapped as publicity consultant for the Universal-Bryna "Last Sunset," in for talks with U's **Phil Gerard** and **Paul Kamey** . . . **Robert Mitchum** and **Barrie Chase** signed by **Gregory Peck's** Melville Productions for "Cape Fear," which U is to release . . . U has decided to release "The Outsider." **Tony Curtis**-starrer, late this year, as an Oscar contender. Yarn is about Iwo Jima hero **Ira Hayes**.

David Unger, who is an investor in film shares, sends to VARIETY a copy of his letter to **Dorothy Schiff**, publisher of the N. Y. Post objecting to the daily serializing "that perfectly useless book, 'The Fifty Year Decline and Fall of Hollywood.' Except that it caters to the sensation seekers, what earthly purpose this story serves is beyond me. In fact, even the title is a misnomer, as most people with any sense-of-values would know that the motion picture in the past many years has made substantial advances creatively, and financially is in a very healthy state."

Glenn Norris, 20th's general sales manager, back at his office Monday (3) after a swing through a number of the company's exchanges UA toppers who winged to the coast over the weekend included **Max Youngstein**, veep; **Roger Lewis**, veep in charge of advertising and publicity; **David Picker**, exec assistant to prexy **Arthur Krim**, and **Fred Goldberg**, national ad-pub director.

It's a boy, second son, for **Mr. and Mrs. Marvin Levy**, the Metro press rep . . . **Shirley Knight** takes the honor guest spotlight at the Boy Scouts Lunch-o-ree here today (Wed.).

Queens housewife **Carol Lynley Selsman** being sought by Universal for a major role in forthcoming screen adaptation of "The Chalk Garden" . . . Publicist **Jim Scovotti** climaxes eight-week special assignment on UA's "The Hoodlum Priest" with a special screening of the pic today (Wed.) in Atlantic City for 5,000 educators at the National Catholic Educational Assn. convention . . . Artists **Julius Kroll**, **Oscar Liebman** and **Al Hirschfeld** are contributing art work for the promotion of the Academy Awards telecast this year.

Morey Goldstein, veep-sales topper for Allied Artists, in Dallas and Kansas City this week for exhib talks on "David and Goliath" . . . **Liz Fraser**, femme interest in "Two-Way Stretch," back in London after a 10-city tour ahead of film's national release.

"Irish" Bobby Ruffin, the former boxer, is now a talent agent. Repping, among others, **Drey Shepperd**, young film-tv thesp who has a supporting part in "Man From Arizona." **Jeff Chandler** starrer. Ruffin, by the way, once was rated the top lightweight contender.

Billy Wilder cast Broadway's **Arlene Francis** as **Jimmy Cagney's** spouse in his Mirisch Co.-UA production, "One, Two, Three," in which **Horst Buchholz** also stars . . . **Roger Moore** takes on star role in **Samuel Bischoff-David Diamond's** Allied Artists release, "The Beggar Prince," adapted from **Mark Twain's** "The Prince and the Pauper," for his first freelance assignment following bowout from Warner Bros. pact . . . French actor **Alain Delon** set by **Sam Spiegel** for Arab sheik role in "Lawrence of Arabia" . . . **Frank Fenton** set to script "The Iron Men," starring **Sidney Poitier**, by producer **Martin Poll** at Paramount . . . **Bud Yorkin** and **Norman Lear** skedded Aug. 1 start for their upcoming Paramount release. "Come Blow Your Horn" . . . 20th-Fox bought rights to **Dorothea Bennett's** novel, "Under the Skin."

Buena Vista informants here claim "101 Dalmatians" grossed $267,-114 in a week's run at 26 L.A. situations, a record . . . Women of the Motion Picture Industry (WOMPI), of N.Y., organizing, charter and installation dinner being set for May 19 at the Brass Rail . . . Press party bon voyaged **Jackie Gleason** off to Paris and work on the "Gigot" film . . . Paramount nabbed **James Joyce** for a role in "Too Late Blues." He's a New York thesp, no kin to the Irish J. J. . . . **Dany Saval**, French import, here from Paris and Disney picture work . . . **Charlton Heston** came in from Madrid for the **Ed Sullivan** tv'er Sunday (2), and El Cid went back to Madrid Monday (3). **Marlene Dietrich** here for "Judgment at Nuremberg" fittings.

Shirley Clarke, who directed and coproduced "The Connection," in Paris making preparations for the film's showing at the Cannes fest next month. Pic has been invited by the Federation of French Film Authors to be shown out of competition . . . Celebrity Service's 1961-1962 International Contact Book is now available . . . **Cy Harvey's** Janus Films hosted a reception last night (Tues.) for director **Michelangelo Antonioni** and star **Monica Vitti** before the U. S. premiere of "L'Avventura" at the Beekman . . . Another Italo director, **Federico Fellini**, will be feted at Sardi's April 19 by Astor Films following the New York opening of "La Dolce Vita" at Henry Miller's Theatre.

Leon Brandt, Lopert Films general sales manager, in Chicago and Kansas City last week on biz . . . **Frankie Avalon**, one of the players in 20th's "Voyage to The Bottom of The Sea," will record the film's title tune. Pic goes out July 4 . . . Astor Pictures has acquired the 1959 French film, "Pepees Pour L'Orient" for the U. S. market. Film will be known here as "Five Sinners" . . . **Arnold Picker**, United Artists veep in charge of foreign distribution, reports that "The Misfits" opened in 24 major cities in Europe, Asia, the Middle East and Latin America this past weekend.

Walter Bibo, prexy of Excelsior Pictures, has acquired U. S. and Canadian rights to Lux Films' sci-fi feature, "Death from Outer Space" **Melville B. Nimmer** has resigned as counsel of the Writers Guild of America, West, in order to devote entire practice to representation of individual clients . . . MPEA toppers are expected to make public their plans re African development scheme in several weeks.

Frank Sinatra's Essex Productions acquired two new story properties for production this year, "The Manchurian Candidate" **Dick Condon** novel and "The New Yorkers," latter a musical and both to star Sinatra in all-star casts . . . **Angela Lansbury** reports to **Hal Wallis** for "Blue Hawaii" after her windup this week in "A Taste of Honey" on Broadway . . . **Paul Landres** inked to directors ticket by Warner Bros. . . . Columbia Pictures negotiating five-pix-five-year pact with **Carolyn Jones** . . . **Jerry Wald's** MPAA title registration of "The Spring Riot" switched to "The Wonderful Season of Love" . . . **Joe Pasternak** has penciled in **Mickey Rooney** for "Bottleneck Affair" at Metro . . . **Dolores Hart** costars with **Fabian** in 20th-Fox' "A Summer World," first to do "Sail a Crooked Ship" for Columbia.

To hear **William T. Orr** tell is, "None of us knows what the future of toll television will be and thus we have no plans." On the conventional theatrical film front, same company's (WB) **Dick Lederer** is ecstatic about the "new frontier, new enthusiasm" under Orr.

Toppers In March

1. "Exodus" (UA).
2. "Alamo" (UA).
3. "Spartacus" (U).
4. "Pepe" (Col).
5. "Great Imposter" (U).
6. "Suzie Wong" (Par).
7. "Dalmatians" (BV).
8. "Ben-Hur" (M-G).
9. "Cry For Happy" (Col).
10. "Gorgo" (M-G).
11. "Misfits" (UA).
12. "Where Boys Are" (M-G).

Boston Festival Deadline April 30

Boston, April 4.

Films submitted for the international film festival set for May 22-27 in Loeb Drama Center at Harvard, will be placed in two divisions, consisting of (a) films designed for general entertainment and (b) film documentaries of 3,000 feet or less.

Only films not previously shown in the U.S. may be submitted and more than one film in each category from any producer may be submitted, George Papadopoulo, director, said. There is no participation fee requirement, but all films must be submitted before April 30, 1961.

Purpose of the first international film festival for Boston is to reward film makers, "who seek to promote a better understanding of man and his environment," the director said. A jury composed of art and drama critics, playwrights and cinematologists from the Greater Boston area are to make the final awards based on overall excellence in terms of "dramatic impact," "inherent cinematic worth," and "message in relation to contemporary life."

Boston International Film Festival is nonprofit, listing its address as P.O. Box 79, Cambridge.

John E. Fitzgerald Ends 40 Weeks of Consulting On Stevens Bible Pic

John E. Fitzgerald, editor of the Catholic publication, Our Sunday Visitor, is winding up some 40 weeks (stretched from the original 10) as script consultant to George Stevens in the pre-production planning of "The Greatest Story Ever Told." This Biblical epic will be produced for 20th-Fox.

He's remaining in Beverly Hills with his recent bride, Dolores Kokot, former publicist for the Sheraton-Atlantic (former McAlpin Hotel) in Manhattan.

Fitzgerald won the "Critic of the Year" award of the Screen Producers Guild a couple of years ago, that leading to his religious consultancy for Stevens.

BELGIUM ENTWINES BROW OF 'SPARTACUS'

Brussels, April 4.

Universal's "Spartacus," currently in its 16th roadshow week at the Varietes Theatre here, has been awarded the Grand Prix Exceptionnel, with the designation of "above all competition," by the Femina Belge du Cinema, Belgium's leading women's organization. Only one other film has been similarly singled out by the group, which is headed by Princess Paola, sister-in-law of the King.

Universal execs here claim that "Spartacus" cumulative gross in its first 14 weeks has exceeded that for any other similar spectacle film ever exhibited in Brussels. Pic opened its second Belgian date in Antwerp Friday (31).

7 Russo Pix at Soviet Film Week in W. Berlin

Berlin, March 28.

A Russian Film Week is being held here March 21-28. Seven Soviet top film productions are to be shown at Atelier am Zoo, local art house. They are "Ballad of a Soldier," "Othello," "Silent Don," "41st One," "Flying Cranes," "Ivan the Terrible" and "The Overcoat." A large group of Soviet screen stars is expected here.

Initiator of the Russian Film Week is Sergei Gambaroff, chief of Pegasus-Film, an import-export company.

Despite Lent, March Held Up Okay; 'Exodus' Tops 'Variety's' Estimates; Strong Pace For 'Alamo,' 'Spartacus'

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total rentals.

Exhibitors across the country fared amazingly well last month despite Lent, nearness of income tax deadline and some less-than-great boxoffice product that was unleashed during March. Some exhibs were baffled at the lukewarm reception accorded some of the new fare, and where they had some faltering weeks blamed it largely on the product. The weather was in the cinema's favor most of the month.

It was a month that saw "Exodus" (UA) take undisputed possession of first place after narrowly missing such laurels in February. It copped No. 1 spot every week during March. "The Alamo," also from United Artists, was a strong second-place winner, moving up so high by dint of numerous popscale, continuous-run engagements. Even so, it ran up much higher gross totals than "Exodus," if smaller key cities, such as numerous spots in Texas and the south, were included in the totals. In numerous keys, the John Wayne opus is beating the best done by recent United Artists' champ grossers.

The amazing thing about the showing by "Alamo" is that now the producer figures on a domestic gross of upwards of $8,00,000 whereas the pic on hard-ticket had been running at a pace that suggested half that amount.

"Spartacus" (U), which was fifth in February, is climbing to third position. It was champ in January. "Pepe" (Col), a newcomer, is taking fourth money. It is closely followed by "Great Impostor," another from Universal, in fifth spot.

"World of Suzie Wong" (Par), fourth in February, is finishing sixth. "101 Dalmatians" (BV), another newcomer, is winding up seventh, with every indication that it will climb higher with additional engagements and the Easter holiday.

"Ben-Hur" (M-G), which was seventh in the preceding month, wound up eighth for March as it concludes many of its major first-runs on hard-ticket. "Cry For Happy" (Col), also new, is capturing ninth position.

"Gorgo" (M-G) is finishing 10th. "The Misfits" (UA), which was champ in February, is winding up in 11th spot. "Where Boys Are" (M-G), sixth in the preceding month, rounds out the Top 12 pix.

"Swiss Family Robinson" (BV), third in February; "Never On Sunday" (Lope), 11th in preceding month; "Tunes of Glory," also from Lopert and a runner-up pic in February; and "Ballad of Soldier" (Kings) are the runner-up films for March.

As the month was being concluded, "Gone With Wind" (M-G), out on reissue again, shaped as one of the films, going out in release currently, most likely to be heard from in a big way. Initial engagements, such as in Los Angeles and Seattle, hit amazing figures. It goes into N. Y. State later this month.

"All In Night's Work" (Par), also launched in the final week last month, is another to be reckoned with. It did well enough the first week out in circulation to cop third place in VARIETY weekly totals. "Konga" (AI), also a newie, was fast in Boston.

"All Hands on Deck" (20th), just getting started, too, was loud in Minneapolis and nice in Washington. "White Warrior" (WB), another newcomer, was fine in Detroit and fairish in Frisco. "Look in Any Window" (AA) was mild in Philly.

"Absent-Minded Professor" (BV), a new entrant, should be heard from plenty in the future judging from its lusty showing in Chi, wow returns in L. A. and sock second week at N. Y. Music Hall where paired with the annual Easter stageshow. "Sanctuary" (20th) so far has been spotty.

"Cimarron" (M-G), released in February, did well enough in the final March week, via some fresh bookings, to cop 10th position that stanza. "Operation Eichmann" (AA), which was 11th the same week, had showings that ranged from mild and fair to big and brisk.

"Go Naked in World" (M-G) has been largely disappointing in playdates so far but managed some dates that were rated good. "Millionairess" (20th) was in much the same category, doing best in small, arty theatres.

"Breathless" (Films Around World) continues its amazing long-run in N. Y. at the arty Fine Arts. "Make Mine Mink" (Cont') still was scoring nicely in several arty cinemas including Chi and Minneapolis after its extended-run in N. Y.

Allied Sees Mild N.Y. Pow Apr. 11-12

Exec director Milton London sees a "routine" powwow in National Allied's spring board meeting next Tuesday and Wednesday (11-12) at the Warwick, N.Y. This despite the internecine feuding, dim finances, etc., recently plaguing the exhibitor body.

Parley is expected to ratify president Marshall Fine's enunciated position rejecting classification for the film industry. Another appeal to patch up the National Screen Service-Columbia trailer quarrel is also expected. Meet will also discuss ways of improving press relations, with emphasis on the grass roots approach to improved image.

Allied of New Jersey is host unit.

Drive-In Gets 'Sanctuary' Firstrun; Reynolds: 'Once Got Three-Year Old Films'

Dallas, April 4.

Bordertown Theatre has scored a major breakthrough in this area, and perhaps in the Southwest, for the circuit's Northwest Highway Drive-In Theatre here. The ozoner, the first built in the city and one of the first in the state, has booked a top product for an extended first-run engagement — "Sanctuary" (20th) starring Lee Remick, Yves Montand and Bradford Dillman.

Al Reynolds, veepee in charge of theatre operations for Bordertown which has six local theatres in this area, recalls that when the Northwest Highway Drive-in was opened 20 years ago the product exhibited was at least three years old.

"Constant plugging cut that time to six months and then to the present policy of 30 days after first run release," Reynolds said. "The booking of this major film for a first run at a drive-in is an important step toward the general improvement of the product which these theatres can offer."

MGM SUES STATION USING SAME LETTERS

Albuquerque, April 4.

Metro-Goldwyn-Mayer has accused Holiday Broadcasters Inc., operators of indie radio station KMGM here, of unfair competition and infringement of its registered trademark MGM.

Metro, in a suit filed Tues. (21) in U.S. District Court here, asked $25,000 damages and asked that KMGM be restrained and enjoined from using the call letters in connection with the station. In alternative, Metro asked that KMGM be ordered to get its call letters changed and be restrained and enjoined from using any call letters similar to that of the trademark "MGM."

Metro claimed it had correspondence with the station, but such communications failed to persuade the station to change.

international film, TV film and documentary market

a new outstanding success of the **MILAN TRADE FAIR**

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The Spring meeting from 12 to 28 April coincides with Milan Trade Fair, the world's greatest display of sample goods and products.

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Include a visit to the "International film, TV film and documentary market" in your Spring trip to Europe.

Exhibitors and distributors: entry fee Lit. 10,000 ($ 16).

Producers: entry fee Lit. 10,000 ($ 16) without limit to number of films presented.

Applications to participate should reach MIFED a fortnight before opening date on 12 April.

Information from:

Largo Domodossola, 1
Milano (Italy)

MIFED

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....2
This Date, Last Year.....1

"EL CID"
(Samuel Bronston Prod. with D.E.A.R. Films for Allied Artists and J. Arthur Rank)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Anthony Mann
Charlton Heston, Sophia Loren, Raf Vallone, Ralph Truman, Michael Hordern, Genevieve Page, John Fraser, Gary Raymond, Frank Thring, Christopher Rhodes, Ralph Truman, Michael Hordern, Hurd Hatfield.
(Started Nov. 10)

AMERICAN INT'L

Starts, This Year.....3
This Date, Last Year.....2

"JOURNEY TO THE SEVENTH PLANET"
(Shooting in Copenhagen)
Prod.-Dir.—Sidney Pink
John Agar, Greta Thyssen, Anne Smyrner, Cal Ottosen
(Started Jan. 24)

"ATLANTIC ATTACK"
(American International)
(Shooting in Spain)
Prods.— Richard Bernstein, Gustaf Unger
Dir.—Charles Haas
Broderick Crawford
(Started Feb. 15)

COLUMBIA

Starts, This Year.....5
This Date, Last Year.....5

"THE HELLIONS"
(Irving Allen, Ltd.)
(Shooting in S. Africa)
Prod.—Harold Huth
Dir.—Kenneth Ann Kin
Richard Todd, Anne Jeffries, Anne Aubrey, James Booth
(Started Feb. 15)

"TWO ENEMYS"
(Dino de Laurentiis Prods.)
(Shooting in Israel)
Prod.—Dino de Laurentiis
Dir.—Guy Hamilton
David Niven, Alberto Sordi
(Started March 1)

"UNDERWATER CITY"
(Neptune Prods.)
Prod.—Alex Gordon
Dir.—Frank McDonald
William Lundigan, Julie Adams, Roy Roberts, Carl Benton Reid, Chet Douglas, Kathy Norris, Paul Dubov, Ed Mallory
(Started March 7)

"EVERYTHING'S DUCKY"
Prod.—Red Doff
Dir.—Don Taylor
Mickey Rooney, Buddy Hackett, Joanie Summers, Roland Winters, Gene Blakely, Elizabeth MacRae, Jackie Cooper
(Started March 17)

"SARDONICUS"
(William Castle Prods.)
Prod.-Dir.—William Castle
Oscar Homolka, Ronald Lewis, Audrey Dalton, Guy Rolfe, Vladimir Sokoloff, Erna Hansen
(Started March 28)

WALT DISNEY

Starts, This Year.....1
This Date, Last Year.....0

"BABES IN TOYLAND"
Prod.—Walt Disney
Dir.—Jack Donohue
Ray Bolger, Tommy Sands, Ed Wynn, Annette Funicello, Henry Calvin, Gene Sheldon, Tommy Kirk, Mary Martha, Kevin Corcoran, Brian Corcoran, Ann Jillian, Melanie and Matilee Arnold
(Started March 13)

METRO

Starts, This Year.....3
This Date, Last Year.....2

"FOUR HORSEMEN OF THE APOCALYPSE"
(Julian Blaustein Prod.)
Prod.—Julian Blaustein
Dir.—Vincente Minelli
Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Henreid, Paul Lukas, Karl Boehm, Yvette Mimieux
(Started Oct. 17)

"MUTINY ON THE BOUNTY"
(Aricola Prod.)
Prod.—Aaron Rosenberg
Dir.—Sir Carol Reed
Marlon Brando, Trevor Howard, Hugh Griffith, Frank Silvera, Tarita, Richard Haydn, Richard Harris, Tom Seidl, Duncan Lamont, Keith McConnell, Ashley Cowan, Chips Rafferty, Percy Herbert, Ed Byrne, Noel Purcell, Gordon Jackson
(Started Nov. 29)

"ADA"
(Avon Prod.)
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Dean Martin, Ralph Meeker, Whitfield Hyde White, Martin Balsam, Frank Maxwell
(Started Jan. 9)

"A MATTER OF WHO"
(Walter Shenson-Milton Holmes Prod.)
(Shooting in London)
Prods.—Walter Shenson, Pon Holmes
Dir.—Don Chaffey
Terry-Thomas, Sonia Ziemann, Alex Nicol
(Started March 2)

"THE HONEYMOON MACHINE"
(Avon Prod.)
Prod.—Lawrence Weingarten
Dir.—Richard Thorpe
Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss, Dean Jagger, Jack Mullaney, Jack Weston, William Lanteau
(Started March 20)

PARAMOUNT

Starts, This Year.....2
This Date, Last Year.....6

"HATARI"
(Shooting in Africa)
Prod.-Dir.—Howard Hawks
Assoc. Prod.—Paul Helmick
John Wayne, Gerard Blain, Red Buttons, Valentin De Vargas, Elsa Martinelli, Michele Girardon, Bruce Cabot, Hardy Kruger
(Started Oct. 10)

"MY GEISHA"
(Sachiko Prod.)
(Shooting in Japan)
Prod.—Steve Parker
Dir.—Jack Cardiff
Shirley MacLaine, Yves Montand, Edward G. Robinson, Robert Cummings, Yoko Tani, Alex Gerry
(Started Jan. 16)

"DEADLOCK"
Prods.—Edmond O'Brien, Stanley Frazen
Assoc. Prod.—Sam Waxman
Dir.—Edmond O'Brien
Jeffrey Hunter, David Janssen, Stella Stevens.
(Started Feb. 20)

"BLUE HAWAII"
(Hal Wallis Prod.)
Prod.—Hal Wallis
Dir.—Norman Taurog
Elvis Presley, Joan Blackman, Nancy Walyters, Angela Lansbury, Roland Winters, John Archer, Howard McNear, Darlene Thompkins, Jenny Maxwell, Christian Kay, Pamela Akert, Frank Atienza, Jose DeVarga, Ralph Hanalie, L. ni Kai
(Started March 27)

"TOO LATE BLUES"
Prod.-Dir.—John Cassavetes
Bobby Darin, Stella Stevens, Seymour Cassel, Cliff Carnell, Vincent Edwards, Nick Dennis, Everett Chambers, Bill Stafford, Richard Chambers, Rupert Crosse, J. Allen Hopkins
(Started March 27)

20th CENTURY-FOX

Starts, This Year.....9
This Date, Last Year.....7

"CLEOPATRA"
(Suspended Shooting)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Stephen Boyd, Peter Finch, Harry Andrews, Elizabeth Welch, Francis DeWolff, William Devlin, Ronald Adams
(To Resume)

"THE BATTLE OF BLOODY BEACH"
(AP)
Dir.—Herbert Coleman
Prod.—Richard Maibaum
Audie Murphy, Gary Crosby, Dolores Michaels, Alejandro Rey, Barry Atwater, Dale Ishimoto, Miriam Colon, Pilar Seurat, Kevin Brodie
(Started Jan. 17)

"VOYAGE TO THE BOTTOM OF THE SEA"
(Irwin Allen Prod.)
Prod-Dir.—Irwin Allen
Walter Pidgeon, Joan Fontaine, Barbara Eden, Peter Lorre, Robert Sterling, Frankie Avalon, Michael Ansara, Regis Toomey, Henry Daniell, Howard McNear
(Started Jan. 23)

"MARINES, LET'S GO"
(Shooting in Japan)
Prod.-Dir.—Raoul Walsh
David Hedison, Tom Tryon, Linda Hutchins, David Brandon, Bill Leeka, Barbara Stuart, Tom Reese, Adoree Evans, Steve Baylor, Roy Jensen, Vince Williams, Peter Miller, Hideo Imamura
(Started Feb. 13)

"THE HUSTLER"
(Rossen Ent.)
(Shooting in N.Y.)
Dir.—Robert Rossen
Paul Newman, Jackie Gleason, Piper Laurie, Myron McCormick, George C. Scott
(Started March 6)

"THE TWO LITTLE BEARS"
(AP)
Prod.—George W. George
Dir.—Randall F. Hood
Eddie Albert, Jane Wyatt, Brenda Lee, Soupy Sales, Jimmy Boyd, Donny Carter, Butch Patrick, Nancy Kulp, Theodore Marcuse, James Maloney, Milton Parons, Emory Parnell, Jock Finch, Opal Euard, Dick Alden, Jack Lester, Charlene Brooks
(Started March 6)

"THE INNOCENTS"
(Achilles Film Prod.)
Prod.—Jack Clayton
Dir.—Jack Clayton
Deborah Kerr, Megs Jenkins, Martin Stephens, Pamela Franklin
(Started Feb. 6)

"20,000 EYES"
(AP)
Prod.—Jack Leewood
Dir.—Jack Leewood
Gene Nelson, Merry Anders, James Brown
(Started March 16)

UNITED ARTISTS

Starts, This Year.....6
This Date, Last Year.....7

"BIRDMAN OF ALCATRAZ"
(Harold Hecht Prod. for UA Release)
(Suspended Until April)
Prod.—Harold Hecht
Dir.—John Frankenheimer
Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field, Neville Brand, Hugh Marlowe, Frank Richards, Telly Savalas, Crehan Denton, Leo Penn, Dick Dennis
(Started Nov. 7)

"THE YOUNG DOCTORS"
(Drexel-Wilm-Turman Prod. for UA)
(Shooting in New York)
Prods.—Stuart Millar, Lawrence Turman
Dir.—Phil Karlson
Frederic March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert
(Started Jan. 9)

"ONCE A THIEF"
(Hartford Prods. for UA)
(Shooting in Madrid)
Prod.—James Hill
Dir.—George Marshall
Rex Harrison, Rita Hayworth, Joseph Wiseman
(Started Feb. 20)

"JUDGMENT AT NUREMBERG"
(Stanley Kramer Prods.)
(For UA Release)
Prod.-Dir.—Stanley Kramer
Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift, William Shatner, Alan Baxter, Joseph Bernard, Ray Teal, Hans Conried, John Wengraf, Martin Brandt, Werner Kleperer, Torben Meyer, Kenneth MacKenna, Ed Binns
(Startd Feb. 22)

"JESSICA"
(Pino Corp.)
(Shooting in Sicily)
Prod.—Jean Negulesco
Dir.—Jean Negulesco
Maurice Chevalier, Angie Dickinson, Agnes Moorehead, Danielle DeMetz
(Started March 13)

UNIVERSAL

Starts, This Year.....3
This Date, Last Year.....3

"LOVER, COME BACK"
(U-I Picts.-Rob Hill-Arwin)
Prods.—Robert Arthur, Stanley Shapiro, Martin Melcher
Dir.—Delbert Mann
Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen, Ann B. Davis, Ward Ramsey
(Start[illegible])

"FLOWER DRUM SONG"
Prod.—Ross Hunter
Dir.—Henry Koster
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall, Benson Fong, Robert Ling, Patrick Adiarte, Victor Sen Yung
(Started March 20)

WARNER BROS.

Starts, This Year.....5
This Date, Last Year.....2

"THE ROMAN SPRING OF MRS. STONE"
(Shooting in London)
Prod.—Louis de Rochemont
Dir.—Joe Quintero
Vivien Leigh, Warren Beatty, Lottie Lenya, Coral Browne, Jeremy Spenser, Jill St. John
(Started Dec. 6)

"SAMAR"
(Pondroy Prod.)
(Shooting in Manila)
Prod.-Dir.—George Montgomery
George Montgomery, Gilbert Roland, Ziva Rodann, Johnny Desmond, Joan O'Brien
(Started Jan. 4)

"FORMOSA"
(Shooting in Formosa)
Prod.—Robert Fellows
Dir.—Richard Thorpe
Robert Taylor
(Started Feb. 20)

"THE MARAUDERS"
(United States Prod.)
(Shooting in Philippines)
Prod.—Milton Sperling
Dir.—Samuel Fuller
Jeff Chandler, Ty Hardin, Will Hutchins, Lee Brown, Andrew Duggan
(Started Feb. 21)

"THE COUCH"
Prod.—Owen Crump
Shirley Knight, Grant Williams, Onslow Stevens, William Leslie, Anne Helm, Simon Scott, Michael Bachus, John Alvin, Harmon Holcombe, Hope Summers
(Started Feb. 27)

"A MAJORITY OF ONE"
Prod.-Dir.—Mervyn LeRoy
Rosalind Russell, Alec Guiness, Ray Danton, Madlyn Rhue, Mae Questel
(Started March 30)

INDEPENDENT

Starts, This Year.....14
This Date, Last Year.....2

"THE WONDERS OF ALADDIN"
(Embassy Pics.-Intl. Lux Films)
(Shooting in Tunisia)
Prod.—Joseph E. Levine
Dir.—Harry Levin
Donald O'Connor, Noelle Adam, Vittorio De Sica, Michelle Mercier
(Started Dec. 18)

"LAST DAYS OF SODOM AND GOMARRAH"
(Embassy Pics.—Titanus)
(Shooting in Morocco)
Prod.—Joseph E. Levine
Dir.—Robert Aldrich
Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker
(Started Jan. 19)

"THE IMMIGRANT"
(Little Immigrant Prods., Inc.)
(Shooting in Sparta)
Prods.—L. Arrigo & N. Peter Dee
Dir.—N. Peter Dee
Katina Paxinou
(Started March 27)

BRITAIN

ANGLO AMALG

Starts, This Year.....4
This Date, Last Year.....1

"DENTIST ON THE JOB"
(Berkeley Prods.)
Prod.—Bertram Ostrer
Dir.—Pennington Richards
Bob Monkhouse, Kenneth Connor, Shirley Eaton, Eric Barker
(Started Jan. 30 at Shepperton. Off the floor: March 2)

"THE UNSEEN"
(Independent Artists Studios)
Prods.—Julian Wintle and Leslie Parkyn
Dir.—Vernon Sewell
Jane Hylton, Peter Dyneley, Nanette Newman, Maurice Kaufman, Colin Gordon
(Started Jan. 30 at Beaconsfield. Off the floor: March 3)

"THE MAN IN THE BACK SEAT"
(Independent Artists Studios)
Prods.—Julian Wintle and Leslie Parkyn
Dir.—Vernon Sewell
Carol White, Keith Faulkner, Derren Nesbitt
(Started March 15 at Beaconsfield. Off the floor: March 30)

"THE FOURTH SQUARE"
(Anglo-Guild Productions)
Prod.—Jack Greenwood
Dir.—Alan Davis
Conrad Phillips, Natasha Parry, Delphi Lawrence
(Started Feb. 27 at Merton Park. Off the floor: March 15)

$20-Per-Ton-Airconditioning License Ruled Invalid; Big Exhib Break

Detroit, April 4

Michigan Allied won a major victory in its fight against excessive fees and charges imposed upon the use of air-conditioning equipment. Upon appeal to the Michigan State Supreme Court, the $20 per ton annual license fee which the City of Highland Park had sought to charge for water-cooled air-conditioning equipment was ruled invalid. Michigan Allied says this will result in a savings of $2,000 a year for the average theatre which has 100 tons of air-conditioning equipment.

In Detroit and suburbs a $7.50 per ton demand charge is made upon the use of water for air conditioning. This suit is now awaiting decision by the Michigan Supreme Court.

BRITANNIA

Starts, This Year.....1
This Date, Last Year.....2

"THE DEVIL'S DAFFODIL"
(Omnia Pictures Ltd. Distribution in U.K. through British Lion)
Prods.—Steven Pallos and Donald Taylor
Dir.—Akos Rathony
Christopher Lee, Marius Goring, Albert Lieven, William Lucas, Penelope Horner, Bettine le Beau, Dawn Beret
(Started March 20 at Shepperton)

BRYANSTON

Starts, This Year.....1
This Date, Last Year.....3

"A TASTE OF HONEY"
(Woodfall Productions. Distribution: Bryanston-British Lion)
Prod.—Tony Richardson
Dir.—Tony Richardson
Rita Tushingham, Dora Bryan, Robert Stephens, Murray Melvin, Paul Danquah
(Started on location in Manchester and London March 14)

COLUMBIA

Starts, This Year.....2
This Date, Last Year.....1

"WATCH IT SAILOR"
(Hammer Film Prods.)
Prod.—Maurice Cowan
Dir.—Wolf Rilla
Dennis Price, Liz Frazer, Irene Handl
(Started Jan. 30 at Bray. Off the floor: March 10)

"THE HELLIONS"
(Irving Allen, Jamie Ugs Productions)
Prod.—Harold Huth
Dir.—Ken Annakin
Richard Todd, Anne Aubrey, James Booth, Lionel Jeffries, Marty Wilde
(Started Feb. 15 in South Africa)

METRO

Starts, This Year.....2
This Date, Last Year.....0

"MEET MISS MARPLE"
Prod.—George Brown
Dir.—George Pollock
Margaret Rutherford, James Robertson Justice, Arthur Kennedy, Muriel Pavlow
(Started Jan. 30 at MGM, Elstree. Off the floor: March 17)

"A [illegible]ER OF WHO"
(Foray Prods.)
Prod.—Walter Shenson, Milton Holmes
Dir.—Don Chaffey
Terry-Thomas, Sonia Ziemann, Alex Nicol
(Started Jan. 9 at MGM, Elstree. Off the floor: March 17)

REGAL-INT'L

Starts, This Year.....1
This Date, Last Year.....1

"ONE EXCITING NIGHT"
(New World Pictures)
Prods. Monty Berman and Robert Baker
Dir.—Val Jackson
Kenneth Connor, Sidney James, Shirley Eaton, Dennis Price
(Starting Twickenham April 4)

RANK

Starts, This Year.....3
This Date, Last Year.....3

"NO, MY DARLING DAUGHTER"
Prod.—Betty Box
Dir.—Ralph Thomas
Michael Redgrave, Michael Craig, Roger Livesey, Juliet Mills, Rad Fulton
(Started March 13 at Pinewood)

"WHISTLE DOWN THE WIND"
(Beaver Films)
Prod.—Richard Attenborough
Dir.—Bryan Forbes
Hayley Mills, Alan Bates, Bernard Lee
(Started Feb. 13 at Pinewood)

"FLAME IN THE STREETS"
Prod.—Roy Baker
Dir.—Roy Baker
John Mills, Sylvia Syms, Brenda de Banzie
(Started Dec. 5 at Pinewood. Off the floor: Feb. 25)

"VICTIM"
(Allied Film Makers)
Prod.—Michael Relph
Dir.—Basil Dearden
Dirk Bogarde, Sylvia Syms, Donald Wolfit, Peter McEnery
(Started Feb. 6 at Pinewood. Off the floor: March 22)

20TH-FOX

Starts, This Year.....1
This Date, Last Year.....1

"MR. TOPAZE"
(Dimitri de Grunwald Prods.)
Prod.—Pierre Rouve
Dir.—Peter Sellers
Peter Sellers, Nadia Gray, Herbert Lom, Leo McKern
(Started Nov. 7 at MGM, Elstree. Off the floor: March 10)

"THE INNOCENTS"
(Achilles Film Prod.)
Prod.—Jack Clayton
Dir.—Jack Clayton
Deborah Kerr, Megs Jenkins
(Started Feb. 6 at Shepperton)

New S.F. Jolt As Naify's Coronet In Firstrun Quest

San Francisco, April 4

United California Circuit has written all exchanges in San Francisco to demand it be allowed to bid on first-run product for its 1,250-seat Coronet, a former neighborhood house and now a road-show house outside of downtown area.

Letters, sent out 10 days ago, follow Metro's decision to pull "Ben-Hur" out of Coronet May 31, so that Metro can cash in on summer-time subsequent-runs through northern California.

Circuit's president, Robert Naify, said, "So far we've had no replies" from the exchanges. "But he felt exchanges have "no alternative, they must let us bid." Coronet, he said, has "proven it if as a showcase." Theatre is Frisco's newest, having been completed after World War II, and is about two miles from downtown.

Naify revealed that circuit is negotiating with Warner Bros. for "Fanny" and also seeking "One-Eyed Jack," though latter may have been sold. He also indicated interest in 20th's "St. Francis of Assisi" and Universal's "Romance and Juliet."

Naify demand relates to series of antitrust suits filed by neighborhood exhibitors Ray Syufy, Nasser Brothers and Ben Levin, all of whom are seeking first-run for their neighborhood houses. So far UA and Columbia have agreed to give nabes a crack at first-run, and late in April Universal lawyer from New York is due in Frisco to confer with nabes' lawyer, Joseph Alioto, in antitrust action.

UNIFILMS

Starts, This Year.....1
No Company Last Year

"CROSSTRAP"
(Newberry Close Associates in association with Avon Films)
Prod.—George Mills
Dir.—Robert Hartford-Davis
Laurence Payne, Jill Adams, Zena Marshall, Gary Cockrell, Bill Nagy
(Started Feb. 6 at Twickenham. Off the floor: March 3)

WARNER-PATHE

Starts, This Year.....1
This Date, Last Year.....2

"THE ROMAN SPRING OF MRS. STONE"
Prod.—Louis de Rochemont
Dir.—Joe Quintero
Vivien Leigh, Warren Beatty, Jeremy Spenser
(Started Dec. 5 at ABPC Studios, Elstree. Off the floor: March 17)

INDEPENDENT

"LOLITA"
(AA Prods.)
Prod.—James B. Harris
Dir.—Stanley Kubrick
James Mason, Shelley Winters, Peter Sellers, Sue Lyon
(Started Nov. 28 at ABPC Studios, Elstree)

THE NEW 707 ASTROJET* JET AGE: STAGE II

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Picture Grosses

'101 D's' Boff $32,000, Buff.; 'Work' Fast 19G

Buffalo, April 4.

Biz at first-runs is skyrocketing here currently, with "101 Dalmatians" way out in front. It is wham in first round at Century. "All in Night's Work" shapes socko at the Centre. "White Warrior" looks okay in 9-day opening round at Paramount while "Exodus" is pushing to a lofty take in second at the Teck and ahead of opener. "Dondi" is slim in first at the Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Cimarron" (M-G) (2d wk). Fairish $7,000. Last week, $10,000.

Center (AB-PT) (2,000; 70-$1)—"All in Night's Work" (Par). Socko $19,000 or close. Last week, "Suzie Wong" (Par) (7th wk), $7,500 at $1.25 top.

Century (UATC) (2,700; 70-$1.25)—"101 Dalmatians" (BV). Wow $32,000 or close. Last week, "Little Shepherd Kingdom Come" (20th) and "Ferry to Hong Kong" (20th), $2,500 at $1 top.

Lafayette (Basil) (3,000; 70-$1)—"Dondi" (AA). Dismal $8,000 or less. Last week, "Great Impostor" (U) and "Between Time, Eternity" (U) (3d wk-6 days), $6,500.

Paramount (AB-PT) (3,000; 70-$1)—"White Warrior" (WB) and "Prisoners of Congo" (WB). Okay $13,000 in 9 days. Last week, "Incredible Petrified World" (Gov) and "Teen-Age Zombies" (Indie), $5,000.

Teck (Loew) (1,200; $1.25-$2.75)—"Exodus" (UA) (2d wk). Lofty $16,000. Last week, $15,000.

Cinema (Martins) (450; 70-$1)—"Carry On Nurse" (Gov) (22d wk). Nice $2,200. Last week, $2,400.

SAN FRANCISCO

(Continued from page 10)

Warrior" (WB) and "My Pal Wolf" (Indie), $12,500.

St. Francis (Par) (1,400; $1-$1.50)—"Pepe" (Col) (5th wk). Smash $15,000. Last week, $16,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (14th wk). Stout $17,200. Last week, $10,000.

United Artists (No. Coast) (1,151; $1.75-$3.50)—"Spartacus" (U) (15th wk. Good $3,500. Last week, $9,000.

Stagedoor (A-R) (440; $1.25-$1.50)—"League of Gentlemen" (Kaye) (4th wk). Good $3,500. Last week, $5,500.

Vogue (S.F. Theatres) (364; $1.50)—"Virgin Spring" (Janus) (15th wk) and "Seventh Seal" (Janus) (reissue) (5th wk). Okay $1,800. Last week, $1,900.

Presidio (Hardy) (774; $1.25-$1.50)—"Hand in Hand" (Col) (3d wk). Hep $2,000. Last week, $2,700.

Coronet (United California) (1,250; $1.50-$3.50)—"Ben-Hur" (M-G) (67th wk). Nice $10,000. Last week, $12,000.

Alexandria (United California) (1,61); $1.49-$3.50)—"Exodus" (UA) (8th wk). Fine $15,000. Last week, $16,000.

BOSTON

(Continued from page 10)

"Ballad of Soldier" (Kings) (10th wk-final). Oke $5,500. Last week, $7,000.

Memorial (RKO) (3,000; 90-$1.49)—"Cry For Happy" (Col) and "Sword Sherwood Forest" (Col) (3d wk). Good $8,000. Last week, $10,000.

Metropolitan (NET) (4,357; 90-$1.25)—"All In Night's Work" (Par) (2d wk). Hep $17,000. Last week, $18,000.

Orpheum (Loew) (2,900; 90-$1.49) "Cimarron" (M-G) (2d wk). Okay $6,500. Last week, $9,000.

Paramount (NET) (2,357; 70-$1.25)—"Savage Innocents" (Par) and "Man Who Wouldn't Talk" (Indie). Slow $9,000 on 5 days. Last week, "Kong" (U) and "The Hand" (AI), $12,000.

Pilgrim (ATC) (1,900; 75-$1.25)—"First Marines" (Indie) and "Calvary Charge" (Indie) (reissues). Oke $5,000. Last week, "Village of Damned" (M-G) and "Five Bold Women" (Indie) (2d wk), $6,000.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (5th wk). Stout $12,000. Last week, $13,000.

State (Trans-Lux) (730; 75-$1.25)—"Shangri-La" (Indie) and "Woman Bait" (Indie) (2d wk). Hot $7,500. Last week, $9,000. Stays on.

BROADWAY

(Continued from page 11)

wk-6 days), $4,000 after $4,300 for fourth regular week.

Fine Arts (Davis) (468; 90-$1.80)—"Breathless" (Films Around World) (9th wk). Eighth stanza completed Monday (3) was great $14,100 after $13,300 for seventh week.

Beekman (R&B) (590; $1.20-$1.75)—"L'Avventura" (Janus). Opened yesterday (Tues.) In ahead, "Facts of Life" (UA) (7th wk-11 days), okay $11,500 after sixth regular week got $7,500.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"Virgin Spring" (Janus) (m.o.) (8th wk). This round winding tomorrow (Thurs.) is heading for loud $5,500 after $5,000 for seventh week.

Normandie (T-L) (592; $1.25-$1.80)—"All in Night's Work" (Par) (3d wk). First holdover week ended last night (Tues.) was fair $6,000 after $9,800 for opener.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (16th wk). The 15th stanza concluded Monday (3) was wow $11,000 after $10,800 for 14th week.

Guild (Guild) (460; $1-$1.75)—"Two-Way Stretch" (BL) (11th wk). The 10th frame finished Sunday (2) was big $10,000 after $9,500 for ninth week.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Kings) (15th wk). The 14th stanza concluded Monday (3) perked to big $10,000 after $8,500 in 13th week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Love and Frenchwoman" (Kings) (6th wk). Fifth round concluded Sunday (2) was smash $12,000 after $12,500 for fourth.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (25th wk). The 24th week ended Monday (3) was wham $16,000 after $15,500 for 23d round.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65)—"Days of Thrills, Laughter" (20th) (3d wk). Second session ended yesterday (Tues.) was fancy $7,800 after $9,200 for first.

Sutton (R&B) (561; 95-$1.80)—"League of Gentlemen" (Kings) (11th wk). The 10th stanza completed Monday (3) was fancy $9,500 after $9,000 in ninth week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Raisin in Sun" (Col) (2d wk). Initial round ended yesterday (Tues.) was fine $15,000 or close. Day-dating at the Forum.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Great Impostor" (U) (2d wk). First session ended yesterday (Tues.) was fancy $14,000 or near. Day-dating at the Palace.

World (Perfecto) (390; 90-$1.50)—"Male and Female" (Mishkin) (7th wk). This week winding tomorrow (Thurs.) looks like great $10,500 after $11,000 for sixth week.

KANSAS CITY

(Continued from page 10)

Okay $10,000. Last week, sub-runs.

Empire (Durwood) (1,280; $1.25-$—)—"Exodus" (UA) (15th wk). Okay $9,000; holds. Last week, same.

Fairway (FMW-NT) (700; $1)—"Hand in Hand" (Indie). Returns houses to first runs, mild $2,300; stays on. Last week, sub-runs.

Isis Vista (FMW-NT) (1,360, 700; 90c)—Currently on sub-runs. Last week, "Little Shepherd Kingdom Come" (20th) and "Freckles" (20th), with Granada in combo, fairish $7,000.

Kimo (Dickinson) (504; 90-$1.25)—"Upstairs and Downstairs" (20th) (2d wk). Good $1,500. Last week, $1,600.

Paramount (UP-Blank) (1,900; 75-$1)—"All in Night's Work" (Par) (2d wk). Sharp $7,000 or near. Last week, $8,500.

Plaza (FMW-NT) (1,630; $1.50)—"Alamo" (UA) (4th wk). Great $15,000. Last week, $14,500.

Rockhill (Little Art) (750; 90-$1.25)—"Millionairess" (20th) (2d wk). Okay $1,500. Last week, $2,000.

Roxy (Durwood) (850; $1-$1.50)—"Suzie Wong" (Par) (9th wk) proving one of strongest ever here, big $7,000. Last week, $6,800.

Uptown, Granada (FMW-NT) (2,043, 1,217; $1-$1.25)—"Absent-Minded Professor" (BV). Near-capacity both houses, benefitting from school holidays Friday and Monday, giant $29,000, as much as houses ever have done. Last week, "101 Dalmatians" (BV) (5th wk), $6,500; better than many opening weeks at Uptown only.

CHICAGO

(Continued from page 11)

$13,000 or near. Last week, "Female and Flesh" (Fal) and "Wicked Go to Hell" (Fal) (3d wk), $6,800.

McVickers (JL&S) (1,580; 90-$1.80)—"Angry Silence" (Indie). Looks good in first three days. Opened Sunday (2). Last week, dark.

Monroe (Jovan) (1,000; 65-90)—"I Am at Stars" (Indie) and "Passport to China (Col). Fairish $4,000. Last week, "Enemy Below" (20th) and "Beneath Heaven and Hell" (20th) (reissues) $4,000.

Oriental (Indie) (3,400; 90-$1.80)—"Hoodlum Priest" (UA). Sock $41,000 or close. Last week, "Cry for Happy" (Col) (3d wk), $14,000.

Roosevelt (B&K) (1,400; 90-$1.50)—"Cimarron" (M-G). Mighty $32,000. Last week, "Great Impostor" (U) (3d wk), $14,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Absent-Minded Professor" (BV) (2d wk). Great $43,000. Last week, $45,000.

Surf (H&E Balaban) (685; $1.85)—"Never on Sunday" (Lope) (9th wk). Nifty $5,800. Last week, $6,000.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (67th wk). Tall $17,200. Last week, $17,500.

United Artists (B&K) (1,700; 90-$1.80)—"All in Night's Work" (Par) (3d wk). Fast $22,000. Last week, $21,000.

Woods (Essaness) (1,200; 90-$1.80)—"Operation Eichmann" (AA) (2d wk). Fine $17,000 or close. Last week, $22,000.

World (Teitel) (606; 90-$1.25)—"Rigoletto" (Teitel). Trim $4,600. Last week, "Rue de Paris" (Lope), $5,300.

ST. LOUIS

(Continued from page 11)

wk). Fine $8,500. Last week, $8,000.

Fox (Arthur) (5,000; 90-$1.25)—"Great Impostor" (U) and "Sniper's Ridge" (20th) (3d wk). Big $10,000. Last week, $15,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"101 Dalmatians" (BV) (2d wk). Wham $19,000. Last week, $18,000.

State (Loew) (3,600; 60-90)—"Gone With Wind" (M-G) (reissue). Mighty $30,000. Last week, "Gorgo" (M-G) and "Key Witness" (M-G) (2d wk), $7,000.

Pageant (Arthur) (1,000; 90-$1.50)—"Ben-Hur" (M-G) (15th wk). Okay $1,000. Last week, $1,500.

St. Louis (Arthur) (3,800; 75-90)—"All Hands on Deck" (20th) and "Days of Thrills, Laughter" (20th). Good $13,000. Last week, "To Hell and Back" (U) and "Lawless Breed" (U) (reissue), $9,000.

Shady Oak (Arthur) (760; 60-90)—"Please Turn Over" (Col) (10th wk). Fair $1,000. Last week, $1,500.

LOUISVILLE

(Continued from page 11)

wk). Hep $7,500 after second week's $12,000.

Kentucky (Switow) (900; 75-$1)—"All in Night's Work" (Par). Fair $5,000. Last week, "Suzie Wong" (Par) (9th wk), $4,000.

Mary Anderson (People's) (900; $1-$1.50)—"Alamo" (UA) (4th wk). Good $6,500. Third week, $8,000.

Rialto (Fourth Ave.) (1,100; $1.25-$2.20)—"This Is Cinerama" (Cinerama). Had full-page ads heralding completely rebuilt interior of this big house. Initial week on hard-ticket policy looks socko $15,000 or near.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"101 Dalmatians" (BV). Great $20,000 or near. Last week, "Wackiest Ship" (Col (2d wk), $7,000.

MINNEAPOLIS

(Continued from page 10)

Solid $8,000. Last week, $15,000.

St. Louis Park (Field) (1,000; $1.25)—"All Hands on Deck" (20th) (2d wk). Pleasant $4,000. Last week, $5,900.

State (Par) (2,200; $1-$1.50)—"Pepe" (Col) (2d wk). Socko $12,000 after opening at $16,900.

Suburban World (Mann) (800; $1.25)—"Make Mine Mink" (Cont) (4th wk). Good $3,000. Last week, $4,000. Goes another round.

Uptown (Field) (1,000; $1-$1.50)—"Ben-Hur" (M-G) (2d run) (2d wk). Day-dating at three other nabe spots. Looks big at $5,500. Last week, $8,500.

World (Mann) (400; 85-$1.50)—"All in Night's Work" (Par) (2d wk. Solid $7,500. Last week, $9,500.

American League

Continued from page 1

sada, ex-Air Force general. Minneapolis-St. Paul is still controlled by Calvin Griffith, whose final seasons in Washington were marked by repeated unsuccessful attempts by minority stockholders to unseat him.

Burgeoning of American League represents first breakthrough beyond traditional eight-team major league setup since prehandlebar moustache days. The National League also goes to 10 in '62.

The New York team in National League is bankrolled largely by Mrs. Joan Payson (sister of financier and communications palladin, John Hay Whitney). Other newcomer, Houston, grounded on Cullinan fortune is scheduled to offer the only airconditioned, domed, outdoor area in the world. New York backers expect to operate in Flushing Meadow Stadium, to be built as one of the big-spectacle selling points for 1964 World's Fair.

Curious Logistics

Triggered by a threat posed by the since-defunct Continental League, expansion will offer acute problems in logistics (both leagues will go coast-to-coast first time in history), and promotion (how do you sell a ninth-place team playing a weekend series with a 10th-place team in September?) At same time it will offer unparalleled opportunity to cash in on continued growth of major-league brand of ball at the expense of dwindling minors. Commissioner Ford C. Frick went on record last week that there will be two dozen major-league clubs operating within three or four years, with leagues probably based on seniority and geographical alignments.

It's not all sweetness and light, however, as indicated in grumblings by big clubs reluctant to give up pieces of money-making rivalries. In the new setup each team will play the other nine times at home, instead of 11. Giving up two big Yankee-White Sox dates, either in New York or Chicago, f'instance, will hurt.

TV is also slated for some adjustment. Yankees plan to transmit only one game, a Sunday, from the West Coast because of time differential and line charges. K.C. and Minn.-St. Paul pipings back to N. Y. will not get the full treatment, either.

Traditional travel pattern of leagues will be disrupted. Each city will be visited three times instead of four trips, the custom since World War II. Tight scheduling calls for commercial jet connections to accommodate such situations like a night game in L. A. followed by a series opener in Cleveland. Any labor disputes in the airlines industry could send the American League race into record confusion.

Traditional records and figger-filbert aspects of the game is also due for revision. Within the framework of eight additional games Babe Ruth's 60-homers record will be in jeopardy and could be eclipsed by such as Mantle, Maris, Killebrew, Colavito. Next year National League stars like Banks, Mathews, etc., will be afforded same shiny opportunity. Also, pitchers will get one and possibly two additional starts and a better chance for the magical 20-game winners circle.

Managements in the new cities survived keen group bidding last fall. Autry, famed cowboy entertainer, is a former Oklahoma semipro ball player who took up the guitar and telegraphy instead. Reynolds started as salesman at KMPC, and moved up the ladder to general manager.

Yanks 'Raisin' Cannes

Columbia's "Raisin in The Sun" has been chosen as the official U.S. entry at the upcoming Cannes film festival May 3-14.

Other U.S. films set to be screened at the fest are Otto Preminger's United Artists release, "Exodus" and indie "The Connection." Both of the pix, however, will be out-of-competition.

'101 D's' Hep 20G, Cleve.; 'Work' 12G

Cleveland, April 4.

Temperamental weather, varying from rain to snowstorms, will crimp trade for most stands here this round. "Cimarron" shoved State's turnstiles into high gear over Easter weekend but slowed up since then. Second frame of "Exodus" at Ohio is copping the biggest take here, going better than opener. "All in Night's Work" looks good on moveover to Stillman but "White Warrior" at Allen is mild. "101 Dalmatians" is sock in second at the Hipp.

Estimates for This Week

Allen (SW) (3,500; $1-$1.50)—"White Warrior" (WB). Mild $11,000. Last week, "Pepe" (Col (4th wk), $9,500.

Continental Art (Art Theatre Guild) (800; $1.25)—"Never On Sunday" (Lope) (m.o.) (4th wk). Oke $2,100 after $2,500 last week.

Heights Art (Art Theatre Guild) (925; $1.25)—"Virgin Spring" (Janus). Good $2,400 after $2,600.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"101 Dalmatians" (BV) (2d wk). Excellent $20,000 after $28,000 opener.

Ohio (Loew's) (2,700; $1.25-$2.75)—"Exodus" (UA) (2d wk). Satisfactory $18,000 after $15,000 in first.

Palace (Silk & Helpern) (1,550; $1.25-$2.75)—"Spartacus" (U) (15th wk). Winding up roadshow run with mild $8,000 after $3,100 for last week.

State (Loew) (3,700; 90-$1.25)—"Cimarron" (M-G). Okay $15,000. Last week, "All Night's Work" (Par), $16,000.

Stillman (Loew) (2,700; 90-$1.25)—"All in Night's Work" (Par) (m.o.). Smart $12,000. Last week, "Mania" (Indie) and "Young One" (Indie), $6,000.

LOS ANGELES

(Continued from page 10)

week, Loyola with Los Angeles, Vogue, Beverly, "Sanctuary" (20th), "Sniper's Ridge" (20th) (2d wk, Loyola, Los Angeles, Vogue; 1st week, Beverly), $20,300.

Hillstreet, Iris, El Rey (Metropolitan-FWC) (2,752; 825; 861; 90-$1.50)—"101 Dalmatians" (BV) (2d wk) and "Tess of Storm Country" (20th) (1st wk, El Rey). Big $19,000 or over. Last week, $22,800.

Beverly (State) (1,150; $1.49-$2.49)—"Hand in Hand" (Col) (m.o.). Bright $6,000.

Hollywood Paramount (State) (1,468; $1-$2.49)—"Gone With Wind" (M-G) (reissue) (2d wk). Boffo $25,000. Last week, $35,000.

Chinese (FWC) (1,408; $2-$2.49)—"Absent-Minded Professor" (BV) (3d wk). Lush $22,000. Last week, $32,500.

Four Star (UATC) (868; 90-$1.50)—"Trapp Family" (20th) (2d wk). Nice $4,000. Last week, $5,700.

Warren's (B&B) (1,757, 90-$1.50)—"All in Night's Work" (Par) and "Breath of Scandal" (Par) (3d wk). Thin $3,000.

Los Angeles, Vogue (FWC) (2,019; 810; 90-$1.50)—"Sanctuary" (20th) (3d wk) and "Sniper's Ridge" (20th) (3d wk, Los Angeles; "Millionairess" (20th) (m.o.) (1st wk, Vogue). Okay $9,500.

Hawaii (G&S) (1,106; 90-$1.50)—"Gorgo" (M-G) (3d wk) and "Time Machine" (M-G) (reissue) (1st wk). Dull $1,500.

Crest (State) (750; 90-$1.50)—"Sundowners" (WB) (4th wk) and "Facts of Life" (UA) (reissue) (1st wk). Slender $1,700. Last week, "Sunrise at Campobello" (WB), $2,000.

Music Hall Ross) (729; $1.85-$2.25)—"Ballad of Soldier" (Kings) (9th wk). Busy $4,500. Last week, $5,200.

Warner Beverly (SW) (1,316; $1.50-$3.50)—"Pepe" (Col) (14th wk). Good $9,100. Last week, $9,000.

Fox Wilshire (FWC) (1,998; $1.80-$3.50)—"Exodus" (UA) (15th wk). Stout $15,000. Last week, $18,700.

Fine Arts (FWC) (631; $2-$2.49)—"Never On Sunday" (Lope) (19th wk). Great $8,800. Last week, $8,900.

Pantages (RKO) (1,513, $1.85-$3.50)—"Spartacus" (U) (24th wk). Sturdy $12,500. Last week, $15,700.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (71st wk). Fine $22,000. Last week, $20,100.

Levine's Coaster

Continued from page 5

his first domestic venture, and to boot one that's a real switch from the spectacle genre that's identified his post-exhibition career so far. Ransohoff describes the yarn as a "satiric treatment of manners and morals" but knowing Levine, and what's at stake, the expectation is for plenty of exploitable angles for the boxoffice. Impression persists, however, that "Boys" looms as Levine's first class-for-the-mass entry.

Due In 1962

Plan now is to put the feature into release in the summer of '62. It'll be widescreen, but whether in color or not isn't decided. Seems probable, though, per Levine's preference to date for tint. Exteriors will be shot in New York, with studio lensing in the Filmways upper eastside plant—but that's provided soap-and-cereal commitments are out of the way. Otherwise, interior work will be done on the Coast.

Ransohoff says he looked two years for a yarn to launch him theatrically. He finally got what he wanted from writers Arne Sultan and Marvin Worth, and an intermediary was responsible for bringing Levine into the deal.

In Tinkers-Evers-Chance fashion, the Sultan-Worth creation passed to Marion Hargrove for treatment, thence to Henry and Phoebe Ephron for shaping the final screenplay. Gordon, as director, has been in on the scripting from the start since Ransohoff believes that solves needless budgetary problems later on, when a director just getting the completed scenario might order costly revisions.

As for stars unbalancing the budget, Ransohoff intends to make the cast fit the yarn and, near as possible, the cost sheet, instead of the reverse.

While his focus is on "Boys," Ransohoff is projecting two tv action series to be shot abroad. First, an hourlong affair tentatively titled "Adventures of Pandora," will be shot as a feature for distribution on the Continent (and possibly elsewhere), then pruned to a 65-minute pilot for Madison Ave. scrutiny. This two-birds-with-one-stone concept is Ransohoff's way of licking the high cost of pilots—especially if the series doesn't find a buyer.

'Religious Week'

Continued from page 4

d'Aimer" and the Pascal Petit starrer "Vers L'Extase."

"Kapo" and "Tutti a Casa" from Italy and "Angry Silence," "Conspiracy of Hearts" and "Whiskey and Glory" from England are also in the running. Sweden will have two in competition for the Golden Standard—Ingmar Bergman's "Virgin Spring" and "Mein Kampf." Spain's semi-new wave director Julio Coll will send his latest film "Los Cuervos" for the lone native entry.

HELP US PREVENT ANOTHER NEEDLESS MOTION PICTURE STRIKE:

The managements of UNIVERSAL-INTERNATIONAL, COLUMBIA PICTURES and 20th CENTURY-FOX are balking at negotiating a settlement with their homeoffice Publicity and Advertising employees.

They are denying the very men who have helped to build them into America's No. 1 Goodwill ambassadors around the world any greater job security than they now have.

Their attitude has brought about a serious breakdown in collective bargaining which could lead to costly and unnecessary tragedy for all concerned.

Help us prevent another needless motion picture strike.

WRITE, WIRE, CALL the managements of these companies now, URGE them to give us greater job security.

SCREEN PUBLICISTS' GUILD
District 65, AFL-CIO

Taste-Takers

William T. Orr, new production boss at Warners, opines that while television "might sound like a farm team or a minor league, it's still, like Broadway legit and books, useful to indicate what the public wants."

In its talent development WB is interested in all these media, along with its own establishment of performers, etc.

Orr's Rationale

Continued from page 3

value in making a picture on location," he noted, but only if the location-shooting enhances the production. For example, "Majority of One" would not be benefitted by lensing in Japan; the studio locale is adequate.

Talking with a "bit of trepidation," Orr said he hasn't formed any "colossal or super-colossal pictures for quite a while" and there won't be any decisions about whether a picture will go hard-ticket or not until after the picture is finished. The expressed-thought was refreshing in an industry where so many an impresario deludes himself about roadshow long before his film even goes before the cameras.

New Authority Pyramid

Orr said that Hugh Benson, formerly on the WB television end, is his key exec assistant in both theatrical and vidfilm production and all are under the direction of Jack Warner. Also prominent in the tv division are Richard Bluel and Cedric Francis.

Benson, also talking to reporters, said new personnel are being established in Paris, Rome and London to seek out new production talent.

This was the first press meeting in years with a top WB exec and Orr made a good impression, evidencing a genuine try to explain the problems of a production chief in a complex industry. Mere fact that he met newsmen is regarded as a genuine plus. He was asked, incidentally, if he's in line to succeed Jack L. Warner, and replied: "He's now making no changes and I hope he doesn't."

School Competition

Continued from page 13

headlines in a small town weekly newspaper, with two-column, 10-inch art and story for a Saturday night church playdate.

Comparatively Late

Of most concern to exhibitors is the exhibition of feature films in universities and colleges around the state. Program notices in school papers and bulletins advertise films like "Mr. Roberts," "Caine Mutiny," "Diary of Anne Frank," "Sun Also Rises," "The Robe," "Lust for Life," "Anastasia," etc. As a rule, films are shown matinee and night in student union buildings on Friday, Saturday and Sunday, for 25c admission to students, faculty and their guests. Some universities have projection equipment to show 35m film, which they obtain from regular branch distribution channels.

Source for another exhibitor complaint was the exhibition of recent releases in the Convair Aircraft plant in Fort Worth. It was reasoned that hundreds of workers who were exposed to good, new pictures free during the lunch hour at the plant would not be interested in buying tickets to comparable movies at theatres in the evening.

Kyle Rorex, executive director of Texas COMPO, reported that investigation showed much of the abuse could be attributed to subleasing agents who disregard the agreements they sign. Discussions with branch officials revealed that they were often not aware of the discrepancies and promised cooperation to see that they were corrected, while pledging to be more vigilant in granting future authorizations on to applicants for 16m feature films.

Further, it was suggested that exhibitors notify the film company branch office any time they discover that the rules governing the exhibition of 16m films are violated.

New 'Nazi Beast' Film Cycle

Continued from page 1

ity of the film itself, will remain a moot point until further Nazi items come on the market. Among these are:

"Judgment at Nuremberg"—Stanley Kramer's all-star dramatization of the famous war crimes trials. The film, now shooting in Hollywood, is probably the most ambitious of the Nazi cycle.

Shirer Book, Too

"The Rise and Fall of The Third Reich"—Metro's projected documentary based on William L. Shirer's No. 1 current bestseller. Film will utilize a large portion of the documentary on which Paul Rotha has been working in Germany and England for the last couple of years (see separate story).

"Hitler" — Allied Artists' announced dramatization of "the personal life story" of the late German dictator. No starting date yet announced for the film to be made by E. Charles Straus' Three Crown Productions.

"Hitler's Woman"—an indie production announced by N. Y. attorney, Ferdinand J. Wolf, based on a book by Anthony B. Gronowicz.

"The Eichmann Story"—a documentary being prepared by Swiss producer Lazar Wechsler and scheduled to be completed soon. Jean Goldwurm, prexy of Times Film, has an option for U. S. and Canadian rights.

"After Mein Kampf"—an exploitation fiction item, made in England in the early 1940s and originally released here as "Mein Kampf—My Crimes." Indie distrib Joe Brenner is reissuing pic.

"The Wall"—John Hersey novel about Warsaw Ghetto life under the Nazis, the screen rights to which are owned by David O. Selznick. A stage dramatization of the property failed on Broadway earlier this season. As yet, no definite screen plans announced.

Sade As A Nazi

An untitled property to be directed by Roger (''And God Created Woman'') Vadim, based on the life of the 18th Century *homme des maurais lettres*, the Marquis de Sade, author of "100 Days in Sodom," Justine," etc. Film would update de Sade as a 20th Century Nazi.

Although during and after World War Two there were the usual run of anti-Nazi pix, there was never the kind of cycle which is now taking shape. Obviously the cloak-and-dagger apprehension, and upcoming trial, of Adolf Eichmann has stimulated producer-distrib interest, as has the bestselling success of Shirer's monumental "Third Reich" at $10 a tome.

At the same time, the publishers of paperback books have for some time now been reaping a rich harvest from the interest in the Nazi era. Among the titles now on the stands: "The Case Against Adolf Eichmann," "Hitler's Ovens," "Eichmann—The Man and His Crimes," "Nuremberg Diary," "Mark of Shame," "Eichmann, Man of Slaughter," "The Rise and Fall of Herman Goering, "The Commandant of Auschwitz," "Hitler, A Study in Tyranny," and a new paperback reissue of Shirer's "Berlin Diary." And the granddaddy of them all, Hitler's own "Mein Kampf," is said still to be a seller, in hardcover, yet.

Another, perhaps significant, item: the March 15, 1960 issue of Look Magazine, which featured a picture of Hitler on its cover, registered the magazine's biggest newstand sales of the year, outstripping such other surefire cover personalities as Marilyn Monroe, Grace Kelly and the British royal family.

Outwardly, anyway, it would appear that film producer-distribs have a ready market for their Nazi-themed wares. However, as any industryite knows, there often is a big slip between the U. S. bookstand and the U. S. boxoffice. A notable example of this was the comparative failure of 20th-Fox's film adaptation of "The Diary of Anne Frank," after the property had been immensely successful as a book and legit play. The fact remains that stories of Nazidom, its causes and/or effects, have never been big on American theatre screens.

It's also interesting to note that while U. S. producers have generally eschewed explorations of the Nazi time and psyche, Europeans have done so with considerable artistic and financial success. The Germans themselves have produced the most noteworthy examples in such films as "The Devil's General," "Leningrad," "The Devil Strikes At Midnight" and "The Bridge," the latter due to be released here soon by Allied Artists.

The current emphasis on Hitler, Eichmann and their war crimes is reported to be regarded with a good deal of trepidation in government circles both here and in Germany. They should obviously prefer the kind of pix which attempt to show "good" Germans and might help heal the wartime breach and make Cold War pals. But, like the anti-Nazi stuff, none of these "good" films ("Decision Before Dawn," "Under Ten Flags," etc.) has been notable b.o. success in the U. S. either.

New Wave Cameraman

Continued from page 5

Une Femme," the latter in color. Each of these, he says, is totally different from the impromptu, newsreel style of photography which he employed in "Breathless."

He puts in, parenthetically, apropos of "Breathless," that if he had any success with that film it was because at the time it was made, he was not well known, and thus "had the nerve to try new techniques" since he had no reputation to lose if he failed.

As well as the films already cited, he has recently completed the camerawork on "Lola," directed by new "new wave" Jacques Demy, which Films Around The World will release here; "Les Grandes Personnes" (The Adults), starring Jean Seberg, which Zenith International has acquired, and a remake of a classic French comedy, "Tirau Flanc," produced by Truffaut. His next is another Truffaut directorial effort, "Jules and Jim."

Since his own success has been so closely identified with the nouvelle vague, Coutard has some strong opinions about whatever it is that the new wave has done to change previously accepted cinematic methods. For one thing, he says, there has always been too much emphasis on glossy, perfect photography. Too much time spent on perfectly designed camera setups, too many retakes for absurd reasons that no one in the audience would ever notice—an emphasis on photographic perfection, he adds, which too often detracts from the freshness of the actors and the spontaneity of a given moment.

Telephoto N.G.

Asked his opinion of John Cassevets "film improvisation," "Shadows," which is a big hit in Paris, the cameraman said he found it "interesting," but regretted the use, in street scenes, of the telephoto lens which tended to reduce perspective and "flatten" foreground into background.

Also, quite frankly, he said he found the central situation—the confusions that arise when a light-skinned Negro girl unpremeditatedly passes for white—to be "a false problem," that is, a problem so unique that he could not become identified with it. He much preferred Engel's "Weddings and Babies," he said, which dealt with universal problems of love, the need for enough money to live on, etc.

To him, he continued, the problem presented by "Shadows" was just about as significant as the one presented when a Hollywood scripter set Deborah Kerr, as a nun, and Robert Mitchum, as an uncouth, virile Marine, down on an otherwise uninhabited desert island.

New York Theatre

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Germans Make Impact & Business; Their Madrid 'Week' Well Managed

Madrid, March 28.

The Germans successfully staged one of the best organized Film Weeks ever seen in Madrid. Delegation of Film Export-Union officials, headed by Dr. Gunthar Schwarz, returned home last week leaving behind a sizable pile of distribution contracts, a cordial atmosphere and an excellent press coverage.

Taking over a major Gran Via showcase, Cine Callao, from March 13 to 19, the Rhineland film-makers presented an afternoon retrospective showing of early German film classics and a nightly screening of current product. With warm cooperation from Spanish cine officials, Callao hosts Pedro and Carlos Couret, and the German Ambassador in Madrid, Baron de Welck, organizers of German Film Week interspersed a series of well-attended receptions at the Hotel Ritz, Hotel Fenix, Chicote's famous hard-drink museum and Couret's suburban estate.

Pix shown at the week-long festival included, "A Glass of Water," starring Hilde Krahl and Liselotte Pulver, the Curd Jurgens starrer, "Game of Chess;" "The Bridge of Destiny," with Hannes Messemer and Sabine Sesselman; "The Ambassadress," with Nadja Tiller and James Robertson Justice. "Festival," a German-Spanish coproduction filmed principally in Spain last year, brought the film week to a close. Spain's Cesar Ardavin directed this feature—a lightweight romantic comedy with a San Sebastian film festival backdrop.

Retrospective showings included "The Blue Angel," with Marlene Dietrich and Emil Jannings; "M, The Vampire of Dusseldorf," with Peter Lorre; the Emil Jannings version of "Faust;" "The Cabinet of Dr. Caligari" and "The House of Wax."

Here in Madrid were film stars Sabine Bethmann, Ellen Schwiers, Hilde Krahl, Maria Sebaldt, Liselotte Pulver and Paul Hubschmidt. Directors Hulmet Kauther and Erika Balque were also on hand. In addition, representatives of the Spanish film industry and film scribes were very much in evidence throughout the week-long program.

Schwarz told VARIETY the cost and effort were well invested. All of the films shown, he said, were picked up by Spanish distributors and the good-will created will go a long way to broaden German film commerce in the Spanish market.

Buenos Aires Film Biz Up After Summer Hiatus; 'Can-Can,' 'Ben-Hur' Big

Buenos Aires, March 28.

Film grosses are on the upbeat here after the summer hiatus probably because of the release of more important productions. "Can-Can" (20th) is now in its fifth month at the Gran Florida and La Dobe Vita after 24 weeks at the Broadway. It is still holding out in a 33d round at the Libertador.

"Ben-Hur" has just completed 25 weeks, and Metro has another big grosser in "Butterfield 8." Latter has now run three weeks at the Metro, Ideal and Astor plus four nabe houses. "Ocean's 11" (WB) released in February day-date at the Opera, Premier and four nabes, is now in its fourth week. "Song Without End" (Col), released on Jan. 5 at the Broadway, and also in Mar del Plata, is still holding.

United Artists is releasing "Elmer Gantry" at the Ocean, Los Angeles and Gran Norte, while "Midnight Lace" (U) goes into the Gran Rex, Gaumont and several nabes. Warner is releasing "Dark at Top of Stairs" at the Opera in Mar del Plata. "Psycho" (Par), released in Mar del Plata on February 6, is scheduled for Buenos Aires this month.

Columbia has signed a deal for exclusive release of "Pepe" at the 1,057-seat Plaza. "Pepe's" release is set for March 22.

Other important March releases are "Spartacus" at the Broadway and "El Alamo" (UA) at the Gran Florida.

Walton Studio Closed By High Court Order

London, March 28.

Walton-on-Thames Studio was officially shuttered last week (20) by order of Mr. Justice Buckley in the High Court. His edict followed a petition by two creditors, film technicians Malcolm Stewart and Cyril Collick, who claimed $602. It was supported by the National Provincial Bank, creditors for $218,400.

Lloyd Stott pleaded for a two-weeks' adjournment on the grounds that the Walton Studio company was fundamentally not insolvent. Sale of the freehold property is fixed for $742,000, and there is also a contract to sell fixtures and fittings for another $84,000.

For the Walton Studio it was claimed that all debts would be paid, but the judge ruled that the petitioners were entitled to their order. Mrs. Hannah Weinstein Fisher, producer of the "Robin Hood" series, was a director of Walton Studios and Sapphire Films, which made the pix. It was said that she would soon be back in the film producing business again via hiring studios.

France Mulling Faster Distrib

Paris, April 4.

Film people feel that one of the problems facing the industry here is the slackness of depth distribution. Many times a hit film may not go into nabe and provincial release until months after its Paris opening thereby losing the impetus given by its early reception. Society of Film Producers is trying to do something about it by asking distributors and exhibitors to speed up the process.

Some dissenters point out that these quick and mass openings would mean extra expenses in more prints but others feel it is worth the effort. It is estimated that films get 47% of their amortization in the first year and 38% in the second. Therefore, it behooves filmsters to get as much as possible out of the first round of playdates.

Another problem here is a growing backlog of pix with most of them the first films made on the heels of the "New Wave" phenomenon. But it is felt they should just be passed over if no exhibs want them so as not to hold up speedier outlets for supposedly more commercial pix.

UFA Comacico opened a Jean Gabin starrer, "Le President" in 202 cinema in 137 leading cities around France a week after its Paris round of bookings. Sixty-three top houses in 52 cities concurrently are being used for Paris first-run of Luchino Visconti's Italy pic, "Rocco and his Brothers."

'Tannhauser' To Launch 1961 Wagner Festival

Bayreuth, March 28.

The biggest music festival of Europe, the Wagner Fest held here every summer, will open this year with a July 23 performance of "Tannhauser," in a new staging by Wieland Wagner and with Wolfgang Sawallisch conducting. Hans Knappertsbusch is set to conduct "Parsifal" and "Meistersingers of Nuernberg," both staged by Wieland Wagner. Sawallisch waves the baton over the performance of "Flying Dutchman," also staged by Wieland while Rudolf Kempe conducts Wolfgang Wagner's only staging this season, "Ring of the Nibelung."

There will be 27 performances, two closed to the public, with the music fest winding up with an Aug. 25 production of "Gotterdaemmerung." Tickets for the fashionable event go up to a top of about $16, with the least expensive seats scaled down to $6. It's expected that, despite the high prices, the ducats will be sold out by the end of this month.

'Birdie' Aussie Click

Melbourne, March 28.

The Aussie production of "Bye Bye Birdie" at Her Majesty's here drew fine crix reception and seems destined to be a solid hit. This has been given the full treatment here by J. C. Williamson Theatre Ltd. Michael Thoma, brought out from Broadway, is credited with a fine job on the staging.

Patricia Finley and Frank Buxton, imported from the U.S., did well in the top roles. Their performances were highly praised by local crix. Aussie dancer Kevan Johnston also is big hit in this show.

Flemish-French Belgians Ecstatic About U.S. Thesps

By JOHN FLORQUIN

Brussels, March 28.

"Here are actors of a stature never before seen over here," was a remark overhead uttered by a lady who had obviously shed many tears, after the nine curtain calls—apparently one more than in Madrid!—that greeted the creation over here of "The Miracle Worker."

This remark eloquently sums up the enthusiasm, fervor and admiration which marked the second European stand of the Theatre Guild-American Repertory Co. lead by Lawrence Langer.

Over-enthusiasm has never been a landmark here; the Brussels public is more inclined to aloofness than hysterics. This town is a permanent platform on which, year in year out, the international theatre essays, succeeds or stumbles. It is the second home of all the great French stars. Therefore it is the more remarkable report this "bowling over" by an American company staging three typically American plays in a true American style.

Since the 1958 Brussels Exposition, where good and bad mixed in an ambitious season labelled Americana in the vast field of art, theatregoers know what to expect, or shall we say: thought they knew. This latest experiment has opened new vistas, brought new fields of appreciation.

The opening night with Marcella Cisney's exciting production of "Skin of Our Teeth" drew the discerning and the blase, probably in equal numbers. Brussels' American colony was there, along with local society but also plenty of those for whom the full appreciation of a play in a foreign language remains a definite effort. Thornton Wilder's message came through very beautifully and June Havoc, right from the start, took the puplic by storm; her personal triumph in this play was impressive. Helen Hayes and Leif Erickson scored equally. Seen here before both in French and Flemish, "Skin," to some local scribes, strangely enough, appeared perhaps a trifle too exhuberant, the delineation of characters being described as "anti-poetical." Wilder, who supervised the rehearsals, could not be all that wrong though! There was unanimous praise for acting, production, lighting and entertainment values.

"The Miracle Worker," with its simple human message, did not draw a full house on its first night but served as a test for an extremely interesting experience: its matinee drew the young, from schools and colleges, a public only half-

(Continued on page 24)

Competition for Hurok; Forrester Goes USSR, Cami Eyes Leningrad

Columbia Concerts is stepping up its contacts in Moscow with the object of not allowing Sol Hurok to be undisputed American culture tradesman there. One result is that Canadian lieder singer Maureen Forrester will have a Soviet one-month this autumn.

Various projects are pending with the Soviet Culture Ministry and CAMI. One possibility is a tour of the Leningrad Symphony in the U.S.—partly financed by a fat guarantee of a Dutch recording combine interested in the album angle of the orchestra.

Columbia's Andre Merrens has booked pianist Jerge Bolet for 10 concerts in six cities of Poland.

French Legit Season Loaded With Many Plays But Few Quality Hits; 'L'Idiote,' 'Glorious Ones' Score

Paris, March 28.

French legit season in Paris so far has been found wanting. Some old name standbys came up with boulevard hits, but they're not up to past entries. Hit holdovers just about drowned out the new successes. However, if not qualitative, the season was again big in quantity as a profusion of plays, about 80, came in and out of more than 50 theatres.

Top hit looks to be Marcel Achard's "L'Idiote," mainly carried by star Annie Girardot, as a dim witted maid whose loyalties help clear up a murder mystery. Second to it and scoring was Andre Roussin's comedy on abusive widows of great men and the wives of live ones, "The Glorious Ones." Jean Cocteau's adaptation of Jerome Kilty's "Dear Liar" is also boffo. All three look to be around next season.

Achard's pre-war comedy, "Coconut," will probably finish the season as well as Marc Camelotti's slickly done bedroom farce, "Boeing-Boeing." Margeurite Duras' version of Michael Redgrave's play adaptation of Henry James' "The Aspern Papers" may also be a full-season entry.

Philipe Heriat's familiar tale of a crusty old woman fooling her rapacious heirs, "Family Joys," may also finish the season thanks to Gaby Morlay's thesping and draw. Roger-Ferdinand's "Sign of Kikota" appears in for a few months only.

'Night of March 9' Okay

Roger Feral's slick suspense item, "The Night of March 9,"

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Metro, Laurie Sign Pact For 'Suzie' Run

Sydney, March 28.

Metro and James Laurie, British legit producer, have signatured a pact for the lease of the Minerva, King's Cross, over a limited term for the production of "World of Suzie Wong" next May. House has been under the Metro banner for many years on a film policy.

"Suzie" preems at the Palais, St. Kilda, Melbourne on March 25, with Jacqui Chan starred. Understood that if it clicks, Laurie will set up a permanent production schedule Down Under.

'Fair Lady' Into New Berlin House

Berlin, March 28.

West Berlin finally is to have an operetta theatre of its own. The local Senate has approved a plan to turn the Municipal Opera here into a privately-run operetta house. The operetta theatre will operate on a lease basis. Hans Woelffer, head of Komoedie, local boulevard theatre, is head of the new operetta house. His initial contract with the Senate spans a tentative period, from next Oct. 1 to March 31, 1962. Both Woelffer and the Senate have agreed to start new discussions on extension of the lease by Nov. 30.

Woelffer intends to inaugurate his operetta house with "My Fair Lady." He recently negotiated here with Lars Schmidt who owns the European rights. The local "Lady" production is to be "international," Woelffer said. The stage director and the choreographer are to be Broadwayites, while a German will be assistant director.

"Lady" is to be followed by another American hit, "West Side Story." During the Cultural Festival time here, the operetta house is to be placed at guest ensembles' disposal. But before all this, the house will be given some face-lifting.

Resnais Winding 2d French Feature Pic

Paris, March 28.

Alain Resnais, who made "Hiroshima Mon Amour," which spilled over into regular channels for worldwide biz, is now winding his second French feature film, "L'Annee Derniere a Marienbad" (Last Year In Marienbad). Resnais says this one will be even more literary in tone and mood.

Resnais again collaborated with a contemporary novelist, this time Alain Robbe-Grillet, on the film.

Story takes place in a big, glacial European castle.

ARGENTINA NEWSREELS

Will Be Fed Into U. S. Video Supply Stream

Buenos Aires, March 28.

In Argentina a deal has been signed between Hearst Metrotone News and Antonio Angel Diaz' 23-year-old "Susesos Argentinos," whereby Argentine newsreels will be exhibited in a 600 U.S. film-theatre circuit and 44 TV outlets in various countries, including Japan, West Germany, Belgium, Spain, Britain, India, Italy, etc. The material to be used will be selected for the foreign outlets by "Sucesos Internacional," one of Diaz' affiliates.

Argentine news will be issued on tv outlets in 36 States of the U.S., three in Brazil and one in Japan.

Augusto Cesar Vatteone, a film director, until recently head of the State-owned Channel 7 local tv outlet, has been selected to produce and direct a 39 episode series of videofilms, each lasting 25 minutes at a 350,000 peso cost, and intended for distribution on foreign TV channels.

Less Playing Time For Yank Pix in Britain Proposal of Brit. Prods.

London, March 28

There is likely to be less screen time for U. S. and other foreign pix in Britain, if the Federation of British Film Makers gets its way.

Under present quota, 30% of first feature pix show in U.K. must be British. Now the Council of the Federation is calling for a figure that is "considerably higher for circuit cinemas so as to safeguard British production."

How high is "considerably higher?" Said Lord Archibald, the Federation's chairman: "I would have no objection to putting it up to 50% for the major circuits, but I am speaking purely personally."

Figure of 30% stays put until the end of the year. Government decision is likely soon on whether to make a change next January and, if so, what the new figure will be.

Call for higher quota springs from the Federation's disquiet on continuing shutdown of British cinemas and doubts about the present release pattern, frequently criticized as being too rigid. "Monopolistic trends in exhibition are harmful to producers and distributors and are against the public interest," states the council's report.

Shutdowns, it alleges, are sometimes caused not by a decline in attendance, but by the increased site value of the theatre. It calls for local government authorities to use their planning powers to demand that a new, possibly smaller, cinema, be included in the redeveloped site.

The council also calls for "a more imaginative and flexible release pattern, because the present rigidities mean that many films cannot enjoy their full boxoffice potential."

'Grass' Turns to French

London, April 4.

The audience at a cinema in Staines, Middlesex, got a shock the other night while watching "Grass Is Greener" (U). For 15 minutes in the middle of the pic, Cary Grant, Jean Simmons, Deborah Kerr and Robert Mitchum lapsed into French.

The management had been sent a wrong reel—part of the French version. But how come it wasn't spotted during "rehearsal?"

Aussie Economic Downbeat No Blow To Show Biz; Record Easter Sesh

Sydney, March 28.

Despite governmental economic pressure to curb inflation, with unemployment growing in the auto industry, the average Aussie has ample spending coin in his pocket after deducting living expenses. A lot of this money is finding its way easily enough into the cinema and legit shows.

However, patrons pass up run-of-mill fare for the top offerings, irrespective of higher admissions.

Aussie show biz executives believe this Easter will see a record intake at the boxoffice, especially, too, as the wool-and-wheat men will have heavy spending coin available, regardless of any economic pressure by the government.

Cinema marquees for Easter will have "Grass Is Greener" (U), "Great Impostor" (U), "Misfits" (UA), "Rat Race" (Par), "Make Mine Mink" (Rank), "Millionairess" (20th), "Where Boys Are" (M-G), "Ben-Hur" (M-G), now in 46th week; "South Pacific" (20th), third year; "Can-Can" (20th), in 50th week; "Spartacus" (U), 16th week; "South Seas Adventure" (Cinerama), ninth month; and "Strangers When We Meet" (Col), in 9th week.

Also, legit shows are doing well. There's strong coin here for "My Fair Lady," "Irma La Douce," both under the J. C. Williamson Ltd. banner; "West Side Story," Garnet Carroll, and "Glass Menagerie," Elizabeth Trust.

B'dcast 'Pirates' Transmit On High Seas to Scuttle Danish-Swed. Govt. AM-TV

Copenhagen, April 4.

Jolly Roger or not, Cheeta II and Bon Jour are sheltering pirates—and Denmark and Sweden are ready to shiver their timbres.

Danish pirate Radio Mercur, anchored aboard the Cheeta in international waters between the two countries, was told earlier last week that new laws may soon be passed to put it out of action.

A day later, off the Swedish coast, Bon Jour-bound Radio Nord switched on its transmitters. A government order banning the ship from ever entering Sweden's harbors for repairs or equipment didn't bother either.

Now a couple of Danes have announced they would start a pirate TV station in the same troubled waters in May. Next day, came word that a second TV transmitter would be turned on at sea, with a reported $700,000 Danish backing.

Radio Nord sees no serious inconvenience as a result of Swedish harbor ban. Bon Jour is riding Baltic international waves just off the Stockholm archipelago. When necessary, she'll probably haul anchor and put into a Finnish port.

Manager Jack S. Kotschak has stood firm and cool while the station weathered many storms. It was supposed to begin broadcasting last Aug. 1. Then delayed until fall. Then Christmas. Then early 1961. Storms, unsuitable equipment, government opposition and some advertiser dropouts hung it up.

On March 3, however, the Bon Jour, converted coastal freighter, aired a test of recorded music on the 495 meter band. Listeners in Stockholm reported fairly good reception.

Radio Mercur is firmly anchored after four years of increasing prosperity. Station moved in January into the new ship, Cheeta II, permanently staked out in the Oresund between Sweden and Denmark.

Commercial radio TV of course is prohibited in both countries, whose stations are state-owned and tax-supported. Market-minded outfits like Esso, Coca-Cola, Kellogg, Campbell Soup, Ford, Pan Am have swung aboard the Cheeta. Appropriate name, that.

Mercur's FM fare is mostly music—pop, rock 'n' roll, a rare dash of classical—from 7 to 9.30 a.m., and 3:30 p.m. to midnight.

Young Danes who announced May inauguration of a commercial pirate TV station are Ole and Jutta Georg. They have the usual equipment—money, a ship, a place

(Continued on page 24)

TO KISS—OR NOT TO KISS

Italo, Pakistan Co-Prod Pact May End Film Kissing Ban

Karachi, March 28.

In Pakistan, as in India, kissing in public is not considered good manners and as such kiss-scenes are banned in films. With the latest pact concluded between the government of Pakistan and ANICA of Italy, the stage has been set for the production of films on a joint venture basis between pakistan and Italy.

Since Pakistani players will work alongside the Italians, the question of kissing scenes has become a matter of debate in local film industry circles. The debate was touched off when a Pakistani actress, Bahar, told newspapermen that if she were given a role in a Pakistan-Italy coproduction she would not mind being kissed. One Sunday paper here plans to run a "Readers' Forum" feature on the subject of kissing in films.

FRENCH WON'T ALLOW BIG STUDIO CLOSINGS

Paris, April 4.

About the recent film industry perturbation over possible razing of the Joinville and Victorine studios, the former outside Paris and the latter in Nice, Culture Ministry head Andre Malraux has informed the industry that the government had an eye on things and would not let a disproportion develop between studio space and actual film production. In other words, needed space would be ascertained, and no studio could be torn down until replacements were built in other spots.

Thus, Joinville may go when the required sound stages are replaced at the Joinville-Saint Maurice Studios. Meanwhile, production is still high despite building of a big backlog of pix. Foreign films are also occupying studio space here with the U. S. Seven Arts production of "Gigot," with Jackie Gleason, due at the Bologne Studio.

$4,870,000 of French Pix Aid Coin to Producers

Paris, April 4.

The governmental Centre Du Cinema has revealed how the Film Aid money, collected via special parafiscal levies on cinema admissions, will be distributed in 1961. About $4,870,000 is to be advanced to producers on current productions via percentages on local (60%) and foreign (25%) grosses of their last pix and around $2,700,000, for refurbishing hardtop theatres, will go to exhibs.

The special orgs to hypo French pix abroad and internally will get $900,000 while $500,000 will go for film industry technical aspects. About $680,000 will go for quality short subjects and $600,000 for government controlled newsreels.

Armendariz Plans For French, Italo Co-Prods.

Mexico City, March 28.

When Pedro Armendariz goes to France in April, where he will be a judge at the Cannes Film Fest, he plans to complete negotiations leading to tripartate coproduction. Involved will be his newly created producing unit with associates in France and Italy. Prelim basis for collaboration has been worked out, the actor said, with final details to be ironed out during his European visit.

While first picture of series to be turned out has not been selected, Armendariz said he and his associates will jointly provide capital, talent and technicians. The tripartate partnership will turn out three or four films annually at the outset.

Zarzana, Boriski Expand

Houston, Tex., April 4.

Al-Ray Theatre Circuit operated by Al Zarzana and Ray Boriski, have eye on another theatre.

Expect to take over the operation of the South Houston Theatre shortly.

Murnau Memorial Week

Berlin, March 28.

In memory of the late German film director F. W. Murnau (he was killed in an auto accident in Santa Barbara in 1931), the new Academy of Arts staged a F. W. Murnau Memorial Week here with nine of his films screened. Lineup included "Last Man" (1924), "Faust" (1926), "Walk Into the Night" (1920) and his U.S. pix, "Sunrise" (1927) and "Taboo" (1931).

The films found such a public response that most of them had to be given repeat performances. Most of the prints came from the Cinematheque Francaise, Paris, and the Danish film museum.

Yank Product In Gran Via Lead

Madrid, April 4.

Hollywood this year is out ahead by far with eight entries among the 12 Easter Sunday premieres and film observers here were impressed with Yank domination of Gran Via showcases. Holy Week starters for the traditional switch in marquee titles include Hitchcock's "Psycho," John Wayne's "The Alamo," Columbia's "Pepe," Par's "The Five Pennies," and the 20th-Fox entry, "Stranger Than Life." "Please Don't Eat The Daisies" is one of the two Metro entries while Universal opened "Portrait in Black."

Of the remaining contenders, Britain unspooled "23 Steps to Baker Street" and "The League of Gentlemen." Spain's "Cochecito," belittled at home and acclaimed abroad, is expected to raise Easter controversy on the main stem. Volume of new holiday film fare was completed with "Ursus," a low-budget spectacle coproduced here with Italy.

Absence of product from France, Italy and Germany was particularly noted in film circles.

Asquith Urges Confab To Iron Out Wrinkles Of TV, Pix Censorship

London, March 28.

The Lord Chamberlain, the British film censor and the tele companies should get together for a conference on censorship interests. That's the view of Anthony Asquith, president of the Assn. of Cinematograph, Television and Allied Technicians. Asquith says that standards should be clearly set down so "that one does not have to rush from one medium to another to see what the other one has forbidden us to see."

Asquith went on to praise the way that for some time film censorship had, on the whole, operated in an "enlightened and intelligent way." But he went on to cite certain inconsistencies which might be ironed out by such a confab.

For instance, why Graham Greene's play, "The Complaisant Lover," had been running happily in the West End but that nine cuts were demanded when it was to be televised.

He pointed out that the film, "The Warsaw Ghetto," was refused a certificate by the film censors unless certain scenes were removed, but that these scenes were seen by millions of viewers on a commercial tv program.

'The Mark,' Cannes Entry, Has Booking Trouble

London, April 4.

"The Mark," the Raymond Stross film which stars Stuart Whitman, Maria Schell and Rod Steiger, and which is Britain's entry for the Cannes Film Fest, has run into booking trouble. 20th-Fox, which is releasing the pic, has been unable to set a deal with the two big circuits, Rank and Associated British.

The circuits feel that its theme, that of a man who has been convicted of kidnapping a small girl with intent to rape her, may be too hot for general consumption.

A 20th-Fox rep explained that the company will be releasing the picture to independent bookers at end of May. The film was, on the whole, favorably received by the critics.

International Sound Track

PARIS

Film folk crying the blues here as a threatening backlog of unreleased films begins to weigh heavily, film-attendance still staying low, and production costs looming high . . . Ten of the 11 jury members for the forthcoming Cannes Film Fest, May 3-18, have been picked. They are actor **Pedro Armendariz** (Mexico), **Allesandro Blasetti,** director (Italy), **Liselotte Pulver,** actress (West Germany), **Jean Giono,** writer-filmmaker, (France), **Claude Maurica,** film critic (France), **Edouard Molinaro,** pic director (France), **Jean Paulhan,** film producer (France), **Raoul Ploquin,** film producer (France), **Marcel Vertes,** painter (France), and **Fred Zinneman,** director (UA). The 11th man will rep Russia . . . **Philippe Baer** has taken over the government owned film production, distrib and exhib setup UGC. He says he will soft pedal production and put attention on distrib and exhib branches . . . **President Charles de Gaulle** asked for a private screening at the Elysee, his official diplomatic home, of the historical French pic "La Princesse De Cleves" which looks hot for a Cannes Fest invite.

Fan mag Cinémonde devoting 10 pages to a mock trial of **Brigitte Bardot** with all people who know her commenting mainly on her personal life and foibles and hardly on her pix. A fan mag is a fan mag is a fan mag . . . **Sam Spiegel** in to huddle with **Alain Delon** who may play the lead in his "Lawrence of Arabia." Delon opens in his first play this week "'Tis a Pity She is a Whore" directed by **Luchino Visconti.** Incidentally, a group of art houses here presenting a season of Visconti pix . . . **Ernie Anderson,** publicist for **Jackie Gleason,** mainly worried about finding golf and pool partners for him when he comes in to make "Gigot" here next month with **Gene Kelly** directing, **Ken Hyman** producing for Seven Arts and 20th-Fox distributing. French only play billiards though there may be some pool tables in private homes and golf is not the popular sport it is in the U.S. . . . **Shirley Clarke's** indie Yank pic "The Connection," based on **Jack Gelber's** off-Broadway play about junkies, invited to be shown at the Cannes Film Fest, May 3-18, in an out of competition slot as an invite of the French Federation of Film Authors.

Alan Ladd Sounds a Warning

Americans In for Some Jolts When Signing For Overseas—Customs Not Those of Hollywood

Hollywood, April 4.

There is no substitute anywhere for key American production personnel and no actor should even take out a passport for a picture abroad unless he has a signed contract and coin in escrow in an American bank, according to Alan Ladd in a blast at European picture-making.

Actor, who returned last week from a film assignment in Rome, where, it will be recalled, he took a walkout on the filming of "Horatio" after 11 weeks of filming when no salary was forthcoming, had high praise for the oft-criticized production facilities of studios abroad, blasted out with a word of warning to thesps who go overseas for foreign-produced and financed films.

"There appears to be no such thing as living up to contractual agreements as far as I can see," he said. "The thing you settle with a handshake in Hollywood are things you have to take action to achieve overseas."

Ladd, after ankling "Horatio," returned to complete film only after Lux Films of Rome guaranteed his money.

"It wasn't that alone," he noted. "It was a culmination of hundreds of little advantages taken. I agreed upon a 10-hour working day, but more often than not found myself scheduled to work 12 to 14 hours into the night.

"The complete laxity and indifference of film crews in production methods and procedures was another thing that appalled me. The stages are excellent; the equipment is modern. It's what they do with the equipment and how they make use of it that gives European studios the reputation they know. There is no substitute anywhere for key American personnel."

Ladd has made four pix in Europe on four prior occasions—pix produced by Columbia and 20th-Fox. He has no arguments with them. But as he explains, that's different; they are American firms.

Actor reports next for star role in Columbia Pictures' "The Tiger Among Us."

RESENT CINEMA CLOSINGS

British Patrons, Councils Take Over To-BeShuttered Theatres

London, April 4.

Cinemas may be closing down in Britain but there are many people who are not prepared to see the houses shuttered without a struggle. The urban council of Beaconsfield, Bucks, has gone into film business with the aid of a government loan towards the $75,600 purchase price for that town's only cinema, the Picture House. The council will only not show pix but have a stage available for amateur dramatic and operatic shows.

James Boothroyd, manager of the 390-seater, now becomes the town entertainments manager, and the present staff is being retained. The council expects to pick their films with the aid of special "Request Weeks" from the taxpayers.

The State Cinema at Leytonstone, East London, is to be saved by 5,000 filmgoers forming a syndicate to be run as a private concern. Monica Slater, for two years manager of the State, formed a Sunday evening film society last year. These are the people who intend to take over the lease. Application has been made for registration as a friendly society.

Cimex Ready for U.S., Other Film Markets

Mexico City, March 28.

Although keeping it well under wraps, Cimex is about ready to initiate its drive to broaden its market in the U.S. and English speaking areas via dubbing of selected top quality national product. It's revealed that at least a dozen pix have been deemed suitable for dubbing into English, with this probably upped to a higher figure as the program develops.

Cimex policy is to make a strong bid to open up a market throughout the U.S. to offset boxoffice declines in traditional Spanish language markets because of political or exchange difficulties. In any case, few films that have been dubbed, including "Adam and Eve" have been excellent income producers.

Inside word is that Salvador Amelio, Cimex head responsible for the assault on the American market, does not feel this will cause any complications or aggravate matters by reopening former denied request by Hollywood to dub its product in Spanish idiom. Amelio feels that deals being arranged, through Mexican distributors in America and individual exhibitors, is entirely apart from the Hollywood production end and industry as a whole.

Germans in 'Mutineers' Pic Filming in Rijeka

Belgrade, March 28.

The Vardar-Film, producing company serving the Republic of Macedonia, is shooting the "Trial of Salonica Mutineers" in Rijeka, northern Adriatic. About 300 extras, besides several of the best domestic actors, have been engaged while the leading roles are handled by German stars.

The femme lead is in the hands of German film star Marliense Behrense. German actor Joachim Mook has an important male role.

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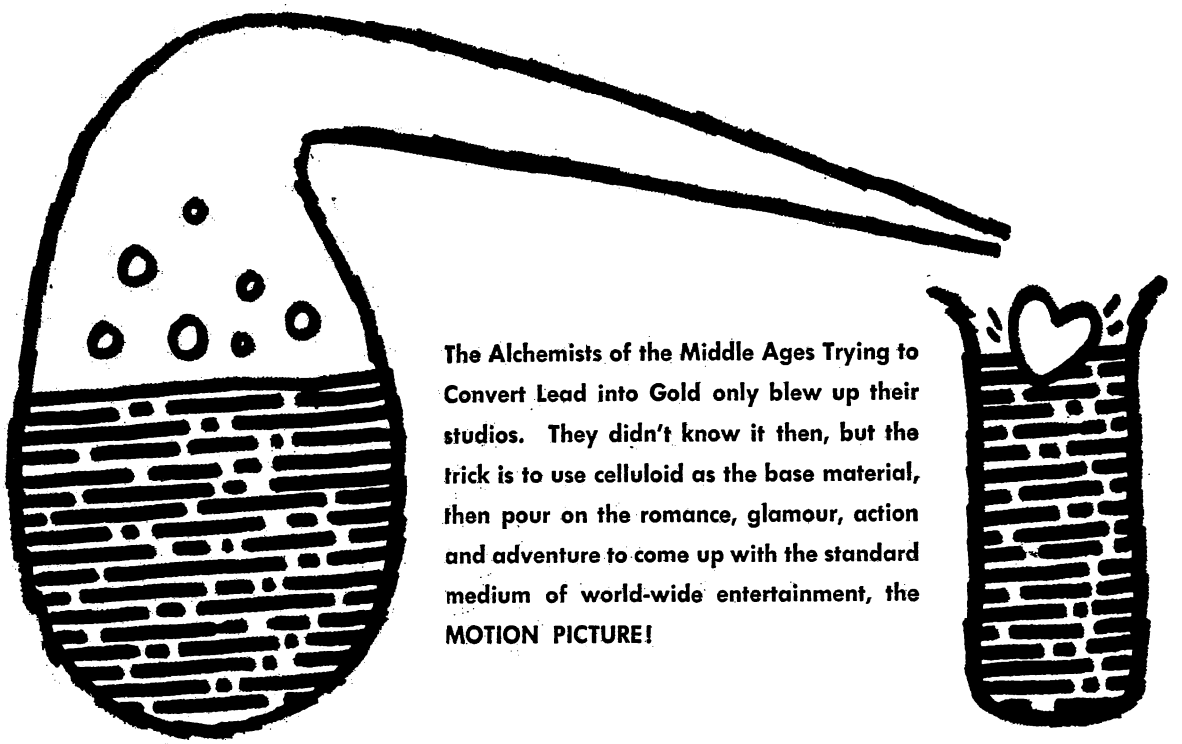

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Mexican Censorship Campaign Set; Eight Pix Hit in Recent Months

Mexico City, March 28.

Mexican censors have indicated that they are in earnest about current drive to clean up motion pictures. During last five months or so, the Film Bureau has cracked down on about eight films because of immoral themes, juvenile delinquency and distortion of historic fact.

Drive on dubious pictures is principally aimed at foreign product, for only three national films have been frowned on by authorities.

Most outstanding case is that of "The Shadow of the Leader," controversial but well-made picture. It is a presentation of the greed and graft of political and military figures during revolution. While producers are still attempting to cut through bureaucratic bans, chances of general release of this one are rather slim.

Another controversial Mexican film although reportedly financially backed by a foreign outfit is "The Strong Arm," here again the picture languishing in the cans because the theme treats of episodes centering around political bosses. These little Caesars or dictators have been part of the Mexican scene, with one man ruling anything from a village to a state with an iron hand, and his word the law.

Another national picture "Los Jovenes" (The Young Ones), produced by Filmex, will not receive an exhibition permit until the ending is completely changed.

Censorship gained teeth in Mexico immediately after the end of the third World Review of Film Festivals. Italy's "La Dolce Vita" and "Rocco and his Brothers," despite the fact that they had been shown complete at the fest, were denied general exhibition permits being tabbed "highly immoral."

The most celebrated case was that of "Alamo," with John Wayne first denied permit to shoot the pic in Mexico, and then the several bids for exhibition permits denied. Jorge Ferretis of the Film Bureau turned thumbs down on this one principally because picture "falsified historical facts" and placed Mexico and its national heroes in a defamatory light.

Flemish-French

Continued from page 21

familiarized with the English language. The pantomime parts helped bridge the gap and the applause was uproarious.

"Glass Menagerie" has been done so often here that it has become a sort of landmark. It belongs, of course, to Helen Hayes and her Amanda leaves little room for others. It became perhaps the most popular of the three offerings. Unable to get seats, people sat on the floor of the aisles, reclaiming the perfect sense of timing of a great actress described to them as the first lady of the American stage but not well known to them otherwise. Reception was ecstatic.

A Hit In Barcelona

Barcelona, March 28.

Helen Hayes and her fellow-artists arrived here from Madrid, 59 strong travelling in three Constellations with scenery and baggage. The booking had been eagerly anticipated. Three performances were given at the Calderon Theatre at $3 top, a large admission price in Barcelona. The American colony and English-speaking folk generally naturally had a better time than some of the Spaniards.

It helped that natives knew Miss Hayes, Leif Erickson and June Havoc from films shown here and that at least one of three plays, "The Glass Menagerie" of Tennessee Williams has been in repertory here in translation, "Skin of Our Teeth" was a hard one for many to comprehend. *It's hard for Americans to understand, too. Ed.*). There was much palaver that if you knew a little English it did not necessarily mean you knew "American" idiom.

But the visit was the undoubted best highlight of a comparatively dull legit season here in Barcelona.

Scottish Police Kayo Vaude Plus Bingo

Edinburgh, March 28.

City police here are banning the playing of "housey-housey" during vaude performances at the Palladium Theatre. The games started as a gimmick for Scots comedian Lex McLean. Audiences at each of the performances were given their "housey" cards free and took their chance of winning $8 prizes, with McLean emceeing the sessions.

According to the police, since there was no skill involved, the game was classified as gambling. In June last year three judges in the Scottish Justiciary Appeal Court ruled that "housey-housey" sessions were legal providing the game was for some charity and "not for personal gain." The ruling enabled hundreds of small clubs to operate in the open for the first time.

Mex Film Biz Financial Situation Seen on Mend With Production Aided

Mexico City, March 28.

The financial situation of the Mexican industry, still far from stable, may be on the mend before many weeks go by as the result of joint efforts of Film Bank, the Film Bureau, official distributorships and National Theatre Operating Company efforts.

Top brass of the film biz has joined forces in a major effort to resolve money and credit problems and to give impetus to production. At this writing, seven pictures have received official okays and financing via Peliculas Mexicanas and Peliculas Nacionales, with Film Bank set to release funds. Three pictures are being readied for the cameras and there is talk of overcoming the financial bugaboo soon.

But producers, somewhat disoriented by events of past weeks, have assumed a cautious standaside policy until they can have a clear indication of Film Bank and federal policy. Such top men as Gregorio Wallerstein, Ismael Rodriguez and Gonzalo Elvira are holding off major efforts and taking time out to analyze the situation. These men, and others, are also veering more and more toward private financing to assure a steady flow of national product.

Consensus of producer opinion is that a shutdown of production effort, or a drastic curtailment, must be avoided at all costs. This is reaction to recent rumors that the Film Bank may be considering financing of only three pictures a month. A check with this institution brought denial that any cutback move was being contemplated even though the money situation, especially because of poor receipts by Peliculas Mexicanas from Latin American exploitation, is very tight at the moment.

Scot Vet Vaude Comic Goes Straight at 67

Edinburgh, March 28.

Dave Willis, 67-year-old Scot vaude comedian, is proving here it's never too late to go straight. He made his legit in "The Comic," new play by Maurice Fleming, in role of a vet Scot trouper challenged by fresh youngsters.

For Willis it was almost typecasting. After rising to heights in local vaude, and earning $1,800 weekly in high-class revues and resident vaude, he lost his lifesavings of $90,000 in a hotel operation, and has been using social assistance ever since.

Comedian clicked in his new role, although the play itself was not so well received. His main fault was in improvising lines and failing to stick to the script. Play was staged at the Gateway Theatre, itself facing a decline in fortunes and with its future uncertain.

Peliculas Mex Takes Over Sao Paulo Chain

Mexico City, March 28.

Peliculas Mexicanas has revealed that it has expanded its Brazilian seven-theatre Rio de Janeiro circuit through the acquisition of a 40-house circuit in Sao Paulo. Latter deal, in association with Brazilian exhibitor Libio Brunni, represents an outlay of $135,000. Pel-Mex paid $200,000 for the Rio theatres.

Both circuits will exploit Mexican material exclusively. Current theatre build up is part of Pel-Mex policy to acquire houses in Latin America for more efficient exploitation of product. Distributor execs are confident that new Brazilian deal will offset in part the losses recently suffered in Cuba, Venezuela and other areas because of political or exchange difficulties.

UA Mulls Prod. Of Film in Arg.

Buenos Aires, March 28.

United Artists' Harold Hecht arrived here March 21 for prelim surveys and negotiations looking to the production of the 16th Century Cossack story, "Taras Bulba." Hecht said he favored Argentina as the probable locale of this Cossack story. Pic all depended on if he could count on aid from the Argentine army and its supplying horses and riders.

Hecht explained this is not to be a co-production although he is seeking studio facilities from an established company. He is to interview Atilio Mentasti of Argentina Sono Film shortly.

The picture is budgeted at $5,000,000. It was generally felt that the Argentine army will willingly cooperate, partly because of pride in its horses, and also because that number of dollars coming into the country would help the national economy.

Tony Curtis is to be the picture's star. Pic would roll in September if arrangements can be made.

Adults-Only Films On Sun. Rapped by Scots

Lochgelly, Fife, March 28.

Magistrates in this East Scotland town have declared themselves opposed to screening of adults-only films on Sundays. They will use this viewpoint when recommending renewal of local cinema licenses. Sunday film shows were only recently introduced here. They are screened on alternate weeks by the town's two cinemas, and are proving popular with teenage customers.

The fact that audiences are mainly youthful has brought complaints from the police, who say that when an X-certificate film is shown, the theatre managers have great difficulty in determining whether patrons have or have not reached the permissible age.

Sharp Cinema Biz Dip In German Ruhr Area

Frankfurt, March 28.

Germany's highly industrial area, the Ruhr coal and iron section, formerly ranked as the strongest cinema patronage area of this country, has been hit with a serious b.o. decline. Attendance in the major cities of the Ruhr has dwindled to only 49% of the record film business year of 1956, according to the Industry and Commerce Chamber of Dortmund.

In 1960, it's figured that every inhabitant of the Ruhr cities bought 10 cinema cards, a dropoff of 18% from 1959.

Metro's Hong Kong Confab

Hong Kong, March 28.

Metro International executives from N.Y., headed by Morton A. Spring, will be coming here in May for a meeting also to be attended by M-G reps from all parts of the Far East. Confab will be one of a series of separate meetings Metro intends holding in Buenos Aires and London for talks in connecton with the worldwide release of "King of Kings."

Although similar meetings were held two years ago to launch impasse between Metro and exhibitors showing M-G product over terms.

Inside Stuff—International

Gian-Carlo Menotti's plans for the 1961 Festival of Two Worlds in the mountain village of Spoleto, Italy, include a return visit of a ballet company of Jerome Robbins, probably including some new and reprised items plus the "Autumn Leaves" variety catch-all. A new stage play by Edoaurdo de Filippo is skedded. Samuel Barber's "Vanessa," not heretofor a success with Europeans, will be mounted as one of two operas. Ivana Tosini has the lead role and Walter Tornakovsky will conduct. No casting is completed yet for "Salome" which Thomas Schippers will conduct. Festival runs June 15-July 15.

May Festival in Florence starts May 6th with a new production of "Don Carlos," staged by Zurich's Herbert Graf (now casting). A world premiere will be Mario Catselnuovo Tedesco's (Florentine making his home in Hollywood) "Merchant of Venice." Eliot Pizzetti's "Murder in the Cathedral" will be given in the Basilica of S. Croce, staged by Margherita Wallman. International flavor in the Italian city are promised via Hinduchorus "Paranjoti." Beryozka all-girl USSR dance company, the London Festival Ballet the American Repertory Theatre and "West Side Story" as well as a German opera company which will present "Lohengrin" and "Arabella."

Milan's La Scala opera in preparing its last new productions for the season has "Parsifal" with an all-German cast. Benjamin Britten's (new for Italy) "Midsummer Nights Dream." Joan Sutherland will be heard in her standard Mad Lucy stunt and Karajan will conduct "Rosenkavalier" with Elisabeth Schwarzkopf. An exhumation after a century of "Ali Baba" by Cherubini is also in prospect. Piccola Scala will do the Brecht-Weil opera "Rise and Fall of the City of Mahogonny."

French Legit Season Loaded

Continued from page 21

seems an okay seasonal filler. A reprise of Claude Magnier's farce, "Oscar," is doing biz because of comic Louis De Funes. A restricted run of "Irma La Douce" is also faring well. Friedrich Durrenmatt's "The Marriage of Mr. Mississippi" managed to hold for a few months as did Georges Neveux's romantic tale of turn-of-the-century hotel thieves in London, "La Voleuse De Londres" (The Thief of London), with Marie Bell. Jules Roy's tale of a career soldier suddenly recognizing his guilt, "Le Fleuve Rouge" (Red River) got okay reviews but did not have it for a long run. Alexandre Rivemale's "Le Mobile" (The Rooky) looks to finish the season for okay results.

Many Oldies Doing Biz

Plenty of the oldies are still doing biz with Achard's "Patate" in its fifth year as ditto Eugene Ionesco's "The Bald Singer." Francoise Sagan's "Chateau En Suede" (Castle in Sweden) is still fine in its second year while "Gog and Magog," adapted by Gabriel Arout from the Ted Allen R. MacDougall Anglo play, is going strong in the second year.

Last year's "De Doux Dingues" (Sweet Madcaps) of Marcel Andre; Roger Ferdinand's comedy "Les Croulants Se Porte Bien (Old Fogies Are Okay) and Paule De Beaumont's version of Arthur Watleyn's British thriller, "Bon Weekend M. Bennet," are also good holdovers.

Jean Anouilh's "Becket" is finishing a strong second year as is Camelotti's much-revived comedy, "La Bonne Anna." Actress Edwige Feuillere proved a good seasonal draw with a trio repertory of Somerset Maugham's "Constance," Jean Cocteau's "L'Aigle a Deux Tetes" (Two-Headed Eagle) and Corneille's "Rodugune."

Two Brecht Hits

The subsidized Theatre National Populaire had two hit Bertolt Brecht adaptions with "Arturo Ui" and "The Good Woman of Sechouan." The Comedie-Francaise scored with Victor Hugo's "Ruy Blas." Anton Chekhov's "Uncle Vania" and the pompous but successful "Spanish Cardinal" of Henry De Montherlant. Theatre De France, headed by Jean-Louis Barrault, did not do as well, having only mild success with Shakespeare's "Julius Caesar" and Andre Obey's "Rape of Lucrecia."

Final Weeks Show Few Hits

Main new entries in recent weeks are reprises of offshore and local classics or adaptations of foreign plays. Some of these oldie entries loom as successes.

Biggest newcomer looks to be the Nicole and Jean Anouilh version of Shakespeare's "12th Night" at the Vieux Colombier playing as "La Nuit Des Rois" (The Night of Kings). Expert thesping, especially of Suzanne Flon, and direction of Jean Le Paulhan, had this in for solid reviews and probable fine biz.

'Le Voyage' Only Fair

Jean-Louis Barrault's "Le Voyage" looks only a fair new entry at state subsidized Odeon-Theatre De France.

The Comedie-Francaise got fine reviews for its version of Anton Chekhov's "Uncle Vanya" as adapted by Elsa Triolet and staged by Jacques Mauclair. It shapes as another C-F hit. Paul Claudel's "L'Annonce Faite a Marie" also looks in for a run at Theatre De L'Oeuvre.

B'cast Pirates

Continued from page 22

to park it in the Oresund, and the exuberance of youth. They recently returned from an advertising study trip to the U. S. with estimated $300,000 backing from a California group.

Station will be called "Codan TV"—"Co" for commercial, "Dan" for Danish—and fitted with RCA equipment.

Ship will be the 420-ton Norwegian Malangen, big enough to carry the 120 ft. antenna transmitting at 25 kilowatts. That's enough to cover Danish and Swedish coasts bordering the Oresund.

Plans call for transmission of a filmed program four to six hours a day, against an average two to three hours from the state operated tv.

Ole Georg, 30, who got his commercial start with Mercur, broke his announcement on heels of approval for the Danish Radio Council to spend over $5,000,000 for a new tv house, to be partly finished in three to four years.

No sooner had Scandinavian newspapers published the Georg story, and compared it to 1959's abortive plan for an airborne tv station, than plans for another commercial tv station were announced.

Radio engineer Helge Lind said he could start another pirate station this summer with four to five hours transmission time. He claimed $700,000 in Danish backing.

Sweden so far is the only country to issue a decree banning ships with pirate senders aboard from anchoring in its ports. Negotiations will be taken up between Sweden, Denmark and Finland to extend the new Swedish regulation across Scandinavia, according to one Swedish paper.

But one thing bugs Kotschack. Bon Jour must be supplied with tape recordings from ashore and Radio Nord men are speculating that the next move from the Swedish government might be a law forbidding ships and planes to convey supplies to pirate broadcasters.

Gunnar Pedersen, head of Danish Post and Telegraph service, said a new tv transmitter put up in the sound to break the state monopoly could not avoid spoiling quality of pictures transmitted by Danish and Swedish stations to Zealand and south Sweden.

Last word came from Denmark's advertising authority, Prof. Max Kjaer-Hansen. The Scandinavian Times, American-owned English-language weekly, said the professor remarked that a commercial tv station "just wouldn't pay for itself in Denmark."

NBC AXINGS UPTEMPO JITTERS

WBC's Counter-Paar East-West Punch

Westinghouse Broadcasting's ambitious hour-and-a-half nighttime Monday-Friday strip under the banner of the group's new programming wing, WBC Productions, preems June 3 after a two-week shakedown run on Boston outlet WBZ-TV.

Vidtaped spread, with the first hour taped in New York and the last half hour produced in San Francisco, will be titled "PM East" and "PM West," with SF Chronicle video columnist Terry O'Flaherty emceeing the Coast seg and Mike Wallace being negotiated to host the New York hour. Former CBC talent Joyce Davidson will be a prominent part of the New York show, and hungri i owner Enrico Banducci will be scouting talent for the SF portion.

Blueprinted as an answer to the Jack Paar-NBC dominance in Westinghouse markets against the group's feature films, the shows will air at 11:15 p.m. and will have performing talents and guest interviews and special segments, among them a week-through "Autobiography" feature, a sort of serialized "This Is Your Life." Former Time mag editorial staffer Dick Boeth will be a roving vidtape correspondent, filing special inserts from around the country for nightly slotting.

This first purely entertainment production effort by Westinghouse (and the first production of WBC Productions) has "East" and "West" pilots on tape under supervision of WBC Productions topper Ben Park and is up for sale to non-competing markets. Talks are currently underway for a New York airing with Metropolitan indie WNEW-TV prominent.

Axe Falling at CBS-TV, Too; Add 43 Technicians to Lopoffs

CBS-TV is also undergoing large-scale cutbacks. Forty-three technicians from the International Brotherhood of Electrical Workers, followed by three lighting directors from Local 1 of the International Alliance of Theatrical & Stage Employees, were axed in the past few days.

These 46 men follow a month of retrenchment, particularly in the area of live production, at CBS. Before the latest lopoff, attributed by the network to a lack of live production, there was a "substantial" cutback of associate directors, more technicians and "lots of" non-union people, reportedly including some lower echelon production execs.

In all, there have been reports of at least 100 people being cut out by CBS in the past month. More cuts might occur in Hollywood, where there were other a year ago, because of the dearth of live production.

One of the reasons the CBS cutbacks have not received the attention of those at NBC, where so far there have been far fewer (although chances are that NBC will have at least as many before its through) is that no big names have been removed from the web's personnel roster.

The firing of lighting directors caused a walkout over the weekend of 300 IATSE stagehands. Replacing the striking union members with management personnel—which seemed to prevent any noticeable falloff in the remaining production timetable in N. Y.—CBS said that it was within the bounds of its IA pact to lay off unneeded labor. A day later, after the workers returned "temporarily" to work, CBS announced the matter had been "amicably" settled.

'Way Out' Is In

No sooner did CBS-TV get Rod Serling into a mood where he reportedly was willing to change his mind and go along with the idea of a 60-minute version of "Twilight Zone" for next season (see separate story), than something happened that might make the move unnecessary. "Way Out," the new David Susskind half-hour stanza, took over for Jackie Gleason at 10 o'clock on Fridays (just before the present half-hour "Twilight") and copped the Arbitron field.

ABC's "Sunset Strip" was licked, with "Way Out" getting a 19.7 (Gleason's last was 11.3) to "Sunset's" 18.1. ("Way Out" was theoreticaly brought in as a shorttermer to fill out the Gleason time.)

CBS Bans P&G 'Hazel' Because ABC Got 1st Look

Add sponsor woes of the video buying season: A Procter & Gamble fave, "Hazel," has been nixed at 485 Madison, CBS-TV prexy James Aubrey, in fact, won't even allow a screening of the Shirley Booth comedy skein that's based on the Saturday Evening Post cartoon "Hazel."

Word is that Aubrey won't o.o. the Screen Gems "Hazel" pilot because ABC had the initial screening. P&G (and presumably Quaker Oats) wanted to slot the show in place of the outgoing Tom Ewell series Tuesdays at 9 p.m., which they sponsored this season.

The CBS prexy's action has prompted a P&G spokesman to ask, "Is Mr. Aubrey interested in good shows or shows he sees first?"

Anyhow, both P&G and Quaker Oats have relinquished their hold on the Tuesday 9 p.m. time, and CBS is putting in "Ichabod," the Connelly & Mosher produced George Chandler starrer. It'll get a new title, and Robert Sterling may replace Chandler.

CBS execs may yet get a look at "Hazel," if P&G can slot her in the 9:30 Thursday time that ABC has opened up between "Three Sons" and "Untouchables."

NBC Loot Pours In For 'Kildare'

Hottest sales property on NBC-TV is "Dr. Kildare," Thursday-8:30 hour is now SRO with the addition of Colgate and Warner Lambert.

Duo join Liggett & Myers, Singer Sewing and Sterling Drug.

Meantime, the Friday circus stanza on the same web (no title chosen) made its first sale for the 7:30-8:30 hour. Seven-Up came in for a full half of the stanza (about $140,000 weekly time and talent, latter about a third of normal hour production tag). Fizz buy is three minutes every week.

Last sale of the week was to Noxzema, with a minute in the Saturday night two-hour motion picture stanza. Noxzema's entry makes the 20th Fox features 5/12s of SRO.

NBC Names Geo. Fuchs

With B. Lowell Jacobson leaving for a management job at Pepsi-Cola, George Fuchs last week became his replacement as vicepresident, personnel at NBC.

Fuchs has been a veep, labor relations since August of 1960.

BUT TOP ECHELON IS NOT AFFECTED

By ART WOODSTONE

A lot of people are going to be laid off at NBC-TV before too much longer. And while the reasons for this cutback differ, apparently, from all those other periodic retrenchments at the network, it hasn't kept many people in the organization from becoming as nervous as cats who sense they are about to lose their comfortable sinecure with old Aunt Jane.

In all previous cutbacks in personnel, NBC-TV seemed to be making them because they were running scared — budgets needed pairing, business wasn't good, parent RCA needed money or some such thing. But this doesn't seem to be the case now. The changes—those already made and the ones to be made in the next few weeks—are the result of what might be called organic recomposition.

In terms of how '61-'62 shapes up, NBC-TV has never had it so good economically or programmatically. The parent NBC, if not the tv network itself, had a record return last year, so the cutbacks are not simply budgetary devices. Since the fall schedule is virtually firm and the business is rolling in, neither are the cutbacks going to be the result, according to high NBC brass, of fear or confusion.

Moreover, NBC used to lay men off, sometimes by the carload, but invariably they were rehired months later when the "pressure was off" or someone new was hired to fill their roles. This time, the web toppers offer assurances that if a job is considered supernumerary, it will not be filled again.

For years, jokes about the "little men at NBC hiding so that maybe the bosses will forget they are there" have had a high degree of popularity about industry quarters—sometimes even among the men who were allegedly hiding. But this is reportedly the area which NBC prexy Bob Kintner and NBC-TV general manager Bob Stone are most interested in closing once and for all.

"Of course, we have been looking at the possibility of changes in our organization," one top level exec said at the end of last week. "If we can find better and more efficient ways to operate, we're going to do it."

Tired of the jokes, tired of the "excessive" cost of maintaining staffs that don't have enough work to do, NBC is going to pare. Big cuts in manpower are due on the Coast, where this summer not a single live show will be made for NBC. It seems that NBC gained some of the momentum for the present slicing from the object lesson taught by ABC. Latter web works with about half the manpower of either NBC or CBS.

As for the mainline of NBC-TV's management, "it couldn't," NBC declares, "be more steady." All the rumors about Bob Kintner have long since died. Web assures that exec veep Walter Scott is there to stay and then there's the fresh blood at the tv web, which

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TOM FISHER'S UPPED STATUS AT CBS-TV

Thomas K. Fisher becomes veep and general counsel for CBS Inc., partly filling the void made several weeks ago when Richard Salant left that post to become boss of CBS News. Reportedly, there is still room for more administrative aid at the corporate level under prexy Frank Stanton.

With the Fisher appointment at the corporate level the was veep and general attorney for the tv web), there's going to be a consolidation of several legal staffs into one under his aegis.

Previously, there were separate legal units for each of the CBS operating divisions and there was also the office of economic analysis. All now fall under Fisher's new CBS law department.

Should NBC Take Rap (On License Renewals) for Anti-Trust Record? FCC to Justice Dep't: 'T'aint Fair'

Washington, April 4.

Federal Communications Commission attacked Monday (3) the Justice Dept. court memo which suggested that anti-trust consent decrees be taken into account in license renewal cases.

FCC's Office of General Counsel told the U.S. Court of Appeals here that the Justice memo "Directed itself to broader questions than those before this court—questions which need not be resolved here."

The Justice Dept. brief, filed 10 days ago in the Philco-NBC case, indicated that NBC-RCA's anti-record was a proper subject for FCC consideration. For this reason, the Dept. suggested that the FCC erred in turning down Philco's protest against renewal of NBC's Philadelphia outlet, WRCA-TV (Channel 3), as part of its multi-station package deal. NBC proposes to swap WRCV for RKO General's Boston properties.

Import of FCC's answer was that the court had no reason to decide the con-sent decree issue as posed by Justice. Commission also said there was nothing in the Justice memo which showed that the FCC should have handled the Philco protest differently.

Meanwhile, Philco attacked NBC via the unusual device of comments in an FCC rulemaking proceeding. The Philco comments on FCC's proposed new broadcast application form declared that it essentially involves the "narrative" method of relating programming as advocated by NBC and National Assn. of Broadcasters. Philco said this method "does not provide meaningful, verifiable information."

NBC May Take Gamble

NBC-TV will go ahead with plans for its own edition of an action - adventure program based in Las Vegas if sponsors want it, despite the restrictions that are apparently being laid on ABC-TV's "Las Vegas" and its own "Las Vegas Story" by the city in question.

While ABC dropped out, in part because Las Vegas officials, objecting to the violence, were making it difficult to get location footage for both Warner Bros. (ABC) and Goodson-Todson (doing the NBC version), NBC has decided that it already has enough location footage "to last a lifetime if necessary." Nonetheless, NBC is going to try and extract any objectionably violent portions to placate Las Vegas civic and political leaders.

No Dice on 'Vegas,' Bing's 'Ben Casey' May Get ABC Nod

ABC-TV decided that it won't use the Warner Bros. version of "Las Vegas" on its schedule next season, partly because of the block by the city's fathers against unrestricted location shooting. With that program out as the Sunday, 10 to 11 p.m. entry, the network has devised some alternatives:

"Ben Casey," an hour done by Bing Crosby's outfit in collaboration with ABC-TV, could go either Sunday at 10 or Monday at 10. Similarly Robert Taylor's "The Detectives," to be axed from its Friday berth could take either Sunday or Monday from 10 to 10:30, with "The Rebel" taking the companion 10:30-11 slot on whatever night the Taylor stanza gets.

Reason why "Rebel" would be available and the reason also why Monday night at 10 is open temporarily is that ABC-TV wants to move "Adventures in Paradise" from its current Monday time to Sundays 6:30 to 7:30. (Previously, "Rebel" was to go in from 7 to 7:30 on Sundays.)

Besides the alleged foulup on location shooting for "Las Vegas," there might be other reasons for the sudden change of the Sunday and Monday latenight plans at ABC. Neither "Adventures" at 10 Mondays or the tentatively programmed "Las Vegas" on Sundays at 10 drew any largescale sponsor support for the coming season, apart from the rumor of some possible Miles Labs biz in "Vegas" and a small hunk by Alberto Culver for the Monday "Adventures" slotting.

Hotel Ops, Police Gang Up

Las Vegas, April 4.

Local casino-hotel operators, along with the Chamber of Com-

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NBC-TV UPS PRICE ON '87TH PRECINCT'

NBC-TV brass erased the pencil markings and wrote in pen last week the title "87th Precinct" in its Thursday 9 to 10 time period. Directly after seeing the pilot of this Hubbell Robinson hour on Thursday (30), Bob Kintner upped the price per minute.

Web had its hooks out for $30,000 for each of the six weekly minutes in the hour. With no pilot available, there were no takers. Right after the screening, the boys jacked up the "Precinct" price tag to $32,000 per minute.

Singer Sewing's $2,500,000 Spree

Singer Sewing has committed just about $2,500,000 for next season to be split between ABC-TV and NBC-TV. Outfit, which was something of a stranger to ABC-TV although a former NBC "steady," has gone the participation route on hour stanzas.

Buying was for two-minutes on alternate weeks in ABC-TV's "Bus Stop," slated for Sundays at 9, and for a like amount of time in "Dr. Kildare," on the NBC Thursday sked 8:30.

"Bus Stop" thus has participations from Singer, Alberto Culver, Brown & Williamson and reportedly Miles Labs. "Kildare" has money from Singer, Warner Lambert, Sterling Drug and Liggett & Myers.

P&G TAKES WOLPER ENTRY TO NBC-TV

CBS-TV, which in a sense opened the door to outside pubaffairs shows in non-news, non controversial areas when web news brass approved showing of the David Wolper-Sterling Film special, "The Golden Age of Hollywood," will not be airing the show after all.

Web could not come up with a time slot to satisfy bankroller Procter & Gamble. Soapery has moved the special to NBC-TV, which is offering a late November "Watson Train" preemption. ABC also was pitching, but P&G liked the potential of the Wednesday night slot he'd down by the western rating topper.

Merck's NBC Special

Merck, Sharp & Dohme, drug house which has never before been on tv, will sponsor "Doctor B," an NBC-TV special, on Tuesday, June 27.

Produced by Ben Park and directed by Harold Mayer, "B" is a medical documentary.

CBS-TV's Graduated Compensation Plan (As New Contracts Come Up) In New Bid For Total Affil Clearances

CBS-TV has undertaken a brand new plan for graduated compensation of its affiliated stations for carrying programming. Yet rather than pitch the whole idea of an "incentive plan" all at once to the outlets, the network is understood to be negotiating the change as the affiliate contract for each station expires and a new one is due.

Plan, which CBS is not proclaiming in any detail, is said to provide a schedule of payments to stations encouraging them to clear for all CBS stanzas. Move may have been inspired because of the intense three-network competition for prime time clearances in one and two station markets.

As a rule, most affiliates (for all webs) clear with relative ease for the "top half" (the better stanzas) of a network program sked, but it becomes increasingly harder for them to get their own contracted affils to take the rest. By its new plan, CBS evidently seeks a reasonable guarantee that 95% to 100% of the CBS-TV sked is cleared.

While no actual percentage figures are available other than to the few affils whose contracts have come up for renewal in the past few days, it might be said that the CBS comp plan is along the following lines: Arbitrarily, it could be said that the lower 40% of any network's programming finds tough sledding on clearances. Consequently, clearance of that lower portion, will afford CBS affils higher rates, like 35% instead of 30 or 33%. Meantime, however, clearance for the first 60% of the lineup, which comes easily, might only afford a CBS affil about 25% compensation. On this basis, it would apparently require nearly total clearance for CBS-TV stanzas before affils can maintain their present levels of money compensation from the network.

Once before this incentive idea was in effect at CBS, but that was several years ago and only a relative few of the web affils worked under it. In an effort to standardize affiliate contracts, CBS ended the plan and put everybody on straight (as opposed to graduated) compensation.

Recently, CBS-TV achieved surprising success in modifying its compensation for morning programs. Unlike the new setup, however, the daytime comp rates were set all at once, and after a few unnerving days for the web, most of its affils went along.

Bishop Decision Due

By later today (Wed.) NBC-TV should know whether Joey Bishop gets Wednesdays at 8:30 next season. Advertisers for the half-hour slot after "Wagon Train"—American Tobacco and Lever—were supposed to give this NBC-supported show the once-over yesterday.

If Bishop doesn't get this prime slot, web will keep the show anyway, moving the half-hour telefilm series to Saturdays at 8:30. Plans are being made to change some of the characters who appeared in the Bishop pilot. Billy Gilbert is being dropped from the stanza.

Iffy Status For CBS 'Eyewitness'

Decision is due this week on whether CBS-TV will retain "Eyewitness" as its 10:30-11 p.m. entry on Fridays next season. So far it has no sponsors.

It was the network's original intention to do an hourlong version of "Twilight Zone," but producer Rod Serling objected to the extension of the half-hour show. That's when "Eyewitness" got a reprieve for '61-'62.

Since then, however, Serling has reportedly revised his own thinking and will go along on a 60-minute weekly edition of "Zone," if "Eyeyitness" doesn't make out sponsorwise.

WBC's Pitt Lineup

Mrs. Eleanor Roosevelt, Gov. David Lawrence of Penna., producers Fred Coe and Albert McCleery, Ambassador William Attwood, FCC Commissioner Robert T. Bartley, Bergen Evans, Frank Baxter, designer Jo Mielziner, TIO prexy Lou Hausman, Marya Mannes and researcher Bernard Berelson will be among the names at the Westinghouse Broadcasting Co. pubaffairs conference in Pittsburgh next month. Affair is slated to run from April 9 to 12.

The fourth such confab underwritten by WBC, it'll be devoted to "The Changing Community, The Changing Craft and The Changing World."

No Twofers Necessary On Equal Time Demand When a Station Goofs

Washington, April 4.

Ruling on a Texas case, the Federal Communications Commission held that if a television station goofs during a telecast by a candidate and has to give him a second time slot, the licensee isn't subject to double "equal time" demands from his opponents.

At issue was a paid 15-minute broadcast by Maury Maverick Jr., a U.S. Senate candidate in the current special election, over four Texas stations, KDUB-TV, Lubbock; KPAR-TV, Abilene; KCTV, San Angelo; and KEDY-TV, Big Spring. For reasons beyond the control of the originating station, KDUB-TV, visual signals failed during the entire 15 minutes, although the audio transmission worked. Ironically, the 15-minute segment immediately following, purchased for another candidate, John Tower, had perfect audio and visual transmission.

The four stations offered Maverick another 15-minute slot. FCC, asked for a ruling, freed the licensees of double "equal time" liability, saying they would have to provide one 15-minute period to any other candidate willing to pay for it.

'Mattress,' Ballet Now Look Cold As Breck Specials

After the deal looked closed, Breck Shampoo decided to withdraw—at least temporarily—from buying "Once Upon a Mattress" and the Stravinksy-Balanchine ballet on CBS-TV.

Breck had a hold on the two one-shots, but then decided that it couldn't commit itself for them until it made up its mind about its full tv slate for fall. Breck, via Reach, McClinton agency, has wanted to find a home next season for "Family Classics," the series that has run on CBS-TV, but the going has been rough. However, Reach is still plugging—and that presumably is what detained a decision on Bob Banner's "Mattress" adaptation for tv and the Balanchine work.

Meantime, Breck has definitely decided to repeat two of the "Classics" series this summer, "The Heiress" in June and either "Jane Eyre" or "The Light That Failed" in August. Stanzas will go on CBS-TV.

Jim Hagerty's D.C. Spruce-Up

Washington, April 4.

The Jim Hagerty touch has virtually doubled the Washington ABC news operation.

Latest move doubles the bosses of it. Effective this week, Hagerty has taken the number two man out of the CBS news operation here, Lewis W. Shollenberger, and made him director and special events and news operations of ABC News, D. C. In the action, Robert Fleming remains as chief of ABC's Washington news bureau.

When Hagerty took over as ABC's v.p., there were eight in the web's news operation here. Now, there are 15.

Additions, besides Shollenberger, include three correspondents, John Scali (vet AP State Dept. reporter), Bob Clark (from the Washington Star and formerly INS' White House man) and Peter Clapper (CBS ex and son of Raymond Clapper); a tv editor, Nick Allen (from ABC, N. Y.); Stokes Sharp (radio staff); and a film editor, James Ganser (from Telenews).

Hagerty is preparing for the 11 p.m. web newscast starting April 17, the nine five-minute radio news programs now originating from here in the changeover and a general upgrading of the Washington reports.

On another tv-radio Washington front—over at CBS—Howard K. Smith lately took over as chief from Ted Koop, who moved over to work in the CBS lobbying areas. Shollenberger's CBS replacement was not named.

Will FCC Convert a Gotham 'V' For Educational TV Purposes?

Washington, April 4.

By a 6-1 vote, the Federal Communications Commission has launched a "formal inquiry" of how one of the seven commercial VHF television channels in both New York and Los Angeles can be shifted to noncommercial educational use.

FCC's new chairman, Newton Minow, an enthusiastic booster of educational tv, headed the list of the six voting for the unprecedented action. Only Commissioner Robert E. Lee, the all-UHF champion, dissented.

Comments were asked by May 1. FCC restricted the inquiry to only N. Y. and L. A., although the FCC document took note of the fact that Washington is the only other city with four or more VHF channels which doesn't have an educational VHF assignment. Washington is, of course, under FCC's nose.

The FCC notice observed that more than 13% of the nation's population lives within the VHF service area of the two cities which are now without educational tv, although 54 such stations operate elsewhere in the U. S.

Said FCC's majority: "In view of the incalculable benefits which non-commercial educational services could bring to the vast populations in both the Los Angeles and New York areas, the Commission believes it urgently desirable in the public interest to inquire into available means by which it could enhance the opportunities for the provision of such services, and in particular to assess the possibilities for attaining this objective by making available for non-commercial, educational broadcasting one of the seven VHF channels in each of those areas now used for commercial broadcasting."

One of N. Y.'s seven VHFs, WNTA-TV's Channel 13, is technically assigned to Newark, but FCC said that makes no difference in the educational tv consideration.

Olds in Brinkley Detour

Oldsmobile has decided not to go with that weekly pubaffairs-news format being prepped by NBC-TV next season with Dave Brinkley. The Brinkley stanza, set for 10:30 Wednesdays, may yet get that reported R. J. Reynolds half sponsorship, however.

Meantime, Gulf Oil is mulling part purchase of a similar Friday stanza on NBC-TV to be done with Frank McGee. The McGee show is virtually assured a 10:30 berth, too.

50 Markets For TNTint Closed-TV

Closed-circuit television in large-screen color projection will be available in 50 markets through new facilities of Theatre Network Television.

TNT sees the tintcasts as a boon to industrial closed-circuit tv in the merchandising and marketing promotional areas where color is important, including package design, fashion, automotive, cosmetics, home furnishing and foods.

The new closed web, which is called the TNT Colorvision Network, has on order a fleet of Norelco large screen, compatible color projectors now in production in the Netherlands.

The color projectors, according to TNT, are able to produce pictures several times larger and three times brighter than the compatible color tv equipment currently available. Increased brightness reportedly makes it possible to view the large screen closed-circuit telecast in normally lighted convention halls.

TNT prexy Nathan L. Halpern looks for a sizable closed-circuit biz increase in presentation of new products, sales promotion campaigns and introduction of new packaging.

Upjohn Buys WNEW-TV Child Health Special

Upjohn Co., ethical drug outfit, will come in for one of its rare sponsorship deals via a medical special on WNEW-TV, N.Y. Show is a one-hour primetime outing on "Better Health for Your Children," slated for April 12 and dealing with everything from thumbsucking to smoking.

Cooperating with Upjohn is the American Academy of Pediatrics.

Pabst Coin on Nags

Pabst Brewing, via Kenyon & Eckhardt's Chicago office, will bankroll CBS Radio's ninth annual coverage of the "Triple Crown" of horse racing.

Web will broadcast the 87th Kentucky Derby, May 6; the 84th Preakness, May 20; and the 91st running of the Belmont Stakes, June 3. Producer will be CBS Radio sports director James Dolan.

Clancy Worden Fatally Stricken

Clancy Worden, who died yesterday (Tues.) after collapsing at his WCBS-TV desk, was once billed by VARIETY as the man "hired to give the station away." The 64-year-old broadcasting and newspaper veteran was due for retirement in September from the N. Y. station where he served as assistant to the general manager and as public affairs director.

For 11 years, Worden was responsible for lining up the public affairs programming, done generally without the benefit of advertising remuneration to the outlet, for the CBS flagship in N. Y. He earned the giveaway tag because his unsponsored pubaffairs stanzas, among them many prize winners from the very start were often substituted for heavily commercial programs.

He first collapsed at his desk at the station Monday (3), and after two more attacks the following day, he died.

After a lengthy career in newspapering, first as a general and city hall reporter for the old Brooklyn Standard Union and then on a 14-year pull at the N. Y. Daily News, Worden entered broadcasting in '38 as publicity man for the late Maj. Bowes. Soon he joined CBS, when

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Collins' Peace Corps Role Portends New NAB Era

Washington, April 4.

Appointment of National Assn. of Broadcasters prexy LeRoy Collins to the advisory committee of the Peace Corps, pet Kennedy project, illustrates the new concept Collins is bringing to the NAB helm.

Harry Belafonte was also named to the committee.

Collins figures, according to associates, he can serve broadcasting best in the Potomac precincts by assisting the Government when he can be useful. He comes from a political, rather than broadcasting, background (he was Florida's Governor), and in the opinion of many that is an asset in serving radio-tv here.

Other NAB presidents have come from the industry and have, generally speaking, restricted their association with Government to lobbying (and this has largely been in opposing suggested new legislation affecting the industry) rather than broadened to actual participation in Governmental programs.

Collins showed the initiative in the Peace Corps area, it was learned here. Collins went for the Corps when President Kennedy first proposed it. He began getting ideas to suggest on how it should operate and how the broadcasting industry could help. It wasn't long until he had a one-hour appointment with President Kennedy. Despite other published reports of what the President and Collins discussed, the purpose of the meeting (and the reason Collins got the extra long appointment) was to talk about the Peace Corps.

Reliable sources say Collins has already made inquiries within the industry for the gift of many radios (principally battery operated) to be shipped into backward nations where Peace Corps work will be centralized. The radios would be used, not only as a source of news for people who don't know what's going on in the world, but also for educational programming connected directly with the Peace Corps crusade.

Collins is known also to have contacted friends in other industries outside broadcasting to see what they could do usefully for the Peace Corps.

Further, Collins has conceived several ideas for the corps which intrigue the higher echelon of Government. One is reported to be that the corps, as a starter, concentrate on one or more small nations (perhaps in Central America) where results could be detected speedily because of the size of the country. Obviously, strides in literacy—one of the Corps' aims—would show faster.

Collins' attitude is somewhat in the Eric Johnston pattern. Johnston, Motion Picture Assn. of America prez, has taken active part in various Government programs through the years, including leaves of absence actually to hold federal posts. In practice, it builds up a personal association within Government which is a valuable thing for an Assn. prez on the Washington scene to have.

Beach's Stepdown From Central ABC

Chicago, April 4.

James W. Beach has stepped down as ABC-TV veep in charge of Central Division Sales, in what he describes as an "amicable withdrawal." Although he hasn't indicated what his plans are, it's understood he might be moved into another area of network operations. He states that for the time being he's remaining with AB-PT in an inactive capacity.

William Gillogly, Beach's former right hand, has inherited his veep stripes and approximate post. Title revision puts him in charge of Chicago office sales.

Beach joined the network in 1949, initially as commercial manager of the Chicago o&o, WBKB. Gillogly, who previously held the title of director of sales for Central Division, joined up as an account exec in 1951. For a time he was the web's Eastern sales manager.

SPONSORS SOLO BY THE HOUR

In Texas They Do It Big

San Antonio, April 4.

KONO here has a complete new announcing staff since the previous members were either fired or quit in sympathy with the other deejays. It all started when Howard Edwards, early morning man on Friday (31), made a few remarks on the air during his program concerning refusal of the station to allow him off to go on a fishing trip.

Jack Roth, general manager of the outlet fired Edwards. Doug China, program director, then took over and also made several remarks concerning the Edwards dismissal and was also dismissed by Roth.

One by one the other members of the staff, among them Ed Dunn, George Cooper and Ben Laurie also left or were dismissed.

The station's newscasters subbed as announcers for the remainder of the day and night reading the commercial copy while station engineers doubled as disk jockeys spinning the records.

Roth appeared on the air in a brief statement concerning the incident throughout the day and announced that an entire new group of announcers would be on hand by the start of the broadcast day tomorrow (Saturday).

By the beginning of the broadcast day several announcers were brought in from Houston while others will be added to round out the announcing staff.

Edwards has been outspoken in the past concerning his early morning shift.

Who's Getting the Kaiser Biz? ABC & NBC in Variety of Pitches

Machinations of Kaiser Industries grew more involved last week, with NBC-TV as well as ABC-TV huddling with execs of Young & Rubicam, the sponsor's ad agency. Yet the billings ($5,000,000 to $8,000,000 depending on Kaiser's final plan of action) still have no home for next season.

Last week, NBC-TV seemed to have the edge. This week, ABC-TV reportedly has the edge, but Kaiser has made no commitment, and since the bankroller doesn't have to decide until May whether it'll discontinue at ABC-TV, the answer may still be sometime off.

NBC-TV offered 8:30-9:30 p.m. Fridays to Kaiser for the continuation of "Hong Kong." (ABC doesn't want it back next season at all.) While the 8:30 NBC offering seemed attractive to Kaiser, sponsor is afraid that the action-adventure hour might not be right anywhere; while concededly well-produced, stanza is not even winning in many of the tv markets where it doesn't have to compete against NBC's Wednesday "Wagon Train."

It doesn't seem promising, whatever else may be decided, that Kaiser will retain Wednesdays at ABC. But the alternatives are to put all the Kaiser money (a full hour would make the buy worth about $8,000,000) into Sundays at 7:30 on ABC-TV. No program has been selected, however, with an item called "Counter-Intelligence" dropped after a short stay in the tentative lineup. Half of the total could go into 7:30 and the other half into a later Sunday slot at ABC or all of it yet could go into the 7:30-8:30 program.

Steve Still Dangling

Steve Allen still has a fair chance to get a home on Wednesday nights at ABC-TV, and, as a matter of fact, one ciggie company (unnamed), with an interest in live tv for a younger audience wants part of the 60-minute stanza.

However, ABC is not in the position of firming up Allen for 7:30 to 8:30, because Kaiser has not decided what its own plans will be for next fall, and, for the time, Kaiser is the outfit that has a big say in the future of the time period, whether it sticks with it or not next fall.

ABC Nixes Gobel As Thurs. Entry

George Gobel lost out on the choice Thursday 9:30 to 10 p.m. slot on ABC-TV between "My Three Sons" and "The Untouchables." Network didn't want it, and Benton & Bowles, the P&G agency, went along, so for awhile last week it looked as though a half-hour package out of 20th Fox, "Margie," was going to get the time, but even that became shaky at the week's end.

Benton & Bowles and ABC executives are converging on P&G Cincinnati headquarters this week to try and resolve the program for the time period, which the sponsor already owns.

Also for a brief time, another package was in the contest. That's Ziv's "Small Town, D.A." evidently didn't want either "Margie" or "D.A."—at least not last week. Yet the way these things often turn out, either one of them (with the edge said to be "Margie's") could win out just the same by the time the Cinci meetings are over.

CBS Aides 'Win A Little, Lose A Little' on Demands

Reacting to demands two weeks ago from the web's permanent employee - management committee covering white collar workers, CBS has granted salary increases, commencing this Friday (7), to clerical and secretarial employees. But, at the same time, CBS nixed requests for a 10th paid holiday and for a fourth week of vacation time to 20-year employees.

As CBS itself put it to employees last week, they "win a little . . . lost a little."

Salary Grades A through I (covering mostly secretarial and clerical workers) get weekly raises ranging from $3 to $4.

Two other areas came in for CBS increases: While the employee group did not specifically ask for merit increases, the web says it feels "it's important to provide incentives and rewards to those . . . whose job performance calls for special recognition."

Second, CBS employees with nine or more years of service will get a week of severance pay for each year of service up to a maximum of 26 weeks. Formerly, deal was pegged to a maximum of eight weeks severance pay after five years of service.

MILES LABS IN 475G GARROWAY SPREAD

Chicago, April 4.

Miles Labs, a major spender in network tv, is concentrating around $475,000 of its budget this spring in a 16-week campaign on Dave Garroway's "Today" on NBC-TV.

Sponsor is buying spots at the rate of one-a-day for One-a-Day Vitamins through June.

SURPRISING YEN FOR EXCLUSIVITY

There's one aspect of the current sponsor commitments for next season's programming on tv that has taken the networks more or less by surprise, and that's the yen of major clients to hop aboard hour shows on a full sponsorship basis. What makes it all the more extraordinary is that it comes at a time when the so-called "minute participation" vogue on 60-minute entries has matured into full bloom by virtue of the cost-per-thousand payoff on embracing the latter formula.

At NBC-TV alone, it's estimated that upwards of $50,000,000 in billings thus far is represented by bankrollers taking on full hour shows (exclusive of specials) either solo or on an alternate-week basis. Oddly enough, the bulk of this coin is being channelled into Sunday evening.

The "Sunday scorecard" at NBC includes the Eastman-Kodak and RCA dedication to full sponsorship of the new Walt Disney 7:30 to 8:30 series. Also there's the every-week full hour sponsorship by Du Pont in the 10 to 11 period. Similarly, there is Chevy's retention of the 9 to 10 hour, with "Bonanza" going in as replacement for Dinah Shore.

Elsewhere on the NBC sked Kraft will be back full hour and full steam with Perry Como. Reynolds metals is going the whole hour route as alternate week sponsor of the new Dick Powell series and Sterling Drug is going full hour alternate weeks on "The Thriller." American Dairy Assn. is buying into full 60-minute sponsorship with 13 Dinah Shore segments, alternating with the Bell Telephone series of 16 full hour musicals. Ballantine is another dedicated to the full hour formula via its sponsorship of the Mitch Miller songalogs. There's possibility that Nabisco may join the ranks by relieving Ford of some of its sponsorship in "Wagon Train."

Westinghouse, for years a "loner" on hour programming with "Studio One" and later "Desilu Playhouse" returns to the 60-minute exclusivity field with its prestige bundle of shows in which all three tv webs will share billings.

Next season will find both U. S. Steel and Armstrong continuing with their own alternate-week hours of Wednesday night dramas on CBS. Also on CBS: Colgate's alternate week full hour of the Ed Sullivan show; Chevrolet dittoing on "Route 66."

Even on ABC, where the "minute participations" are predominant, there will be an upswing in single sponsorship of hours, as witness Alcoa's purchase of Tuesday night 10 to 11, along with such continued allegiance as Kaiser and Gillette (fights) on 60-minute soloing.

These, of course, are exclusive of the clients hopping aboard full hour specials for solo identity.

Stern, Benny & Bach Draw Over $200,000 For Carnegie Hall Fund

Isaac Stern, Jack Benny (doing a Bach violin duo) helped collect over $200,000 for the Carnegie Hall Foundation, fund raising body for the N. Y. concert hall Monday night (3). Cash, to help preserve the 57th St. edifice, came from contributions made by several of the members of the dressup audience at the taping at the Hall of a Benny special which CBS-TV will air next September. But most of the coin came from a $50-a-plate dinner thrown afterwards at the Waldorf-Astoria.

After an afternoon dress rehearsal, Benny and concert violinist Stern, with Roberta Peters, Van Cliburn and Benny Goodman's jazz sextet, lensed the tv stanza before a packed Carnegie house, many of the pewsters appearing by invitation to "Carnegie Hall Salutes Jack Benny." They appeared with the Philadelphia Orchestra under Eugene Ormandy.

ABC-TV Projects $185,000,000 Thus Far as Nighttime Gross for '61-'62

Top 10 Arbitrons

Candid Camera	CBS	26.8
The Untouchables	ABC	26.8
Garry Moore	CBS	25.3
Gunsmoke	CBS	24.3
What's My Line	CBS	23.5
Flintstones	ABC	23.0
Have Gun	CBS	22.6
Dobie Gillis	CBS	21.5
Twilight Zone	CBS	21.5
Danny Thomas	CBS	21.2

ABC-TV says it had a nighttime-only gross of $185,000,000 in time and talent billings for next season at the close of business on Friday (March 31). A year ago, on exactly the same day, the network closed out with futures of only $154,000,000, suggesting that the web, once in last place on all counts in the three-web sweepstakes, is closing the money gap.

The fall prospects of $185,000,000 put ABC-TV approximately 20% ahead of last year. The ABC "money march" is reportedly continuing at a "steady pace." Take for instance, the web's January billings. ABC-TV's January gross was up $3,000,000 from January, 1960. That's a 19% increase for the one month.

Three main reasons are thought to have caused the increase this time in ABC's gross take. First, there is the general bullishness of the onetime "third network," and that, evidently, has helped increase the ad billings. In addition, ABC-TV, as noted recently in VARIETY, has been increasing its station lineups for specific programs at night and the size of a lineup aids in determining the amount of money each advertiser spends.

Last — and this has helped all three webs — this past January-March selling period for the coming season represents one of the fastest in history. Many bankrollers used to delay their network program purchases until April, May and even June, but the big sponsors moved in early this year.

Latest sales at ABC-TV were led by a $4,500,000 to $5,000,000 order from Johnson & Johnson, which bought alternate half hours next season in two 9 o'clock hours, "Surfside 6" and "New Breed," latter coming into Tuesday as a new entry for '61-'62.

And when Pontiac renewed alternate halves of "Surfside," on Mondays, it made the Warner Bros. hour a virtual SRO for fall, since Noxzema had also bought a weekly minute and Brown & Williamson adready possessed an alternate half-hour.

More good news hit the web with another near SRO. Miles Labs and Bristol-Myers have taken alternating minutes on "Cheyenne," the veteran Monday-7:30 entry.

Armour bought a spot in the Saturday "Roaring 20s." And perhaps the only downbeat piece of sales news to afflict ABC in several days was R. J. Reynolds decision not to pick up its option on the new Friday half-hour (at 8), "The Hathaways."

CBS-TV Renewal On 'Checkmate' Checkmates NBC

After NBC had leaked the word to some of its Madison Ave. sources that "Checkmate" might very well be switching next season over to its house from CBS-TV, the latter network—which looked like it never wanted to see the stanza again—up and renewed the action-adventure hour. Next season, CBS-TV will utilize this CBS-Jack Benny coproduction Wednesday nights at 8:30.

Decision to axe "Checkmate" from its current Saturday night slot (after "Perry Mason") and replace it in the 8:30-9:30 period with "The Defenders" came several days ago. Almost immediately afterwards, NBC began negotiating with Benny's outfit to bring the cancelled CBS stanza over for either its own Saturday 8:30 hour next semester or maybe for Mondays at 7:30 (in case "The Americans" didn't make it back). It looked good for NBC, too. It would have marked an unusual piece of production casting—NBC controlling a program made originally with CBS money and by a long-time CBS personality, Benny.

CBS merely picked up its option on "Checkmates," and word was that the network had all along been considering the shift. Equally likely, however, is that with "Checkmate" ratings on rise, CBS feared that to let it go might lose Saturday at 8:30 for CBS next season. One feeling is that "Defenders," as good as it might be, would not beat "Checkmate," which not only had a season's head-start on it but more than likely would be retaining the same time

(Continued on page 48)

Lawyer In the House?

Hollywood, April 4.

If Thursday is maids' night out, Saturday will be lawyers' night in. With the dropping of "Checkmate," CBS-TV will fill the Saturday time with its own hour show, "The Defenders."

Following "Perry Mason," it will give the web two solid hours of dramas about barristers.

4 BULOVA SPECIALS; BOONE AS TEEOFF

Bulova will sponsor a Pat Boone special on ABC-TV, April 20. A one-hour spec, it'll have as guests Fabian and the Kingston Trio.

Boone buy is to be the first of four Bulova specials, which probably will be spread out across all three tv webs. One is meant for May, another for September or October and the last for December, before Xmas.

McCann-Erickson, the Bulova agency, wants to back an Arthur Godfrey spec at CBS this spring and wanted Perry Como at NBC, but since Como has renewed his Kraft deal, this becomes an impossibility.

Warner Lambert's $4,000,000 to NBC

Warner Lambert Pharmaceuticals reportedly will spend $4,000,000 on NBC-TV next season. Sponsor has already pinned down one of the stanzas it wants, and that's the Thursday hour, "Dr. Kildare."

"Kildare" buy is for a minute a week, worth about $1,250,000. Otherwise, sponsor is looking at about half a dozen other hours on the NBC sked, and will buy into three or four of them.

While obviously the exact shows have not all been picked, NBC appears to have gotten a commitment on the rest of the coin from the drug houses, so that the sponsor can insure a discount. Biz is handled through Lambert & Feasley.

NBC Radio's Biz Upbeat

NBC Radio reports net sales of slightly over $2,000,000 for the period from Jan. 13 to March 15. Of this, according to general manager George A. Graham, $900,000 was in new biz.

Web pacts include Liggett & Myers, Trimount Clothing, Policy-Matic Vending Machines, Chrysler Corp., United Wallpaper and Mennen Co.

Candor from the Coast

One of the briefest and best-known appraisals of Hollywood contends that if you take the trouble to look under the movie capital's top layer of shimmering tinsel, you'll find . . . more tinsel.

Like most epigrammatic catch-alls, that one may have more wit than wisdom on its side. Our own feeling is that Movieland has an abundance of both beauty *and* truth, and that the two qualities are not mutually exclusive. (There was even one pretty fair English poet who considered them synonymous.)

At any rate, when we launched the Monday-to-Friday "Here's Hollywood" TV show last fall, we were determined that the half-hour interview program should be the most attractive *and* most genuine such offering ever to originate from the coast.

First of all, it seemed to us, the viewer who's never visited Hollywood generally has no real idea of what the terrain, geography and architecture are like. We thought it would be a nice touch to precede each chat at a star's home with a motoring sequence showing the general route we followed in getting there from central Hollywood.

A minor matter? Perhaps. But these very introductory shots (we've been told by oodles of letter-writers) give watchers a glorious feeling of taking a leisurely drive to Bel-Air, Malibu or the San Fernando Valley. These are magical names for most viewers, and the trips are not only exciting but (California drivers please note) hazard-free.

Of course, beauty out Hollywood-way doesn't end with the scenery along a highway or a row of handsome, low-slung store fronts. There are the homes and surroundings of the stars we're visiting, and, in most cases, the extremely attractive visages of the performers themselves. Character actors are also welcome.

SO MUCH FOR BEAUTY. As for truth, executive producer Peer Oppenheimer feels that the very informality of the entire "Here's Hollywood" setup makes stars want to talk candidly and honestly about something more vital than their last contract or next vehicle.

Contributing to this informality is the fact that the show's two interviewers (Dean Miller and Joanne Jordan) are right there on the premises rather than watching the proceedings from a

studio armchair and addressing their questions to a monitor through a cloud of cigarette smoke.

Another point adding to the program's overall casualness is the speed with which the technical equipment is installed in the performer's apartment, home or garden.

When a TV crew bustles around a house for two days to get things arranged, it's enough to make the most placid of actors jittery by the time the interview proper is to begin.

The "Here's Hollywood" technicians wouldn't dream of such dawdling. They've been known to set up their equipment, tape the interview and then restore the residence to its normal tidiness within two hours after arriving at the scene. Some *burglars* don't work that fast.

It's a show that never gives the impression of being overwhelmed with its own importance. Stuffiness is studiously avoided. It's not hard to understand, therefore, why—in so relaxed an atmosphere—guest Kirk Douglas sounded off on his difficulties in getting along with people; why Jan Sterling freely explored the problems of young widowhood; why Stephen Boyd willingly analyzed the failure of his marriage.

If such subject matter be considered a bit serious for "daytime fare," we can only say that NBC doesn't know what "daytime fare" means. We've always insisted that our daytime programming be just as mature, just as professional and just as entertaining as our evening shows.

Not all of the "Here's Hollywood" interviews are taped at the guests' homes. A performer in the process of having her house remodeled may prefer to have us join her on a shopping expedition in town. A sports-minded entertainer may choose to chat with us on his favorite golf course. An up-and-coming (but not yet affluent) actor may select a restaurant rather than his too-small, too-modest apartment.

BUT THE PROGRAM has actually gone much farther afield than a local golf club or a midtown specialty shop. In keeping with its credo that "Hollywood" means movie-making rather than any particular locality, the show's been ready and eager to travel wherever stars are making pictures, and has already made jaunts to Japan and France for that purpose.

In Paris the show taped sequences with such stars as Joanne Woodward, Melina Mercouri and Michele Morgan.

In the Orient, where "Here's Hollywood" became the very first American program to tape a show with a Japanese TV crew, the interviewees included such well-known Orientals as Yves Montand, Edward G. Robinson, Sessue Hayakawa (how'd *he* get in here?) and Shirley MacLaine.

The effervescent Miss MacLaine did enough talking in one interview for several *weeks* of shows, a fact which will surprise no one in Hollywood who's ever asked her any kind of question, including "How are you?"

The bulk of "Here's Hollywood" programs will continue to be taped in California, but during the coming months it's expected that trips will also be made to location sites in England, Italy and Sweden. We suppose the idea of a program's calling itself "Here's Hollywood" and then opening with an interview outside Westminster Abbey or along the Thames embankment sounds like one of those paradoxes Sidney Skolsky delights in ribbing. But don't get us wrong. We love Hollywood.

NTA Management Scores a Victory Despite Verbal Brickbat Barrage

Management of National Telefilm Associates, with the overwhelming majority of proxy votes on their side, stood up to a barrage of dissident stockholder attacks at NTA's annual stockholders meeting.

The verbal brickbats were swamped by the votes, which saw every management proposal adopted and the management board of directors slate elected.

Prexy and board chairman Oliver Unger was matter of fact about the problems of the company, which last year resulted in a loss of $7,001,891. He held out hope in NTA's deal with Home Entertainment Service, a toll tv system which will be unveiled for the first time today (Wed.) in a Los Angeles press demonstration.

Leonard Davis, who is leading a proxy battle against National Theatres & Television, was one of the dissident holders at Monday's (3) meeting. He and his attorney again challenged the legality of selling WNTA-TV, Newark, N.Y., the sole remaining tv station of NTA, without first obtaining a two-thirds vote of NTA stockholders. His debate with management apparently rested on the definition of what is a major asset and what is an integral part of the firm's business. Management said that it does not plan to obtain a two-thirds okay of the holders and expressed hope that Davis' position would not serve as a "threat" to potential customers.

Davis' line of questioning seemed to be aimed at gaining ammunition for his proxy battle with NT&T management. NT&T, which voted on the side of NTA management, holds 38% of the outsanding stock of NTA. Dissident holders questions related to the adopted proposals to authorize an increase the authorized capital stock, to approve a restatement of the capital accounts, and to approve the restricted stock option plan.

Milton N. Leeds, who was voted as a director of the company, was questioned about his association with the Home Entertainment Service toll tv system. Leeds, who has an interest in the system, declined to go into details of his toll tv deal with NTA management for competitive reasons.

A constant refrain from one of the dissident holders was if management is good, how did the company lose $10,000,000? Unger responding to the question blamed the altered syndication situation, the heavy write-down of inventories, and the $2,500,000 yearly paid by NTA in interest on financnig. He said if the company could substantially reduce its interest payments "we would be in a profit position." The sale of the station properties, he said, would reduce obligations and bring in cash. To a hypothetical $8,000,000 figure for the WNTA-TV, AM & FM properties, Unger said the company would net about $2,000,000 in cash and $6,000,000 in the reduction of debts.

Unger, in response to a question, said WNTA-TV now is turning a small profit. He declined to discuss the sale of the station on the grounds that negotiations are now in progress.

Reporting on the first 13 weeks of the current fiscal year, Unger said that company's loss was $104,700 as against a loss of $854,700 during the first quarter of the prior fiscal year. "Business during the second quarter has been disappointing. It is expected, however, that certain major transactions will be completed during the third quarter of the year which will result in a better showing than we have had up to now," he added.

Total income for the 13-week period in the current fiscal year was put at $5,166,943 compared with $5,205,590.

NTA Returns 100 Pix

National Telefilm Associates prexy Oliver Unger revealed that NTA has renegotiated its deal with 20th-Fox.

The renegotiated deal provided for the reduction of $9,260,000 debt owed by NTA to 20th-Fox and the return of distribution rights to Fox of 100 motion pictures.

Robot Rhubarb

Chicago, April 4.

What's the union for robots? That's what WBKB here has to find out before it can use one for "personal appearances" this week.

Station is confronted with a new jurisdictional dispute between NABET and IATSE over who's to operate the remote controls, an engineer or a stagehand. The robot in question is one developed by Screen Gems to promote ABC-TV's "Flintstones." It's a 300 pound mechanical replica of the character, Fred Flintstone.

"Real life" cartoon will tour the ABC-TV affils after making its debut on the Chi station.

Hackett & Junkin In Org Expansion

Sturm Studios, producers of animated and "live" commercials, is being reorganized and expanded to enter the fields of programming production, syndication and other activities, under the aegis of newly-appointed prexy Harold Hackett and exec v.p. Raymond Junkin.

William Sturm, who started the studios 12 years ago, remains as v.p. Orestes Calpini is secretary and George Richfield, treasurer.

One immediate area of expansion will be the field of tv cartoon programming, with pilots slated for production. Future plans also include the formation of several new divisions within the framework of the company, divisions relating to purchase of outside properties, syndication facilities, and production of filmed series. Paralleling the expansion there will be no let up in the planned expansion of current commercial cartoon biz, it was emphasized.

Hackett assumed the presidency following a one-year tenure with Sales Programs, Inc. Prior to that he was prexy and chairman of the board of Official Films for eight years, leaving Official in '60. Before that he was for 19 years v.p. in charge of radio and tv for Music Corp. of America.

Junkin, a longtime associate of Hackett, has been prexy of Sales Programs, Inc. Junkin's last post at Official was v.p. in charge of sales.

ZIMBALIST-ROBERTS' 3 VIDFILM SKEINS

Z-R Productions, headed by Al Zimbalist and Byron Roberts, will augment its legit and feature film program with three teleseries this year.

Series include "Adventures Of Jimmy Valentine"; an anthology series based on Jules Verne's adventure novels, and "Tales Of The Unknown," for which they are seeking Cedric Hardwicke. Plans on vidpix call for the partners to supervise the first few in each series, then turn the balance over to new young talent.

Firm is now negotiating for "Marilyn Miller Story" with her estate for films, and it will dramatize for Broadway "Skirts Of Sergeant McHugh" prior to conversion into film.

ABC's Buenos Aires Deal

ABC's international division made a deal with Difusion Contemporanea in Buenos Aires, to supply financial, programming and administrative "assistance" to the Channel 11 station in the Argentinian city.

Deal was made by ABC's international prexy Donald W. Coyle, and Norman Pentreath, boss of Difusion. Channel 11 goes on the air in June.

B.A. deal brings to eight the number of Latino countries where ABC International is associated with video outlets.

SG TO PUT ON AN INT'L CONFAB

For the first time in its history, Screen Gems' international division will stage a world meet of its foreign representatives. Confabs, slated for the week of June 25 in N.Y., underscores the growing importance of the foreign market to vidfilmeries.

Attending will be the N.Y.-based foreign division, topped by v.p. Lloyd Burns, and the following from other countries: Steve Krantz, v.p. and general manager, Screen Gems, Canada; Joe Joel, managing director, Australia; Harold Winston, general manager, Mexico, and supervisor of Latin America operations; George Blaug, European sales manager; Alwin Zecha, v.p. and general manager, Japan; Helios Alvarez, sales manager, Brazil; and Bruce Ledger, director of business affairs, SG, Canada.

SG's foreign division, one of the largest in the biz, has about 100 people in its employ, exclusively of the N.Y. office. The 100 figure encompasses sales execs, as well as office help.

Currently, SG has from 50 to 60 series contracted in the foreign field among 52 countries. Vidfilmery currently is in negotiations on several vidtape and film projects to be made in England and Canada, and possible coproductions in Latin America.

Britain's Bevins Nixes Censorship, Tagging of Vidpix

London, April 4.

Reginald Bevins, the Postmaster-General, has thumbed down a plan for censorship of tv and radio programs. He has also rejected suggestions that tv films should be tagged with "X," "A," and "U" certificates as is the practice in the British cinema. Bevins admitted that he had received "a very wide range" of demands for tighter control on programs.

In a written reply in Parliament he outlined the wide and varying complaints, suggestions and representations that had been made to him. These representations covered practically every type of program. Said Bevins: "If I had accepted these and other suggestions I should have become a general censor, interferring in, or banning a large proportion of programs."

U. of Michigan Series on Bard

Ann Arbor, April 4.

A 15-program series entitled "Plays of Shakespeare" is being offered to the stations throughout the nation by the Univ. of Michigan Television Center. The half-hour films will feature U of M Professor Arthur Eastman, who teaches a course in Shakespeare, as host and commentator.

On each program, Eastman will discuss the plays, pointing up their major elements, the main characters and their significance. Actors will play the major roles and the big scenes to supplement Eastman's commentary.

Individual programs will be devoted to "Macbeth," "Merchant of Venice," "Romeo and Juliet," "Richard II," "Henry IV," "Much Ado About Nothing," "Othello," "Twelfth Night," "King Lear," "Antony and Cleopatra," "Tempest" and "Hamlet." In addition, one program will consider the thought of Shakespeare's world with illustrations from such plays as "Troilus and Cressida" and "Julius Caesar." Another program will treat Shakespeare as artist and craftsman.

More WB Post-'48 Sales

KGMB - TV, Honolulu, and WDAF-TV, Kansas City, are the latest stations to sign for the Warner Bros. post-'48 group distributed by Seven Arts Associated.

Tally of the group of 40 pix now is 61 markets sold.

11 Shows Already Set, Two More On Tap as SG Preps '61-'62 Start

Scorecard on national deals for Screen Gems now reads 11 shows set for next season, with the possibility of at least two being added before the network nighttime schedule is firmly locked.

Returning are the following: "Dennis the Menace" "Donna Reed," "Flintstones," "Route 66," "Naked City," and the three Kellogg national spot shows, "Yogi Bear," "Huckleberry Hound," and "Quick Draw McGraw." CBS-TV has scheduled repeats of "Father Knows Best" for next season.

New shows sold to date include "Top Cat," Hanna Barbera cartoon series, ABC-TV; and "The Hathaways," ABC-TV. The "Hazel" show, starring Shirly Booth, still is felt to have a good chance. Show is under option by Procter & Gamble.

Another shoo-in for SG is its NBC-TV coproduction, "Daring Deeds of Donny Dru," a kidult fantasy, slotted for Sundays at 7 p.m.

Season now unwinding found SG with 13 shows at the start in the fall. It probably will have a similar number for the '61-'62 fall start.

DALE WASSERMAN'S SERIES ON CON MEN

Vet tv writer Dale Wasserman has finalized a deal with Screen Gems to script and supervise his first vidfilm series, titled "Grand Deception," dealing with famous hoaxters, rascals and conmen of history.

Richard Burton is slated to star in the series, pilot of which is slated for shooting in August or September. Wasserman, in addition to his other chores, will also be associate producer.

Wasserman's recent tv scripts include "Eichmann, Engineer of Death," for "Armstrong Circle Theatre," and "The Lincoln Murder Case," the "DuPont Show of the Month" drama.

8 Ziv-UA Series For Syndication

Ziv-UA reports that it has eight series slated for syndication, with Broderick Crawford starrer "King of Diamonds" kicking off the roster.

M. J. Rifkin, exec v.p. in charge of Ziv-UA sales, commenting on the slate, said: "Our enlarged program is our excited response to a strong new vein of demand among stations and advertisers for our product."

Crawford, who starred in the very successful "Highway Patrol," plays the chief of security and recovery for the diamond industry in this new Ziv-UA series.

LEWIS VS. LORETTA SUIT FORMALLY DISMISSED

Hollywood, April 4.

Tom Lewis' suit against Loretta Young for alleged mismanagement for Lewislor Films Inc., which produces Miss Young's teleshows, settled out of court year ago and was formally dismissed yesterday (Mon.) in Superior Court at Lewis' own request. Action was filed three years ago when Lewis sought to dissolve the corporation, claiming then that he had been excluded from a voice in company control.

In allegations, he charged Miss Young and others with "dishonesty, mismanagement and unfairness" in their dealings with him. The actress denied all the allegations and charges.

Assets of the company had been split between the two five years ago, and Miss Young held that Lewis was not entitled to an accounting. Reported yesterday (Mon.), Lewis also received additional consideration on the settlement.

Eichmann Bumps WABC Kidvid Strip

For the duration of the Eichmann trials, WABC-TV, N.Y. flag of ABC, is going to drop a commercial kidvid strip to house a daily report on the trial of the Nazi war criminal, Adolf Eichmann Stanza will go in a Monday-thru-Friday slotting from 6:30 to 7 p.m. and the station's management is understood seeking a bankroller for the daily affair.

Eichmann coverage, fed via the parent web on tape to the o&o, will replace, as of April 12, the "Tommy Seven" kidvid stanza. "Seven" will end up sometime on Saturday, with the possibility of a Sunday version as well.

Meantime, WABC-TV has decided to air Ted Granik's "Youth Wants to Know," beginning Sunday, April 16 from 3:30 to 4 p.m. Stanza was once aired by NBC, then picked up by Westinghouse and until quite recently carried in N.Y. on indie WNEW-TV.

SPORTS CAR EVENTS AS CANADA SERIES

Toronto, April 4.

With Phil Murray as host and writer, CBLT-TV, Toronto, will tee off a new weekly 15-min. series, "Wheelspin," on May 5 for sports car fans. Such top events as the Indianapolis, Le Mans and Targa Florio races, plus other American, Canadian and European races, will be filmed and reported, together with interviews of racing personalities. Start of "Wheelspin," to be telecast to 49 stations of the Canadian Broadcasting Corp. web, will be the Trans-Canada Rally, starting in Montreal, with progress reports. Players cigarets will sponsor.

As writer-reporter of the new series, Murray won the Canadian Racing Drivers Assn. 1960 award, is also chairman of the Canadian Automobile Sports Club committee.

Vidpix Chatter

William L. Clark has resigned as v.p. and director of western division of ABC Films to join Peter M. Robeck & Co., as v.p. in charge of western operations and sales. Clark will be based in Los Angeles

Paul Kasander has been named national sales director of Animation Center. **Carl Miller** added to the western sales division of Independent Television Corp. Miller's last association was with United Artist Associates. **Marshall Stone** vet tv director, has joined Filmex as production manager and director. He ankles MPO... **Robert N. Nathan**, economic consultant to firm bearing his own name, has been elected a director of Television Industries **Fredrick de Cordova** signed to direct four segments of "The Hathaways" for Screen Gems in July. Cordova is producer-director of the Jack Benny Show. **Norton T. Gretzler** named Television Commercial Coordinator of On Film, Inc. MGM-TV's commercial and industrial film division has made a deal with Eastman-Kodak for production of four color commercial tv films... MGM-TV producer **Robert Maxwell** in N. Y. for confabs on "National Velvet" and "Father of the Bride" series.

Frank Stephan Upped

Van Praag Productions has named Frank Stephan, formerly head of the blurbery's Detroit office, veepee in charge of national sales.

Stephan will headquarter in New York, but will spend about a week of each month in the Detroit office. Andrew Pastula, Detroit office manager and assistant production head, will assume top duties in the Motor City.

POST-'48s IN FULL TV BLOOM

Agencies Turn Deaf Ear to Oaters

Lack of Hollywood excitement about new oater series for tv is reflected along Madison Ave., too. Which came first can be a matter of debate, the dropping out of the western market either along Mad row or Hollywood, but according to sales execs making the Manhattan rounds, the agency-sponsor interest in western-style shoot-'em-ups has reached a low point.

"Few agencies, if any, want to buy into a new western," was the comment of one sales exec. He added there always will be some entries in the category and the more successful oater returnees will stay on the air. But as to new ones, "we're on the downward curve, if not at the bottom of interest," the sales exec stated.

Only three western pilots were produced for the '61-'62 season by Hollywood's seven major vidfilm producers.

Ted's 'You Cott to be Loyal' Finds Cooperstein 'Man Without a Station'

The tension surrounding the offered sale of WNTA-TV, Newark-N.Y., seems to have exploded around one Ed Cooperstein, a director with the station for 10 years, now a "man without a station."

Management and Cooperstein are at odds in their version of what happened. Whatever the facts, Cooperstein is out and the Directors Guild of America's arbitration machinery will be called into operation to sift the facts and render a judgment.

What touched off the fracas was Cooperstein's attendance at a Trenton meeting called by Governor Robert Meyner. The Tuesday (28) meeting was called to discuss New Jersey's stake in the possible sale of the channel and possibly to gain financial backing for a New Jersey group obtaining the outlet. (There will be another meeting of the New Jersey group Friday (7) in the capital, with the state's Congressional leaders, civic, educational and business officials due to attend.)

Cooperstein attended that Tuesday morning meeting. He was due to report to work at 2:30 p.m., but anticipating that he might be late he got another director to cover for him in the control room from 2:30 to 4 p.m., when a movie was to be telecast. Cooperstein claims that's standard operation procedure with directors at the station. Station manager Henry White claims not so—if the program director also is not informed. Station v.p. Ted Cott charges that Cooperstein used this device to cover up his attendance at the meeting.

The disagreement about that one point is illustrative of the differences on other points—varying from Cooperstein rendering a written report on what transpired at the Trenton meeting, Cooperstein signing a pledge that he would not discuss the internal operation of the company with anyone, to the time limit, if any, on signing such a pledge.

Cooperstein long has been associated with educational tv in New Jersey, working in conjunction with the Newark Development Council for a UHF educational channel. He says he didn't represent WNTA-TV at the meeting. (Cott contends that upon learning of the meeting he called the Governor's secretary and was told that WNTA-TV had a representative there. Cooperstein says he attend-

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A Format for Features

Pittsburgh.

WTAE has a new feature film format for its 11:15 p.m. movies. Sundays are now designated as "Laugh Time." Mondays are John Wayne Nights. Movies by Greer Garson, Judy Garland and Greta Garbo are slotted on Tuesday under the title of "The Three G's."

Foreign films will be shown on Wednesday under the group title of "Le Cinema International." Westerns are scheduled for Thursday and firstruns will be shown on Friday on the new "Startime Theatre" that moved over to the station from KDKA-TV.

W. Germany Seen As Lucrative Area For Vidfilm Sales

The turnabout in Western Germany, resulting in each state preparing to go on the air with a second channel, is setting the stage for a more lucrative West German market, according to Angela Cuthbertson, manager of Fremantle's London office.

Miss Cuthbertson, in N.Y. for home office confabs, cited Germany as the most lucrative market for vidfilmeries on the European Continent. The turnabout in Western Germany refers to the Federal government being forced by the courts to drop its planned second network, resulting in each state moving in with a second channel to fill the vacuum.

Miss Cuthbertson, whose territory includes Germany, said she already has sold "RCMP" to the Hamburg outlet which should be ready to go on the air in June. New Stations in Munich and Frankfurt hope to begin telecasting in May and July, respectively.

German market can bring $1,000 to $2,000 per episode and in rare instances $3,000 per half-hour, she explained. Other than in Italy, most European countries still are a good ways off from putting a second channel on the air, she added. In Italy, the second network, another government operation, is due to begin telecasting in October or November of this year.

European market, she opined, is looking for lighter entertainment, not thrillers, and especially not violent vidpix. Practice in Germany is to buy odd quantities, buying a few episodes initially and if the series clicks adding other episodes for a 26 half-hour edition.

Banks Dote On 'Image' Programs

Image-hungry sponsors like tv pubaffairs shows more than ever, to judge by banks and saving companies sponsor deposits at CBS o&o's.

Lincoln Savings of Los Angeles has signed for four 90-minute dramatic vidtaped specials on KNXT. First Pennsylvania Banking & Trust of Philadelphia with half of four WCAU-TV one-hour specials, and Oak Park Savings of Chicago, with bi-weekly "WBBM-TV Views the Press." (Oak Park, really digging Carter Davidson, host of "Views the Press"), recently added his five-minute evening news analysis to its schedule.

'Web' Into Syndication

Screen Gems is placing "The Web" into syndication, with the first sale chalked up by WNBC-TV, N. Y.

Series consists of 13 episodes shown initially in the summer of '57 as a replacement for the Loretta Young show. Skein also did summer replacement duty in '58.

PAR, UNIVERSAL ONLY HOLDOUTS

By MURRAY HOROWITZ

Week after week, more and more post-'48's are being added to the available-to-tv pix bundle. With 20th-Fox selling off another 88 pix and Metro due to open up its post-'48 tv guns, there's only Paramount and Universal to hear from.

In the foreign field, Intercontinental Television, the subsid of the Walter Reade Organization, is out in the field with an initial pix package. RKO General, in a specialized package, is offering a group of opera pix, gathered from a variety of overseas sources for telecasting in the fall.

In short, predictions of the post-'48 bloom is being borne out. Spring of '61 finds the short supply of new pix product a thing of the past. There already are some solid trends in the post-'48 field, as well as some off-shoot branches hardly expected.

What is apparent at this point in time—about six months after the big post-'48 distribution push—is that prices for post-'48's while higher than the vaultees are not as high as initially sought. How much more monies the post-'48's bring varies from package to package and market to market. Prices, though, in today's post-'48 market are more realistic, set at figures in which the buyer and seller can come to terms. For awhile, there had been hold-out situations in market after market, with the sellers at the one end of the pole and the buyers on the other.

It is of more than passing interest to note that Seven Arts Associated, which bought the Warner Bros. post-'48 pix for about $110,000 per pic less than a year ago, paid $72,727 per pic for its 20th-Fox post-'48 bundle in its deal last week. The lower price may be due to titles, star values, etc., yet it also may be due to Seven Arts' recognition that the syndication market has some price limits and if these are to be met, the initial purchase price, too, must be lower.

The 20th-Fox deal, from another viewpoint, also is of interest. For the first time in syndication, 20th-Fox has sold away from National Telefilm Associates. NTA distributed the 20th-Fox vaultees and made the first deal on 20th-Fox's post-'48's, which numbered about 50 pix. NTA, running in the red, and in the midst of a multiplicity of problems, might not have wanted to take on more pix at this time. But if 20th-Fox can turn away from NTA at this juncture, the question is raised about future moves of 20th-Fox and the future pix supply for NTA.

Currently, the list of majors out in the market with post-'48's embraces Columbia Pictures, United Artists, and Warner Bros., as well as 20th-Fox. There's no indication when Paramount may move, but it's of interest to note a report of Paramount post-'48's figuring in the projected sale of WNTA-TV, Newark-N. Y. Understood NTA expressed an interest in the post-'48 Paramount pix, in connection with David Susskind-Paramount bid for the station.

What wasn't forecast in the pre post-'48 era was a network showcase for the recent pix, as will be experienced next season on NBC-TV Saturday nights. Success of that showcase could be the most meaningful single event in the post-'48 pix era.

Weisberg To Trans-Lux

Robert Weisberg, formerly associated with TV Stations Inc., has joined the Trans-Lux organization as an exec.

Announcement of Weisberg's appointment made no mention of what he would do at Trans-Lux, but it's reported that he will head up a syndication operation which will sell locally-originated shows to other stations.

At TV Stations, Weisberg was exec in charge of buying film for member stations.

Situation Comedies Lead the Pack (20 in All) as H'wood Vidfilmeries Turn Out 47 Pilots for '61-'62 Ride

Hollywood, April 4.

The seven major Hollywood vidfilm plants produced about 47 pilots for next season, with situation comedies commanding nearly half of the pilot entries.

Of the 46 pilots, 20 are situation comedies, nine fall into the action-adventure category, eight are concerned with policeman-detective-crime, three are westerns, and six don't fall under any single programming umbrella other than that of diversity.

Screen Gems and Desilu are the most prolific producers of pilot material this semester with 10 apiece. Arnaz & Co. leads the pack as a source of prospective merriment with seven comedies. Screen Gems is the adventure leader with three. Metro is the offbeat specialist, with three. Twenty-five of the pilots are for the half-hour format and 21 are would-be hourlongers, indicating the phenomenal growth of that form.

Here are the particulars, via category: Screen Gems has designs on the nation's funnybone with "The Hathaways" (Peggy Cass, Jack Weston and the Marquis Chimps, Ezra Stone producing, on the ABC beam) "The Daring Deeds of Donny Dru" (a Green-Rouse nugget about a moppet Mitty, starring Scott Lane, Del Moore and Jeff Donnell); "Hazel" (based on Ted Key's SatEvePost cartoons, whipped up by the "Dennis-Menace" creative unit, starring Shirley Booth), and "His Model Wife" (a Tony Owen mirth package with Jeanne Crain and John "Lucky" Vivyan).

At Four Star, they are amused by "Mother Is a Freshman" (Gertrude Berg and Cedric Hardwicke, for CBS-General Foods); "The Jimmy Durante Show" (in which the Schnoz couples with Eddie Hodges); "The Jane Powell Show" (a sophisticated romanticomedy brightened by the prospect of Miss Powell's singing voice and Pepsi-Cola's money), and "The Secret Life of James Thurber" (with Orson Bean as the great humorist of our time).

Desilu's seven happy (half) hours are "The Joey Bishop Show" (NBC- bound out of the Danny Thomas comic stable); "Mickey and the Contessa" (a Cy Howard creation with Eva Gabor and Mickey Shaughnessy); "The Holidays Abroad" (Josef Shaftel-produced effort starring Dan Duryea as a globetrotting columnist); "Always April" (an Anso—Ann Sothern—

(Continued on page 48)

Ziv's 93% Saturation

Ziv-UA study shows the company's product in a record 93% of the 269 markets in the country. Last year, Ziv-UA registered 91.1% of saturation. In scores of markets, including N. Y., Chicago and San Francisco, Ziv-UA was represented 100%, with shows on every station in the area.

In N. Y., 25 separate Ziv-UA series were seen on the market's seven stations; in Chicago, 17 Ziv-UA shows appeared on the city's channels.

7 Arts $6,400,000 Cash & Carry Deal For 20th's Bundle

Twentieth-Fox has sold 88 post-'48 features to Eliot Hyman's Seven Arts Productions for $6,400,000, or $72,727 per pic. Under the deal, Seven Arts secures world licensing rights, both theatrical and tv, for a period of 10 years. Terms of the agreement are said to call for a full cash payment by Seven Arts.

Titles include: "Man in the Grey Flannel Suit," Gregory Peck, Frederic March; "Hilda Crane," Jean Simmons; "Revolt of Mamie Stover," Jane Russell; "D Day," Robert Taylor; "Best Things in Life," Gordon MacRae; "Teenage Rebel," Ginger Rogers; "The Man Who Never Was," Clifton Webb; "Stella," Ann Sheridan; "My Pal Gus," Richard Widmark; "I Can Get It for You Wholesale"; "Don't Bother to Knock," Marilyn Monroe; and "The Lieutenant Wore Skirts," Tom Ewell.

TEC'S SERIES WITH MAHALIA JACKSON

Hollywood, April 4.

A half-hour series, titled "Mahalia Jackson Sings," starring the gospel singer, has been set by Television Enterprises Corp. (TEC). Other project set by TEC, head of which is Harold Goldman, is an hourlong swashbuckling adventure series, titled "Sebastian."

Highlight of the Mahalia Jackson series is that it will feature an important guest star on each program, with the guestar veering from his or her specialty to perform in the spirit of the program. Also featured will be a choral group of 25 voices. Gospel singer's income from the program will go to the Mahalia Jackson Temple, which is being built in Chicago. Series will be produced by Irving Townsend, exec producer of Columbia Records' west coast artists and repertoire department.

Script for "Sebastian" is being written by Laslo Vadnay, whose credits include "Madame Curie." Ted Post will produce and direct.

Goldman was formerly exec v.p. of National Telefilm Associates.

Martin Stone Prexies M.P.I.

Hollywood, April 4.

Martin Stone, prexy of Electro-Vision Corp., was named prexy and board chairman of Monogram Precision Industries, in which EVC holds a substantial share. Harvey L. Karp, EVC secretary, also was named secretary and financial v.p. of Monogram.

Both continue their duties with EVC.

SG's $970,000 Net For 26-Wk. Period

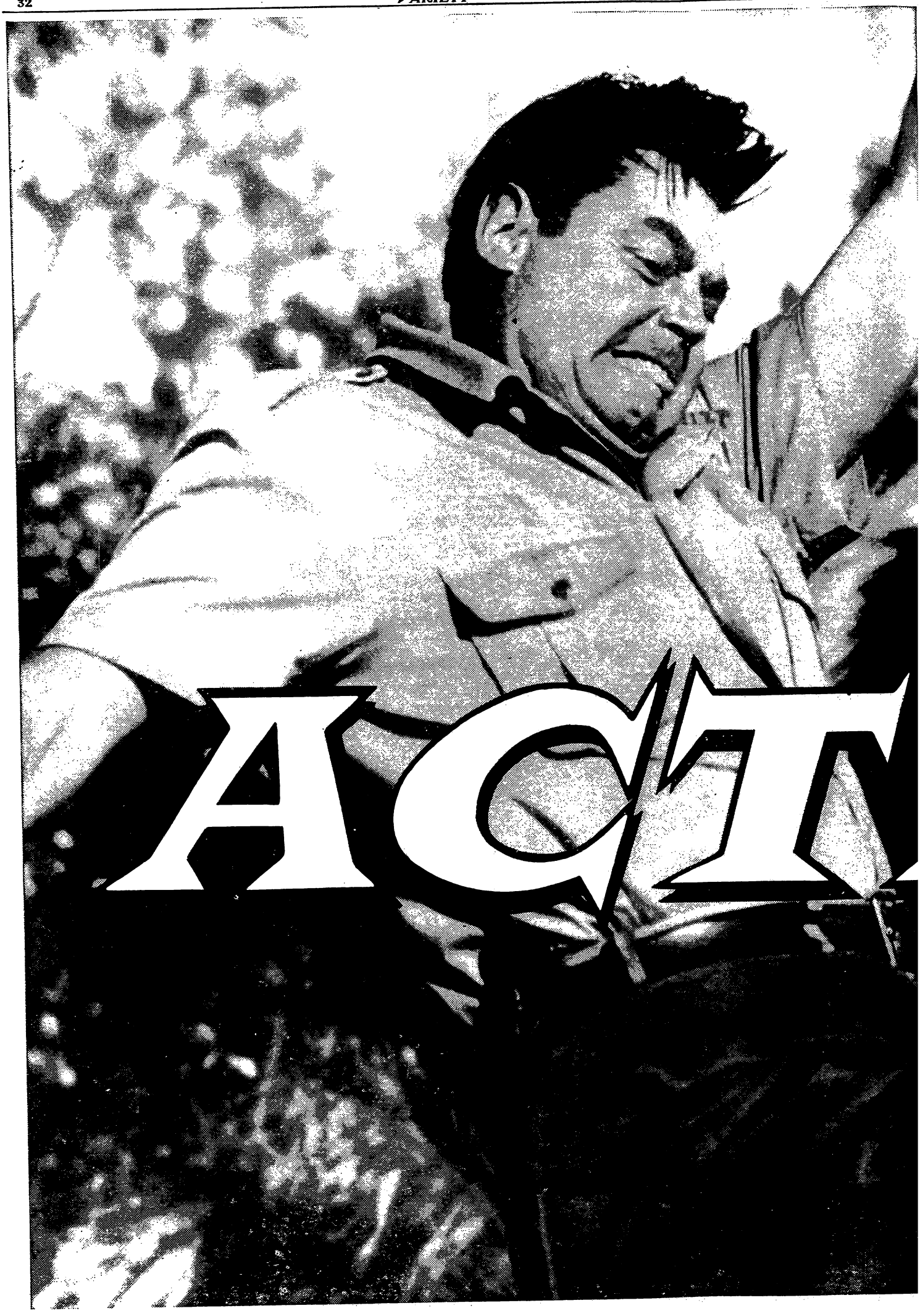
For the 27 weeks ended Dec. 31, '60, Screen Gems racked up a net profit of $970,000, compared to $647,000 for a similar 26-week period in '59. On the basis of 2,538,400 shares now outstanding, the $970,000 net represents 38 cents per share.

Before income taxes, net profit for the 27-week period ended Dec. 31, '60 was $2,067 against $1,147,000 earned for a similar period in '59.

UN'S 'CONTINENTS' GETS A BIG PLAY

"Continents," the half-hour episode of the United Nations' "International Zone" series, is scheduled on 61 tv stations in the U.S., the Canadian Broadcasting Corp., and Television Corp., Ltd., Australia.

"Continent" episode, with Alistair Cooke as host, show how the UN is aiding countries to combat hunger, disease, poverty and ignorance.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Foreign Television Reviews

RIDGEWOOD LANES OPENING
With Dennis James, Marie Torre, others
Producer: Mitchell Grayson
Director: Don Carney
30 Mins., Thurs., (30) 8:30 p.m.
WPIX-TV, N. Y.

The opening of the chain-operated Ridgewood Lanes bowling alley ("another Lance Lanes Family Center") in the Borough of Queens was aired for the edification of Greater New York's vexing millions by WPIX-TV, and in prime time too. Guest-star studded or no, this kind of half-hour blurb should be restricted to a closed-circuit.

Host Dennis James opened with the exclamation that the 90-alley layout was the most magnificent place he'd ever been in his life. And hostess Marie Torre, video columnist for the N. Y. Herald Tribune, appeared a bit worried lest viewers "wonder what I'm doing here tonight away from my typewriter."

Besides James and Miss Torre, guest talent included heavyweight boxing champ Floyd Patterson, comics Paul Winchell and Phyllis Diller, Gretchen Wyler, Harry Hershfield, Gene Rayburn and Mr. Double-Talk, Al Kelly. Only one who seemed to really fit in was the witty comedienne Miss Diller, who told a nervously acquisitive Miss Torre that she had come figuring it would be a good place to lose a couple of children.

While it was primarily a giant salaam to the benevolent Lance interests, there was plenty of room for the sidewise plugola. Miss Diller got in a word for the Bon Soir where she's appearing; Miss Wyler and Rayburn laid it on for "Bye Bye Birdie," which they go into April 9; and ventriloquist Paul Winchell made an extensive pitch for a new bumpless girdle snap which he dreamed up between tv turns and is putting on the market. Denise Darcel, who's booked at the Empire Room, was billed but didn't show.

There was a vidtape insert with heady endorsement from community leaders for upstairs club rooms, and Al Kelly double-talked a bowling exhibition featuring Floyd Patterson, Phyllis Diller and champ bowlers Buzz Fazio and Marion Ladewig. It was a fiasco with the inscrutable Kelly easier to follow than the action, what with folks mugging, waving and even dancing on the lanes. *Bill.*

THAT ITALIAN LOOK
With Lee Phillip, others
Exec Producer: Hal Fisher
Producer: Harold Wallace
Director: Phil Bondelli
30 Mins.: Tues. (28), 6:30 p.m.
PERMA-LIFT
WBBM-TV, Chicago (film & tape)
(Cluttenden)

Those twice a year fashion unveilings in Rome that are so momentous to followers of the haut clothing trade aren't as grand and glamorous as they're cracked up to be. That's the unintended revelation in Lee Phillip's first-time-ever film on the recent spring couturier openings in Italy. The "big, exciting night" Miss Phillip kept promising turned out to be a rather businesslike, and visually drab, affair—except perhaps for the costumes. It was disturbing, if not ludicrous, to see the U.S. fashion reporters (or whoever attends on the sidelines) looking so blase and uncomfortable in their chairs vis-a-vis Miss Phillip's zeal and flow of hyperbole.

In the end, the value of this prime time special to any viewer was left to depend on the intensity of her (or his) interest in the latest high fashion designs. Show was best when it stuck to a straight presentation of the fashion display and poorest when it tried to be a documentary, as at the beginning, in tracing a day in the life of a Rome model. This was patently an artificial and pointless gambit.

When commentating on the fashion show itself, Miss Phillip, who is undoubtedly Chi tv's top femme personality, did a commendable job. But she had to strain to describe the one thing black and white television couldn't illustrate for her. And, complicating things, the hallmark of the whole new Italian trend, as she found herself reiterating, was color. Tint might have made all the difference. *Les.*

THE CHARLIE DRAKE SHOW
With Carl Bernard, Michael Ward, Victor Platt, Hugh Lloyd, Robert Perceval, Charlotte Mitchell, Stuart Saunders, Michael Peake, Tutte Lemkow, Jay Denyer, Michael Greenwood
Producer: Ronald Marsh
Writers: Drake, Richard Waring
30 Mins.; Thurs., 7:30 p.m.
BBC-TV, from London

For this new half-hour skein, miniature gagster, Charlie Drake, sets out to guy a string of action heroes. This one took as its target the local tv series, "The World of Tim Frazer," which centered on dubious characters who might, or might not, be spies. Drake was a security officer at a top-secret factory. Everyone, to him, was a spy, and he even inspected colleagues for identification marks in unlikely places. His wife was behaving in a highly nervous fashion, and he suspected her of trafficking secrets with the enemy, but he could never catch her at it.

The situation lent itself to some simple japes, bringing forth the odd yock. But there was a glaring absence of wit, and Drake had to get through with plentiful use of his comic gimmicks—sudden rage, pseudo-refined diction, and his catch-phrase, "Hello, my darlings." This wasn't really enough to disguise the feeble invention of the script. Real trouble was that a take-out of this nature needs a dab of satire to make it stick. Horse-play didn't satisfy.

In fact, it's time for Drake to stand back and take a long, cool look at his personality and its potentiality. Embedded somewhere there's an individual clowning ability, but scripts like this one don't allow it to bloom. The error seems to be that he should be involved in everyday situations, where his improbable size, pathos, and belligerence would shine by contrast. In fantastic tales like this one, he just doesn't stand out.

Ronald Marsh's production squeezed the fun until the pipe squeaked. Minor thesps were okay, despite an overplus of grimaces. *Otta.*

RABAA ADAWAYAH
Cast: Fatma Zein, Nihad Dallii, Yakoub Abou Gazale, Adnan Ajlouni, Therda Doubsy, Bashshar Kadi, Najwa Soudki
Producer-Director: Nizar Sharabi
Writer: Tahar Abou Fasha
Music: Ryed Sounbati, Mohamed El-Moji, Kamal Tawil
Time: Monday, 9:30 p.m., 2 hours
TELEVISION DAMASCUS

The story of Rabaa Adawayah, now a Moslem saint, is one of the great sagas of the Arab World and its presentation during the Ramadan Feast ranks as a major tv event in Araby.

Rabaa's is a story of faith and the love of God. She lived in the 10th century during the last days of the Arab Empire, the Abbasseena Dynasty, when Bagdad was the capital. The Empire was dying of corruption and licentious living and women were chattels. Her family was poverty stricken and she was the fourth daughter (hence the name—Rabaa means fourth), with no sons. If nothing else, she received a thorough religious training. Losing her family in the plague, she set out on the desert, was picked up and claimed by a tavernowner who catered to the moneyed gentry. Possessing a beautiful face and voice, Rabaa was put to work immediately in the tavern and thus began the series of tests of her faith. She refused to cater to the whims of the customers, a service that was customarily supplied along with food and drink. When told to obey, Rabaa answered that her only master was God. This was her answer to all subsequent masters, despite beatings and torture. Her faith changed the life of every man, who owned her, for the better. The final master, the Prince, after she declined to marry him, freed her under his protection and she lived out her days in a Spartan-like manner, still influencing for good.

Tahar Abou Fasha provided a good script and the cast from the Damascus Theatre did fairly well by it, though at times some seemed awed by the event. The sets and lighting matched the script. The direction kept the show from being stilted and maudlin, while preserving the classical Arabic style. The handling of the big tavern scene brought out all the subtleties of the wanton wastefulness of a decaying feudal system and was highlighted with humor and pathos. The only film bit, part of the desert scene, didn't quite come off and could have been eliminated.

The cast, while not great, was more than adequate. Fatma Zein, as Rabaa, had a tendency to overplay some of her emotional scenes, but otherwise delineated the strength, that came from Rabaa's faith, simply and effectively. Nihad Kalii's characterization of the tavernowner started out as a sort of 10th century Arabic Toots Shor, but he settled down finally, giving the part a gruff tenderness. Yakoub Abou Gazale played the Prince and made a deft transition from an arrogant Feudal lord to a human being.

Rabaa's songs were synchronized by Miss Zein to a recording by the greatest living singer of the classical Arabic style and language, Om Kalsoum. *Bowr.*

APPOINTMENT WITH CECIL KING
With Malcolm Muggeridge
Director: Eric Harrison
30 Mins.; Fri., 10:30 p.m.
Granada TV, from Manchester

This was a near-perfect sample of how not to conduct an interview. Cecil King, boss of the Daily Mirror newspaper outfit, has just acquired control of the Odhams magazine-publishing empire, and this makes him the biggest thing in print this side of the water. Amongst other things, he has a near-monopoly of woman's fodder, plus two daily and two Sunday sheets. A retiring character, he confessed to shirking the limelight. Consequently, Granada TV can be congratulated on capturing him at a time when his policies and plans have vital public interest.

But there's many a slip between the cup and the lip. And the half-hour turned out a frustrating bore, largely due to the intrusive personality of interviewer Malcolm Muggeridge, who asked long, and fairly relevant, questions, but wouldn't let King answer them satisfactorily. Muggeridge, who disclosed his interest as columnist for the Sunday Pictorial, one of King's sheets, made the fatal mistake of posing long-winded questions, to most of which King could say little but yes or no. When the subject seemed inclined to expand, Muggeridge bull-dozed his way into the response. Consequently, King remained practically as anonymous at the end as he was at the beginning.

There were tantalizing sidelights. King firmly stamped on all the monopoly talk, affirming that if he tried to project any outlandish ideas of his own through his publications, his business would go phut. He wasn't too forthcoming on the Daily Herald, the Socialist sheet he's just bought, as its future direction is still being assessed. He claimed his uncle, Lord Northcliffe, as his inspiration, and came out against restrictions on press interviews.

King, in fact, made an amiable impression, as far as he was permitted to register at all. His sincerity and mild humor were fetching, and his appearance must have allayed a lot of fears.

But Muggeridge didn't cut deep, and he allowed King to do a lot of side-stepping. The result, as indicated, was a fine chance missed, and infuriating to those who wanted to get to grips with the shadowy tycoon, without the smoke-screen of Muggeridge's halting and interminable verbiage. *Otta.*

TEMPO DI MUSICA
(Music Time)
With Lea Massari, Gianni Agus, Johnny Dorelli, Gisella Sofio, Giustino Durano, Maurice Chevalier, Macario, Franca Valeri, Rascel, others
Producer: Lucio Ardenzi
Director: Daniele D'Anza
Writers: Luciano Salce, Ercole Patti
90 Mins.; Wed., 9:15 p.m.
RAI-TV, from Rome

Lack of clear ideas on what this show should be has resulted in a curious and unsatisfactory melange of its two main elements: oft-biting satire of Italy's fascist days, and a nostalgia for certain non-political aspects of that era. Major production effort was thus smothered by a lack of substance. A sleepy commentary didn't help matters much, while some of the humor directed mainly at blackshirts foibles often backfired via a tasteless approach: the targets, as viewed here appeared strangely harmless and even pathetic.

Several major Italo names were rung in to symbolize the times gone by, and there was a good takeoff of a German musicomedy star by Franca Valeri, but it was only when Maurice Chevalier appeared to sing an anachronistic (we were supposed to be in the '30's) potpourri of songs, mainly from "Gigi" and "Can Can," that the show got a decided lift.

Director Daniele D'Anza, who has turned out some topnotch efforts, must be blamed, at least in part, for the show's spotty impact, though one suspects that the major trouble was more basic. Technical credits were good. *Hawk.*

The second show in a series, following a fracas (see separate news story) which resulted in censorship of subsequent episodes to render them "inoffensive" to national and/or political sentiments, their stanza showed the hasty last-minute preparations and short rehearsal time. Sketches, which made up the bulk of the first show, were short, continuity jerky, production numbers totally absent—as were several stars — and the accent, consequently, was on a few old songs including the inevitable "Lili Marlene." *Ed.*

Foreign TV Followups

Sunday Night At The London Palladium

Alan King, smoking, appropriately, a King-sized cigar, returned to head the bill of this Sunday night show pretty confident from past experience of a welcome. He got it, and earned it. The sardonic raconteur with his mordant wit captured his audience with his first gag and never lost it.

King, of course, is more than just a gagster. He's a very expressive actor and director Albert Locke wisely used a number of closeups to give viewers full benefit of the slight sneers, nonchalant throwaway smiles, roving eye and full blast snarls with which he punctuated his patter.

In this show King took the insurance companies apart in brilliant, explosive fashion and then directed his shrewd, observant shafts at the maddening ways of women in general, wives in particular. He wound up with his now familiar description of a tired husband arriving home to be faced with the problem of spanking Junior. But the rest of King's material was new and, apart from being consistently funny, was horribly near the truth.

The rest of the acts made a nicely balanced though not outstanding bill. Songstress, Petula Clark, closed the first half with three songs, "I Want To Be Happy," a new pleasant ballad. "Something Missing" and her own familiar hit disk, "Sailor." This was rather clumsily overtured by a shot of a row full of matelots in the audience. Don Arrol, the emcee, then presented Miss Clark with a Silver Disk to mark the 250,000 sale of "Sailor." This was coyly received, with every evidence of surprise, surprise, though in actual fact it had been announced in the morning paper that it was going to be done. Who was kidding who? Miss Clark is a lightweight but pleasant chanteuse, rather lost on the big Palladium stage.

Kenny Ball's Jazz Men contributed some hip numbers, including Hoagy Carmichael's "Lazy River," and, inevitably their latest disk hit, "Samantha." A wry, slick juggler named Gil Dova nonchalantly did remarkable things with three balls and three clubs and George Carden's girls and boys contributed a couple of neat stints. Emcee Don Arrol's patter was naive and singularly unfunny but he handled the "Beat The Clock" segment with more certainty than his introductions of the artists. Altogether, a fair show, lit up by the comedy of King. *Rich.*

BREAK OF DAY
(Directions '61)
With Roald Reitan, Mildred Allen, Loren Driscoll, Elaine Bonazzi, Joseph Sopher, John Macurdy, Ray DeVoll, Allen Gildersleeve, Chuck Green, Norman Riggins
Producer: Wiley Hance
Director: William R. Ayers
Composer: George Thaddeus Jones
Musical Director: Glenn Osser
60 Mins.; Sun. (2), 1 p.m.
ABC-TV, from N. Y.

ABC News & Public Affairs in association with the National Council of Catholic Men made a stab at presenting something new for the Easter celebration with an original hour-long opera composed by George Thaddeus Jones with lyrics by Leo Brady. Unfortunately the presentation didn't measure up to the intention.

The opera, titled "Break of Day," was set in Jerusalem on the day of and after the crucifixion and fictionalized a story of a Roman soldier who attempted to steal the body only to find it gone from the tomb. He was captured in the tomb by other soldiers and was sentenced to die for stealing Christ's body since none believed in the Resurrection.

It was a tale told in basic religioso fashion and Jones' score or Brady's lyrics did little to enhance the telling. The cast, however, was made up of solid vocal talent recruited from the Metropolitan and N. Y. C. Opera Companies. Roald Reitan, Mildred Allen, Loren Driscoll and John Macurdy were among the standout performers.

The numerous scene cuts gave the presentation a choppy effect which the director couldn't seem to overcome. *Gros.*

NOWHERE FAST
With Jim Jensen, narrator
Executive Producer: Win Baker
Producer-Director: Mel Bernstein
Writer: Harry Durning
30 Mins., Sun. (19) 10:30 p.m.
SPERRY & HUTCHINSON
WBZ-TV, Boston

With metropolitan Boston's highway and rapid transit problems making as much page one copy as President Kennedy's peace corps and Jack Paar's pyrotechnics, WBZ-TV presented a sharp analysis of the hardening rail and road arteries in the Bay State and its capital city.

"Nowhere Fast," the third documentary in Westinghouse Hub outlet's year-long, one-a-month "Complex Community" series of prime time pubaffairs specials, courageously grappled with the transportation dilemma—multi-million dollar expenditures for expressway and transit systems, yet with half a million people going nowhere fast.

Commonwealth's transportation is in "utter chaos," reported State Sen. Mario Umana, chairman of the Mass. Transportation Committee, who also predicted bankruptcy for the New Haven, Boston & Maine RRs unless legislatures "face up to the problems." Gov. John Volpe said Metropolitan Transit Authority's deficit "has gone from $9,000,000 to $22,500,000 in the last several years."

Hub redevelopment planning administrator Donald Graham called for an extension of the rapid transit system. American Automobile Association official, Robert Kretchmar, said the suggestion to ban cars and try to force people to use mass transportation "comes from men who make a profit in mass transportation . . . and it is unrealistic, undemocratic and it won't work".

These statements were skillfully tied together by some first-rate production techniques. Producing braintrust, Win Baker and Mel Bernstein, has had Jim Jensen narrate segments of the program while strap-hanging on a moving subway, sitting in a starkly empty New Haven RR car, and driving an open convertible on the Mass. turnpike. All the time, the jostled Jensen not only maintained his equilibrium, but didn't miss a syllable in his professionally vigorous narrative.

As in previous "Complex Community" programs, scripter Harry Durning's concern for detail, accuracy and pungent phrasing was given visual impact through the lens work of Phil Galligan and Bob Cirace.

Unlike the title of this opus, WBZ-TV's S&H-sponsored series continues to build an enviable reputation in the documentary field by knowing precisely where it is going, and getting there fast. *Guy.*

Tele Follow-Up Comment

Twentieth Century

A fleeting, peephole view recapturing New York in the '20s, when creativity was in full bloom, made for a fascinating, if all too brief, half-hour on the "Twentieth Century" Sunday night (2). It was a fitting companion piece to "Paris in the 20's" which was one of the highlight installment of last season's series, both of them, incidentally, scripted by ex-Newsweeker, Marvin Barrett.

With swift, pungent observation and reminiscence by Marc Connelly, Stanley Walker (ex-city editor of the N.Y. Herald-Tribune), publisher Alfred A. Knopf and narrator Walter Cronkite, this look-fast-or-you'll-miss-it recap of a fascinating era, notably in its reference to the literary lights of the day, had the benefit of authentic film clips and stills.

It was, of course, the period of the storied Algonquin Round Table lunch & gabfests which numbered Alex Woollcott, Edna Ferber, Dorothy Parker, FPA, Bob Benchley, Charles MacArthur, Harold Ross, Robert Sherwood, George S. Kaufman, Heywood Broun, among others, vividly recreated in Marc Connelly's delightful commentary; it was the period of Eugene O'Neill and the Provincetown Playhouse, George Jean Nathan and H. L. Mencken, of George Gershwin, Fannie Brice and the Follies, of Clark & McCullough, Jimmy Walker, Texas Guinan and Helen Morgan, of Willa Cather and Edna St. Vincent Millay, and it was quite astonishing what flavor and color were jampacked into the brief 30 minutes of retelling.

"Twentieth Century" continues as the most authentic, entertaining and enlightening of the week-to-week historical recaps on tv. Prudential never had it so good.

Rose.

The Play of The Week

When Samuel Beckett's "Waiting for Godot" was first weighed as a property for "The Play of The Week," National Telefilm Associates execs wondered aloud whether it would go over in Kansas, whether the farmers would understand it, too. Some of the despair inherent in such a question is reflected in the play, currently being telecast by WNTA-TV, Newark-N.Y.

The marvel of the play and its fascination is that most anything about the terror of the human situation can be read into it. The maddening thing about the Beckett excursion is its amorphous quality, its failure to particularize, its repetitiousness. For those wanting an adventure in the theatre, for those willing to give up traditional theatrical forms, there are many compensating moments, wild, original, baffling.

Time and again, though, even from the viewpoint of a fresh adventure, the play loses ground and its strings of tragic, simple music loses the echoes upon echoes it seeks to rumble within the chords of its audience. It is then, that the performances seem like a maddening trick being played on stage.

The small cast was fine, capturing and projecting the spell of their roles. Burgess Meredith and Zero Mostel as two lost vagrant souls had moments of humor, pathos, and low comedy. Kurt Kasznar, who played the Pozzo role on Broadway, was excellent in the vidtaped version. His was a miserable ego, full of spite, scorn and evil, and he succeeded in laying all those qualities bare. Most pitable and frightening was the role of Lucky, his slave, portrayed with fine style by Alvin Epstein, another recruit from the Broadway version. Direction by Alan Schneider helped translate the Beckett experience.

Who is Godot? Why are the characters waiting for him? These are the questions among the many raised and never fully answered. The only response that can be made, as is made by one of the lost souls, is a low groan as an explanation.

Horo.

CBS Reports

An absorbing and fascinating updating of the social, moral and economic fiber that constitutes Britain today was the offering on last Thursday's (30) "CBS Reports," with Eric Severeid's handling of the narration as one of the program's superior attainments. It was a big, immense subject out of all proportion to the storied tight little island, yet what emerged was as provocative as it was enlightening.

"Blood, Sweat and Tears Plus 20 Years" was the awkward handle put on it, but little else in this compelling documentary production suggested awkwardness. At times it was done with a twinkle, but mostly with dead seriousness as it sought out all strata of society for reaction to the profound transition that's taken place in the generation since the war.

Clearly and concisely (made all the more clear and concise by Severeid) it conveyed the sentiments of a people, sometimes baffled and confused (as evidenced by contradictory summation), yet more often triggered to the more abundant life as the laboring class inches into a middle-class consciousness and a car & candy-crazy people (with bad teeth) hug "the tele" and other encroachments from America. It explored the man and woman in the pub, the eccentric, the "hard and angry" protests of the new young playwrights, the barriers to a fuller education, Britain's self-imposed economic strains by shutting herself out of the Common Market, the security system and the Downing St.-White House link; the exodus to Australia and the influx of Jamaicans; the pro & con contradictions of anti-Americanism feeling, capped by a fascinating trip across the Channel at jet-speed.

It was good, exciting talk, matched by equally effective pictorial documentation.

Rose.

Bell Telephone Hour

To call the NBC-Bell Telephone musical hour wholesome family entertainment in its "Signs of Spring" salute to the season is a bit demeaning, especialy since the Friday (31) outing ended with a serious and musically exceptional seg featuring the Met's ascending dramatic soprano, Birgit Nilsson.

Backed by the Schola Cantorum and Donald Voorhees conducting the Bell Orchestra, Miss Nilsson wound the show including a brilliant excerpt from Rossini's "Sabat Mater." It provided a nice dramatic switch from the preceeding light terp and song routines.

On that lighter side, show featured musicomedy singers Martha Wright and John Raitt (who also hosted), dancers Tommy Rall and Melissa Hayden, vet mime Paul Hartman and The Brothers Four in numbers keyed to Easter and Spring. Brothers Four, folk group that has come into prominence via the unusual expedient of talent as opposed to the big beat in the disk line, were given a good showcasing with four appearances. Hartman, in a circus routine with Miss Hayden and Rall, was not up to his generally poignant miming.

Fred Heider produced with Sid Smith directing the Henry Jaffe Enterprises production.

Bill.

Dobie Gillis

Long on title ("I Didn't Raise My Boy to Be a Soldier, Sailor or Marine") but short on laughs, this juvenile edition of Phil Silvers' lamented Sgt. Bilko played on two contrived situations that have insured values: mixed identities and boot camp. The combined talents of creator Max Shulman, producer-director Rod Amateau and scripter Joel Kane took more out of it than its inherent worth. Opposites attract to give a spread of comedy the bounce-off quality but here it seemed to be overdone on the high intellect plane to the sacrifice of more elemental humor.

For Dwayne Hickman, the titlist, it was a struggle to rise above the overpowering role of Stephen Franken as the rookie with an IQ higher than Shasta. He gave the show most of its verve and chuckles and displayed a flair for comedy that should give him a preferred position in the casting offices. Hickman played along mostly as a straight for Franken and his beatnik friend, Bob Denver. Taggart Casey as the roaring sergeant and Frank Faylen, Dobie's pater, pulled their own weight in keeping the mood spirited.

Helm.

Close-Up!

A loosely-knit photographic essay of the new Kennedy Administration was offered in Tuesday's

(Continued on page 54)

THE REAL WEST
(Project 20)
With Garry Cooper, narrator
Producer-Director: Donald B. Hyatt
Writer: Philip Reisman Jr.
Music: Robert Russell Bennett
60 Mins.; Wed. (29), 7:30 p.m.
SAVINGS & LOAN ASSN.
NBC-TV (film)

(McCann-Erickson)

Another "Project 20" event, this stanza scored with a brilliant document on the American west in its untamed years between the end of the Civil War and the turn of the century. Here was the frontier as it really was before the myth-makers took over and glamorized it in numberless dime novels, Hollywood epics and half-hour video shows. Perhaps this show will touch off a new cycle of authentic westerns because the raw facts proved to have more dramatic kick than the souped-up legends.

This show told its story by combining a superb narration, written by Philip Reisman Jr. with a poet's sensitivity for the precise colloquial phrase, and a series of still pictures and paintings. Via close-ups on the antique photos, the show managed to evoke the full measure of the heroism, folly and violence that characterized the far west when its promise of riches beckoned the adventurers and the homesteaders.

This hour depicted the gradual conquest of the frontier through the successive migratory waves of gold prospectors, cattle ranchers, railroad builders and farmers. It was vivid history told mainly through the wonderfully rugged and expressive faces of the frontiersman. And, as an aside, the documentary was studded with debunking shafts at the western gods and goddesses, including Kit Carson, Wyatt Earp, Bat Masterson, Billy The Kid, Belle Starr and Calamity Jane. The retelling of the white man's defeat of the Indians was the most powerful and moving sequence of the show.

Having Garry Cooper handle the narration was a perfect piece of type-casting. The veteran player of western heroes was shown against the background of a ghost town, delivering the script in his characteristically underplayed, but flavorsome style. An excellent score by Robert Russell Bennett contributed importantly to the show's impact.

Herm.

THE STORY OF WILL ROGERS
(Project 20)
With: Bob Hope
Prod.-Dir.: Donald B. Hyatt
Writers: Richard Hanser, Rod Reed
Music: Robert Russell Bennett
60 Mins. Tues. (28), 9 p.m.
PUREX CORP.
NBC-TV (film)

(Edward H. Weiss & Co.)

The Will Rogers legend remains intact. Through deft manipulation of film clips and an affectionate script narrated by Bob Hope, Rogers was brought to life in sharp pictorial and visual terms.

The "Project 20" people are to be commended for portraying Rogers as a full-dimensional character without going overboard in any sentimental directions. Producer-director Donald B. Hyatt lett Rogers on his own and let him be a spokesman via a collection of film clips that brought the cowboy-comedian into clear focus. Rogers' comments on the depression, Presidents Coolidge, Hoover and Roosevelt came across as barbed and pointed witticisms. Many of the topical comics of today could take lessons from Rogers' style.

Clips from his films, as in a scene with Fifi D'Orsay, and shots of his last airplane trip with Wiley Post, blended hilarity and poignancy in vivid terms. Working with a tasteful script, penned by Richard Hanser and Rod Reed, Bob Hope delivered a commentary that served as an excellent supplement to the stock footage.

Robert Russell Bennett's music also helped to solidify this memorable tribute.

Gros.

SEVEN KEYS
With Jack Narz, others
Producer: Bobbie John
Director: Johnny Stearns
30 Mins., Mon.-Fri., 2:30 p.m.
PARTICIPATING
ABC-TV, from H'wood

Giveaways, having undergone the process of purification and absolution, have seemingly come back to network tv in full force. New gadgets and gimmicks have been developed to remove all stigma of the fix, and the air of largesse and benefaction spreads throughout the land.

"Seven Keys," which bowed Monday (3) on ABC-TV, is an in-

(Continued on page 54)

MARINELAND CIRCUS
With Lloyd Bridges, Buster Crabbe, Rosemary Clooney, hostess; Judy Joye, Mary Anne Hollingsworth, Marine Maids, Aquamaniacs, others
Producer: Ed Pierce
Writers: Mort Silverstein, Hal Hackady, Don Epstein
Director: Sid Smith
60 Mins., Sun., 8 p.m.
MINUTE MAID CORP., TUPPERWARE
NBC-TV, from Marineland, Fla. (tape)

(Ted Bates; BBDO)

NBC-TV came up with a fascinating hour-long basket of Easter Sunday entertainment in "Marine Circus." For this taped excursion into the aquatic wonders at the Marine Studios on Florida's Atlantic coast added up to enjoyable viewing, particularly for the youngsters.

With "Sea Hunt's" Lloyd Bridges on hand to explain the underwater mysteries plus Buster Crabbe and Rosemary Clooney as host and hostess, the color special had some well cast principals. There were the typical "danger of the deep" scenes with copious views of menacing moray eels, octopi and other deepwater denizens.

But producer Ed Pierce went beyond the typical to toss in some imaginative sequences that included an underwater version of "The Shooting of Dan McGrew" and a baseball game in which four Los Angeles Dodgers were matched against a porpoise.

Among other highlights was a corking good exhibition of fancy diving by six-male stars. Miss Clooney proved an affable hostess who not only guided viewers around the tanks and pools but found time to warble a flock of tunes in keeping with the surroundings. Her "Ride a Blue Dolphin" and "Porpy the Porpoise" had a delightful, spirited quality.

Crabbe took part in a water ballet which featured Mary Anne Hollingsworth and the Marine Maids. But the years seem to be catching up with him for he was puffing during his lead-in to the Minute Maid juice plug. Judy Joye gave a slick exhibition of skin diving in a bit with Bridges. Comedy diving was provided by the Aquamaniacs.

The taped color was a mite fuzzy on conventional black-and-white sets but not enough to mar the overall image. The Mort Silverstein, Hal Hackady, Don Epstein ably caught the water circus flavor while the original music of Charles Naylor and Hackady was also an asset. Sid Smith's direction was good in the many action sequences. Plugs for Minute Maid and Tupperware Home Parties Inc. were neatly integrated in the continuity.

Gilb.

NOT IN VAIN
(American Heritage)
With: Raymond Massey, Royal Beal, Harrison Dowd, Gerald Hiken, Joseph Maccauley, Paul Tripp, others; Lowell Thomas, narrator
Producer: Mildred Freed Alberg
Director: Jack Smight
Writer: Richard Goldhurst
30 Mins.; Sat. (1), 9:30 p.m.
EQUITABLE LIFE ASSURANCE
NBC-TV, from N.Y. (tape)

(Foote, Cone & Belding)

This show mastered the trick of handling Civil War theme without offending any section of the country. "Not In Vain," which gave the background of Abe Lincoln's Gettysburg Address, was a piece of sentimental and innocuous history, adding very little to the popular legends surrounding that event. Since this show focussed on the North, it seemed to be particularly sensitive about Southern sensibilities. It will be interesting to see if the favor is returned in this series stanza devoted to the South's Robert E. Lee later this month.

The sole dramatic question involved in this half-hour was whether Lincoln would or would not make the speech at Gettysburgh. The plea of a mother, whose son died in the battle there, for the return of another son persuaded Lincoln to make the speech where he laid the stress on the idea of the nation as against the northern advocates of state sovereignty.

Raymond Massey, playing Lincoln for the umpteenth time, brought an appropriate solemnity and simplicity to the role and recited the Gettysburg address without making it a cliche. Others in the cast played competently, but the whole stanza was burdened by self-consciousness as it reenacted the history of a great event.

Herm.

THE ASPHALT JUNGLE
(The Burglary Ring)
With Jack Warden, Arch Johnson, Bill Smith, Eric Berry, James Westerfield, Linda Watkins, Paul Genge, John Duke, others
Producer: Arthur Lewis
Assoc. Producer: Mel Epstein
Director: Herman Hoffman
Writers: George Bellak, Joseph Petracca
60 Mins.; Sun., 9:30 p.m.
PARTICIPATING
ABC-TV (film)

This new entry from the MGM-TV shop is one of those series that no one will like except the audience. ABC brought in the hour skein as a replacement for "The Islanders" (Sunday, 9:30 p.m.) and while the cops-and-robbers format is nothing new to network tv, the production values and dramatic quality of the preem episode augur well for the series' future.

Initialer concerned itself with the doings of a "Rififi"-type group of burglers who knocked off banks with gay abandon and unquestioned style. The city police force was the adversary and also supplied the stet characters that will continue the sleuthing on a week-to-week basis.

Jack Warden, as a deputy police commissioner, played his role in the best lowercase style demonstrating a rare sense of compassion and understanding for a tv cop. Arch Johnson as his captain was competent although not given much latitude by the script. James Westerfield, as the veteran chief of the burglary detail, had the standout role in this stanza and carried off his duties with true professional ability.

Eric Berry played the English mastermind of the aforesaid criminal elements with elan and dash, his superb casing of the jobs being the key to success for the ring's continued operation. The hoods were eventually nabbed, of course, but not before they had turned the police inside out and the downfall was really due to the experienced observation of the aged lieutenant who solved the crimes from his hospital bed. (He'd been shot in an earlier attempt to grab the heavies).

The script by George Bellak and Joseph Petracca was above average, maintaining interest over the 60-minute span. Character lines were clearly drawn and motivations spelled-out with little confusion. Direction by Herman Hoffman was good, maintaining the pace, with cuts swift and to the point.

Only discordant note was the Duke Ellington score which was too brassy and loud to wear well.

Syd.

THE OTHER ADOLF
With: Bill Shadel, Robert Lindley, George Bailey, Sidney Darion, others
Producers: Darion, Vincent Dempsey
Director: Jack Sameth
30 Mins., Sun., (2), 3:30 p.m.
ABC-TV (film, tape)

It was not until ABC let the story tell itself, in the last 10 minutes or so, that "The Other Adolf" gained stature or value.

This ABC-TV pubaffairs entry was better than some in the past, but the sum total rates as ordinary. Web served up this half-hour documentary and news program Sunday (2) as preface to the Adolf Eichmann trial in Israel later this month.

While the ABC staffers may have kicked away the economic restraints which, in some measure, has beleaguered them in the past, this time they permitted trivia to hamper the unfolding. F'rinstance, Robert Lindley, recent Latino correspondent acquisition by ABC, wasted footage with a discourse outside the Argentine home where Eichmann lived incognito until spirited back to Israel. The palaver was trifling and the inconsequentials were heightened when commentator Lindley made much of such talk as Mrs. Eichmann setting the dogs on him. Meantime, back in the German terrain George Bailey, who reminds too strongly of the Ed Murrow technique, interviewed Reich nationals on the Eichmann situation.

The program did not come off in its attempt at a study of Eichmann the man, or of German reaction to the forthcoming trial, or of the trial itself. In short, it covered everything—and little—in its 30-minute time span.

Plus values included Jack Sameth's direction. Cuts and fades were better than usual, but there still remained a lack of coordination between the few good moments of sound and the larger segments of film.

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Ralston-Purina's Sad Lament: 'Is There a Critic In the House'? —On Other Madison Ave. Fronts

By BILL GREELEY

Ralston Purina is feeling a little lonesome in its efforts to uplift video.

This season the sponsor's ABC-TV series, "Expedition," was turned back to local stations once a month for those who wanted to produce an "Expedition Local." Out of the 77-station lineup, 47 picked up on the plan (the others scheduled syndicated pubservice series), and 37 submitted single entries in a contest run by the network.

Judges from broadcasting and Ralston's Teacher Awards Committee held a final screening late last month for 10 finalists at the Johnny Victor Theatre in the Radio City Exhibition Hall.

Figuring the critics, who have this year more than ever bemoaned the medium mediocrity, would be deeply interested in this extra effort from out yonder, Ralston invited some 30 of the top Metropolitan tv scribes from consumer mags, wire services and New York dailies.

Company didn't expect all 30 to show, but they didn't expect none to show, either, which is what happened.

Each invitation was followed up by a phone call, which elicited from one very prominent newspaper critic the exclaimer, "Five hours of public service? Ouch!" Crix weren't generally as explicit in their turn down, but only two that expressed a desire to cover were able to offer legitimate excuses for not making it.

Company spokesman says that practically all of the 10 finalists are metropolitan market quality (winners will be announced soon), and feels there's surely something there that would have been a copy antidote to the medium's hoof and gumshoe disease.

If the climax was a bomb via crix indifference, the local idea still had its compensations. When Ralston reps offered the plan to ABC last summer, nobody expected even a dozen stations would take part. The 47 that did represent all the major markets and some surprisingly small ones—Boise, Bakersfield, Monahaus, Mt. Washington, Klamath Falls, Fargo, and others. Several, via local sponsor interest, were able to pass on Ralston's offer of a third sponsorship of the 13 half-hours. Production budgets ranged from $300 to $5,000 a stanza.

And for ABC, the monthly locals provided a bankrolled answer to former FCC Commissioner Doerfer's primetime pubservice plan.

Web plans to give the best shows a summer replacement run. Ralston is hoping maybe a critic or two will take a look.

Pitchmen's Pitchmen

American Association of Advertising Agencies has okayed a public relations campaign on behalf of advertising which has been recommended by the org's p. r. council, Hill & Knowlton.

H&K has based the recommended campaign on a four-month study of public opinion toward advertising. Study included "depth" interviews of opinion leaders in six areas, including university economists and sociologists, business executives, writers, government officials and clergymen. Firm also considered recent opinion polls, current literature and opinions within the ad industry.

Rumor Is Truth

Long rumored and often denied exit of BBDO publicity chief Ralf Ivs materialized. He moves Major over to John Moynahan & Co., international pubrelations firm, as a veepee, effective May 1.

Taking over as BBDO director of public relations is Leo J. Turner, with Richard M. Detwiler becoming manager of the department. Turner has for six years been a veepee at Selvage & Lee.

Up and down: Les Mason, consultant designer and former owner of West Coast Designers, Los Angeles, has moved to Australia and joined the U.S.P.-Benson Pty. Ltd., ad shop as an art director. . . . Jack DeCelle has joined Kenyon & Eckhardt, San Francisco office, as a copy chief. He was with Compton and other FS agency branches. . . . Miss Lynn Kimmel, formerly with Ogilvy, Benson & Mather, has joined K&E's New York office as a senior copywriter. . . . Hal Hover, formerly with Compton, has joined Sullivan, Stauffer, Colwell & Bayles as a veepee and account supervisor on Lipton Tea.

London Agencies

London, April 4.

In 1960, $1,268,400,000 was spent on advertising in the UK according to Advertising Association estimates. Figure is equivalent to 2.2% of national income compared with 2.1% in 1959. Estimated that $224,000,000 was spent on television advertising, $56,000,000 more than last year. Press advertising cost $599,200,000, up $81,200,000 from last year's figure. Estimates include production costs, except those from Press space . . . C. Vernon & Sons handling campaign for Pineapple Mivvi, new product from Lyons Maid ice cream . . . J. H. Brebner, who recently retired from post as public relations adviser to British Transport Commission, is to become an independent pr consultant. Veteran Brebner has held import pr posts with General Post Office (for which he was awarded MBE) and the Ministry of Information . . . British Lion Films Ltd. forming a subsidiary—Littleton Park Film Productions Ltd.—to make tv and cinema commercials. London Press Exchange is agent for Littleton's first clients, Knight's Castile Soap . . . John Morrell and Co. Ltd. claim that the campaign they are launching for Del Monte canned fruit in May is "the greatest in canned fruit advertising history in Britain." Agents are McCann-Erickson Advertiing Ltd.

Amarillo—Leon Tatham, formerly with KLVT, Dallas, has joined the KIXZ announcing staff. John Hathcock, formerly with Alamo Advertising agency, has been named continuity director.

With the Station Reps

NBC Spot Sales lost its first station via the Government order to shed other than o&o's from the rep list with the announcement last week that WAVE-TV-AM, Louisville, would switch to the Katz agency.

Sametime, TvAR formally announced pickup of three of the stations left on the CBS Spot Sales roster. It had been known that WTOP-TV, Washington, and WJXT, Jacksonville, Fla. (Washington Post stations), were joining the Westinghouse Broadcasting house reppery, and the switch of WBTV, Charlotte, N. C., also was announced. Moves are effective June 25.

With acquisition of WAVE, Katz also gets WFIE-TV, Evansville. Both outlets are owned by George W. Norton.

Katz deal may also cause a shakeup in the Green Bay, Wis., situation, where the reppery a year ago took over the CBS affiliate WBAY-TV from Weed. WBAY may have to be dropped for WFRV, which was bought a few months back by the WAVE interests.

Briefs: Timebuyer of the Year luncheon, sponsored by Station Representatives, is set for May 3 at the Waldorf . . . Beulah Funk, a member of Blair's sales development staff, has been upped to director of sales development . . . Glenn Gilbert, formerly with Avery-Knodel as manager of the Detroit office, is now manager of the Detroit office of AM Radio Sales . . . Prem M. Kapur, formerly with WCAU-TV, Philadelphia, has joined H-R Television's sales staff.

Janie's Pepsi Spec

Hollywood, April 4.

Gwen Verdon, Art Carney, Casey Stengel and Steve Lawrence have been firmed for the guest star slots on "Young At Heart," Jane Powell's upcoming April spec on NBC-TV for Pepsi-Cola. Bob Wells will produce-direct the musical variety hour, with Tony Charmoli set for choreography chores.

Spec, to be beamed "live" from Burbank, will pre-empt "Michael Shayne" in the web's 10-11 p.m. Friday niche. Miss Powell's association with Pepsi is mapped for continuation next fall, with tentative preem of half-hour "Jane Powell Show" series, for which web, timespot and co-sponsor are now being sought.

Midgley's 'Take 5, Use 1'

'Eyewitness' Strips Up Flock of Entries Before Making a Decision

Though it's only a one-a-week show, "Eyewitness to History" on occasion makes like a five-a-week strip before coming up with a final choice for its major Friday night story. Such an occasion was the week before last, when the "Eyewitness" staff tackled five stories during the week, with the fifth and final one, the Laotian crisis, getting the nod.

Week started with editing of footage shot at the U. of Minnesota for a yarn on President Kennedy's plan for Federal aid to higher education. Meanwhile, another unit was working on the story of Gen. James Gavin, the new Ambassador to France. On Tuesday (21), that story fizzled because though Gavin had promised cooperation while still in Washington, once he arrived in Paris his embassy staff advised against the show.

On the following day, footage began arriving from Geneva on a projected atom test-ban yarn, but because the story couldn't be told properly with the footage available, that was postponed. On Thursday morning, anchorman Walter Cronkite and producer Leslie Midgley flew to Cape Canaveral by way of Miami and arranged for live cameras to be sent to Canaveral for a story on the Astronauts. Everything was set when word came down about the President's press conference on Laos that day. Cronkite and Midgley dropped the Astronauts story and hustled back to N. Y.—Laos was definitely the next night's yarn.

Though the five-in-one-week case was by far the strongest example of the show's flexibility and selectivity, it's not the only one. Cases of three stories a week have been frequent over the program's 26-week course, and in one case, a complete show—the Japanese elections last fall—was taped and discarded at the last moment in favor of the New Orleans school story.

Midgley, who joined CBS News some six years ago after having been managing editor of Look, a Collier's correspondent and boss of the Paris Herald in 1944 and 1945, sees this sort of frenetic activity as both natural and desirable, since it gives his staff the utmost flexibility and permits them to handle the hottest story of the week at the last minute. But Midgley's conception of news is a broad one, and he sees the Paris fashions, for example, as legitimate a news story as the Polaris missile. So three of this year's "Eyewitness" stanzas have been "soft" news—the Paris fashions and the World Series were two of them.

For Midgley, even in six years, this sort of thing is old stuff. Shortly after joining the network to write the pilot of the Will Rogers "Morning Show," he shifted over to the news operation to head up a then-new special unit to prepare news specials at a moment's notice. Some memorable stanzas—like the one on Cyprus and shortly afterwards, the hour-long show on the Hungarian Revolution and the Suez crisis—followed, and thereafter it was only natural that Midgley's special unit evolve into the nucleus of the "Eyewitness" operation.

TV-Radio Production Centres

IN NEW YORK

Mark Goodson's daughter **Jill Susan Goodson** engaged to Jeremy Shamos, lawyer with the Hughes, Hubbard, Blair & Reed firm in New York . . . **Robert W. Sarnoff,** NBC chairman, will speak on "The Television Network and American Society" tomorrow (Thurs.) at the U. of Pennsylvania's Annenberg School of Communications . . . WNBC-plus-tv ad-promo boss **Bob Patt** off on week's respite . . . **Jayne Meadows** named co-chairman of the National Assn. for Mental Health fund raising campaign . . . **Jules Bass,** producer of "New Adventures of Pinocchio" at Video-Craft back after week in Toronto . . . **Baryl Berney,** formerly with "Day Watch" at WNTA-TV, to host French summer fashion stanza on tv under French Tourist Agency sponsorship . . . **Don Morrow,** emcee of "Camouflage," opening water ski school at Hampton's Bay, L. I. . . . **Sam Levenson** and **Paul Taubman** doing series of recordings for local radio outlets on behalf of N. Y. C. Board of Ed asking for support of music education for juves . . . A funny thing happened to television actor **Don Costello** on his way to "Armstrong Circle Theatre" last week: he was stopped by "Candid Camera," which interviewed him, told him he would be on tv and got him to sign a waiver; now he's wondering if that means waiver of AFTRA fee! . . . **Kim Hunter** doing a **Mike Wallace** (WNTA-TV) interview next week for "Multiple Sclerosis Hope Chest" . . . By the end of May, CBS newsman **Dallas Townsend** will finish his term as prexy of the Columbia U. Journalism alumni, with N. Y. Times' foreign editor Manuel Friedman nominated to succeed him . . . WCBS Radio gabber **Jack Sterling** will do summer stock again this year—he's already down for two appearances in Stamford and one in Westport, Conn., but the vehicles are not chosen . . . CBS-TV press info staffers **Ron Bonn** and **Larry Eisenberg** are moving out this week—Bonn to CBS News as a writer and Eisenberg over to **Frank Goodman's** flackery . . . **Billy Nalle,** who supplies the organ background music on the daily "Young Dr. Malone" NBC-TV show, has been signed to give a jazz organ recital on Tuesday (11) at Rochester, N. Y., Town Hall . . . White Rose Tea will sponsor "Teatime with Buff Cobb," the thrice weekly 15-minute afternoon show on WNTA-TV . . . **Warner Lambert,** in behalf of Bromo-Seltzer, will cosponsor "World News," 7 p.m. news slot on WPIX, starting April 10.

When former CBS staff writer **Jeanne L. Meyer** and pianist **Jack Marshall** wed in Connecticut after first license-taking and blood-testing in New York a waiver from a Connecticut judge was necessary. He did the same chore day before for **Sir Laurence Olivier** and **Joan Plowright.**

Donald S. Hillman, pubaffairs producer of National Educational Television, returned today (Wed.) from D.C. where he attended State Dept. briefings and conferences with AFL-CIO public relations boss Al Zack . . . **Robert Griffith** and **Hal Prince** appearing Sunday (9) on "American Musical Theatre" over WCBC-TV . . . **John Scott Trotter** to direct NBC staff orch for the 13th Emmy Awards telecast which NBC-TV is airing May 16 . . . **Walter Cronkite** and CBS writer **Sanford Socolow** now in Israel to prepare for Eichmann trial.

IN HOLLYWOOD . . .

David Bloom is **Earl Collins'** successor as general sales manager of Republic's Hollywood Television Service . . . After 16 years as chief production aide at Benton & Bowles, **Betty Emery** is making another connection . . . **Jean Bartel,** onetime Miss America, will shepherd a flock of Hollywood tv exees to the International TV Festival in Switzerland next month . . . **James Saphier** pitching **Bob Hope** to other sponsors for next season's specials now that Buick's tv budget will ride with "Sing Along With Mitch" . . . **John West's** daughter, Peggy, married Edward Comerford, an electronics engineer at Douglas . . . **Tony Owen** and the missus (**Donna Reed**) celebrated the hundredth issue of their tv show with a wassail . . . **Phil Cohan** of N. W. Ayer is the town's biggest booster for the Four Coquettes, the 16-year-olds whose Capitol recording of "Sparkle and Shine" is the diskery's No. 1 promotion platter. One of the quartet is his daughter, Muffy . . . Caught in the Ziv payroll trim, the casting office was discontinued . . . **Bill Clark** moved over from ABC Films to Peter Roebuck as coast sales head . . . "Rawhide" went back into production after four-month layoff. **Endre Bohem** will produce 30 episodes for next season . . . **Cornwell Jackson** will be committee chairman of the International Assembly of the TV Academy . . . **J. Savington Crampton,** onetime biggie at J. Walter Thompson and William Esty, soaking up our sunshine (and smog) in his retirement . . . **Lee Rich,** teletopper at Benton & Bowles, served notice on Hollywood tv producers that he'll have no part of the violence cycle and has the backing of two of the firm's clients—General Foods and Procter & Gamble.

IN CHICAGO . . .

"Len O'Connor Comments," aired 15 times a week, twice a day on WNBQ and once on WMAQ, is SRO . . . Deejay **Mike Rapchak** checked out of WCFL . . . **Sterling (Red) Quinlan** out of the hospital, after his bout with hepatitis, and resting at home for another fortnight . . . **Mel Hall** named new program manager of WJJD, vice **Stan Major** who reverts exclusively to on-the-air status . . . WBBM launching new documentary series on inmates of Cook County Jail, which **John Calloway** has researched and produced . . . **Norm Cissna** upped to asst. general sales manager of WNBQ, with **Jack Hauser** moving up to his previous post of local sales manager . . . Daily News tv editor **Terry Turner** addressing local chapter of American Women in Radio & Tv at Kungsholm today (Wed.) . . . **Danny Thomas** tapped for salute to the Claretian Fathers at McCormick Place on April 26. **Sig Sakowicz, Fahey Flynn** and **Paul Molloy** comprise the publicity committee for the event . . . **Carter Davidson** helming new WBBM-TV pubaffairs series, "New Nations" . . . **Frances Foster** of "Raisin In the Sun" cast tapped for a "Light Time" episode at Fred Niles Productions . . . **Hal Fisher,** WBBM-TV pubaffairs chief, accoladed with a life membership in Parent-Teacher Assn.

IN LONDON

Associated Television screening a one-hour report from Washington on Jack Kennedy's government April 19. Title: "The New Americans." Program will be introduced by **Ian Trethowan,** first reporter outside the Americas to interview President Kennedy . . . **Ella Fitzgerald, Oscar Peterson** and the **Johnny Dankworth** orchestra doing a spectacular for Granada Television on Wednesday (12), first of a series showcasing top names in American and British jazz . . . Both BBC and commercial network televising Duke of Kent's wedding June 8 . . . **Russell Turner,** light entertainment producer, quitting BBC Television to freelance. Turner, former son-in-law of **Bebe Daniels** and **Ben Lyon,** originated "Juke Box Jury" and was a director of the "6.5 Special" teenage show . . . **Peter Sellers, Harry Secombe** and **Spike Milligan** talking about a revival of The Goon Show, zany radio series which made all their reputations just after the war . . . **Peter Black,** tv critic of the Daily Mail, will edit The British Film Institute's new television magazine, to be published later this year . . . Novelist **Pamela Hansford-Johnson** comparing British and American education on BBC radio Tuesday (11) . . . **Kenneth Haigh** starring in Alun Owen's "The Ways of Love" on ABC Television Sunday (9). Play is Owen's fourth for ABC and first to be set outside his native Lancashire and North

(Continued on page 46)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top six syndicated shows in the same particular market. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 10:00-10:30)	KNXT	39
2.	Perry Mason (Sat. 7:30-8:30)	KNXT	37
3.	Wagon Train (Wed. 7:30-8:30)	KRCA	31
4.	77 Sunset Strip (Fri. 9:00-10:00)	KABC	30
5.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	29
6.	Jack Benny (Sun. 9:30-10:00)	KNXT	28
6.	Ed Sullivan (Sun. 8:00-9:00)	KNXT	28
7.	Checkmate (Sat. 8:30-9:30)	KNXT	27
7.	GE Theatre (Sun. 9:00-9:30)	KNXT	27
7.	Untouchables (Thurs. 9:30-10:30)	KABC	27

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Lock-Up (Sat. 7:00)	KNXT	Ziv-UA	19	39
2.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	14	29
3.	Best of Post (Tues. 7:00)	KRCA	ITC	12	21
3.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	12	21
3.	Manhunt (Mon. 7:00)	KRCA	Screen Gems	12	24
4.	Assignment Underwater (Thurs. 7:00)	KNXT	NTA	11	23
4.	Bozo The Clown (Mon.-Fri. 6:00)	KTLA	Jayark	11	26
4.	Burns & Allen (Sun. 6:00)	KNXT	Screen Gems	11	22
4.	Sea Hunt (Tues. 7:00)	KNXT	Ziv-UA	11	20
5.	Tombstone Territory (Fri. 7:00)	KABC	Ziv-UA	10	20
5.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	10	50

PROGRAM	TOP COMPETITION STA.	AV. RTG.
Curtain Time; Fight Week	KABC	10
Assignment Underwater	KNXT	11
Huckleberry Hound	KTTV	12
Best of Post	KRCA	12
Quick Draw McGraw	KTTV	10
Death Valley Days	KRCA	14
News; Weather; Sports	KRCA	10
Huntley-Brinkley	KRCA	13
Meet The Press	KRCA	12
Best of Post	KRCA	12
Huckleberry Hound	KTTV	12
You Asked For It	KCOP	9
Manhunt	KRCA	12

DALLAS–FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1.	Gunsmoke (Sat. 9:00-9:30)	KRLD	43
2.	Wagon Train (Wed. 6:30-7:30)	WBAP	37
3.	Have Gun, Will Travel (Sat. 8:30-9:00)	KRLD	35
4.	77 Sunset Strip (Fri. 8:00-9:00)	WFAA	34
5.	Untouchables (Thurs. 8:30-9:30)	WFAA	33
6.	Andy Griffith (Mon. 8:30-9:00)	KRLD	31
6.	Garry Moore (Tues. 9:00-10:00)	KRLD	31
6.	Real McCoys (Thurs. 7:30-8:00)	WFAA	31
6.	Rawhide (Fri. 6:30-7:30)	KRLD	31
7.	Candid Camera (Sun. 9:00-9:30)	KRLD	30
7.	Lawman (Sun. 7:30-8:00)	WFAA	30
7.	Maverick (Sun. 6:30-7:30)	WFAA	30
7.	Perry Mason (Sat. 6:30-7:30)	KRLD	30

1.	Death Valley Days (Sat. 9:30)	KRLD	U.S. Borax	33	63	Fight of The Week	WFAA 11
						Make That Spare	WFAA 11
2.	Brothers Brannigan (Tues. 9:30)	WFAA	CBS	15	23	Garry Moore	KRLD 32
2.	Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	15	32	News; Weather	WBAP 15
						Huntley-Brinkley	WBAP 17
2.	Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	15	31	News; Weather	WBAP 14
						Huntley-Brinkley	WBAP 16
3.	Woody Woodpecker (Mon. 6:00)	KTVT	Kellogg	14	28	News; Weather	WBAP 14
						Huntley-Brinkley	WBAP 17
4.	Two Faces West (Thurs. 9:30)	WBAP	Screen Gems	11	21	June Allyson	KRLD 27
5.	Tombstone Territory (Mon. 10:30)	WFAA	Ziv-UA	9	45	Sports; Jack Paar	WBAP 8
6.	Air Power (Sat. 10:30)	WFAA	CBS	8	38	News; Sports; Theatre	WBAP 6
						Gold Award Theatre	KTVT 5
6.	Coronado 9 (Wed. 9:30)	WBAP	MCA	8	14	Circle Theatre; Steel Hr.	KRLD 26
6.	U.S. Marshal (Wed. 9:00)	KTVT	NTA	8	13	Circle Theatre; Steel Hr.	KRLD 26

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1.	Gunsmoke (Sat. 10:00-10:30)	WBNS	44
2.	Untouchables (Thurs. 9:30-10:30)	WTVN	42
3.	77 Sunset Strip (Fri. 9.00-10:00)	WTVN	40
4.	Rifleman (Tues. 8:00-8:30)	WTVN	38
5.	Have Gun, Will Travel (Sat. 9:30-10)	WBNS	35
5.	Real McCoys (Thurs. 8:30-9:00)	WTVN	35
5.	Wagon Train (Wed. 7:30-8:30)	WLWC	35
6.	Perry Mason (Sat. 7:30-8:30)	WBNS	34
7.	Checkmate (Sat. 8:30-9:30)	WBNS	32
7.	Hawaiian Eye (Wed. 9:00-10:00)	WTVN	32
7.	Rawhide (Fri. 7:30-8:30)	WBNS	32

1.	Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	29	63	News; Sports	WLWC 13
						Huntley-Brinkley	WLWC 16
1.	Mike Hammer (Sat. 10:30)	WBNS	MCA	29	63	Fight of The Week	WTVN 11
						Make That Spare; Fight	WTVN 11
2.	Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	28	64	News; Sports	WLWC 9
						Huntley-Brinkley	WLWC 13
3.	Rescue 8 (Tues. 7:00)	WTVN	Screen Gems	23	43	News-Long	WBNS 19
						News-D. Edwards	WBNS 13
4.	Whirlybirds (Thurs. 7:00)	WTVN	CBS	22	48	News-Long	WBNS 18
						News-D. Edwards	WBNS 17
5.	Vikings (Sun. 6:00)	WTVN	Ziv-UA	21	47	Search-Adv.; Wiz of Oz	WBNS 17
5.	Woody Woodpecker (Wed. 6.30)	WTVN	Kellogg	21	47	Huntley-Brinkley	WLWC 15
						Search For Adventure	WBNS 11
						News; Sports	WLWC 11
6.	Sea Hunt (Mon. 7:30)	WBNS	Ziv-UA	20	36	Cheyenne	WTVN 29
7.	Death Valley Days (Thurs. 9:00)	WBNS	U.S. Borax	18	29	My Three Sons	WTVN 26
8.	Not For Hire (Fri. 10:30)	WTVN	CNP	17	38	Michael Shayne	WLWC 14
8.	Roy Rogers (Fri. 6:30)	WBNS	Roy Rogers Productions	17		News; Sports	WLWC 19
8.	U.S. Marshal (Thurs. 10:30)	WTVN	NTA	17	44	Huntley-Brinkley	WLWC 15
					39	June Allyson	WBNS 19

MINNEAPOLIS–ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1.	Untouchables (Thurs. 8:30-9:30)	WTCN	33
2.	Candid Camera (Sun. 9:00-9:30)	WCCO	32
3.	Gunsmoke (Sat. 9:00-9:30)	WCCO	31
4.	Wagon Train (Wed. 6:30-7:30)	KSTP	28
5.	Lawrence Welk (Sat. 8:00-9:00)	WTCN	27
6.	Danny Thomas (Mon. 8:00-8:30)	WCCO	26
6.	Garry Moore (Tues. 9:00-10:00)	WCCO	26
6.	Have Gun, Will Travel (Sat. 8:30-9:30)	WCCO	26
6.	Perry Mason (Sat. 6:30-7:30)	WCCO	26
6.	Red Skelton (Tues. 8:30-9:00)	WCCO	26

1.	Death Valley Days (Sat. 9:30)	WCCO	U.S. Borax	21	46	Fight of The Week	WTCN 14
						Make That Spare	WTCN 12
1.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	21	45	Laramie	KSTP 12
2.	Manhunt (Thurs. 9:30)	KSTP	Screen Gems	18	35	June Allyson	WCCO 19
3.	Sea Hunt (Tues. 9:30)	WTCN	Ziv-UA	15	24	Garry Moore	WCCO 25
4.	Roy Rogers (Sat. 11:00 a.m.)	WCCO	Roy Rogers	13	76	Casey Jones	WTCN 3
5.	Lock-Up (Wed. 9:30)	KSTP	Ziv-UA	10	19	Steel Hr.; Circle Theatre	WCCO 19
6.	Grand Jury (Tues. 7:00)	WCCO	NTA	9	21	Rifleman	WTCN 21
7.	Gray Ghost (Thurs. 8:00)	KMSP	CBS	8	16	Father; Peter Pan	KSTP 19
7.	Not For Hire (Tues. 10:30)	WCCO	CNP	8	24	Jack Paar	KSTP 21
8.	Award Theatre (Sun. 10.30)	KSTP	Screen Gems	7	27	Bowling	WCCO 12
8.	Vikings (Wed. 6:00)	WTCN	Ziv-UA	7	15	News Picture	KSTP 16
						Looney Tuners Club	KMSP 15

BIRMINGHAM

STATIONS: WBRC, WAPI. SURVEY DATES: JAN. 10 - FEB. 15, 1961.

1.	Gunsmoke (Sat. 9:00-9:30)	WBRC	53
2.	Wagon Train (Wed. 6:30-7:30)	WAPI	49
3.	Cheyenne (Mon. 7:00-8:00)	WAPI	44
3.	Price Is Right (Wed. 7:30-8:00)	WAPI	43
3.	Ernie Ford (Thurs. 8:30-9:00)	WAPI	44
4.	Bonanza (Sat. 6:30-7:30)	WAPI	43
5.	Candid Camera (Sun. 9:00-9:30)	WBRC	41
6.	Jack Benny (Sun. 8:30-9:00)	WBRC	38
6.	Lassie (Sun. 6:00-6:30)	WBRC	38
6.	77 Sunset Strip (Sun. 7:00-8:00)	WAPI	38
6.	Zane Grey Theatre (Thurs. 7:30-8:00)	WBRC	38
6.	Have Gun, Will Travel (Sat. 8:30-9:00)	WBRC	38

1.	Two Faces West (Thurs. 7:00)	WBRC	Screen Gems	39	62	Victory At Sea	WAPI 23
2.	Lock-Up (Sat. 9:30)	WBRC	Ziv-UA	37	73	Bowling; Spare	WAPI 11
						Fight	WAPI 16
3.	Huckleberry Hound (Thurs. 6:30)	WAPI	Screen Gems	35	57	Whirlybirds	WBRC 29
4.	Shotgun Slade (Fri. 8:00)	WBRC	MCA	34	56	Bell Hr.; Mitch	WAPI 27
5.	Brothers Brannigan (Fri. 7:30)	WBRC	CBS	32	53	Rebel	WAPI 27
6.	Sheriff of Cochise (Thurs. 6:30)	WBRC	NTA	29	54	Woody Woodpecker	WAPI 25
7.	Trackdown (Thurs. 8:30)	WBRC	CBS	28	39	Ernie Ford	WAPI 44
8.	Quick Draw McGraw (Mon. 6:30)	WAPI	Screen Gems	26	45	To Tell Truth	WBRC 32
8.	Whirlybirds (Thurs. 6:30)	WBRC	CBS	26	43	Huckleberry Hound	WAPI 35
9.	Woody Woodpecker (Tues. 6:30)	WAPI	Keellogg	25	46	Sheriff of Cochise	WBRC 29

(Continued on page

Homes—Washington

LINCOLN mod 2 fam brk. oil, gar. garden, subway, vacancy $28 500 Weeks Realty 44-14 30th Ave RA 1-1233

LINCOLN 2-fam brk; poss 3 lg mod rms carpetg; extras; inc $1080, $.000 n $22 750. Agt. AS 8-1880

LINCOLN GOING, GOING !!
NEW 2 FAMILY-BRICK
23rd Ave & 42nd St Heights Realty

BAYSIDE $20.50
Neatness & condition reflect the care & maintenance this tidy 2 story detached frame has received from owner. Located on a quiet tree lined street in the lovely Bellcourt area .. & 35th Ave. Living room full d... room huge eat-in kitchen. large pantry 3 bedrooms. bath upstairs. 2-car garage, 45x100 (60 at rear). Open to offers

BAYSIDE "TALL OAKS" $35,000
4 bedrms "THRU CENTER HALL RANCH." 60x100 1 car gar. fin ... bath. BLAKE, 196-20 No. Blvd. FL 7-8300.

BAYSIDE—Country club section. Split-level, 3 years old, 8½ rms, 2½ baths finished basement, fully air-cond carpeting, storms, screens, all applncs many extras. $40,000 FA 1-318-

BAYSIDE—Dutch Colonial, Bell Court 6½ rms, firepl, gar. 40x100 Value at $22,990. Agent—IN 3-0200

BAYSIDE. 11 room house, $37,000 Principals only. Perfect location for doctor. BA 9-1823.

BAYSIDE 2 fam brick full possession 3½ & 4 rm apt. 12 yrs old, near everything $23,750. Howe BA 5 9600

BAYSIDE. Cape Cod styling, brk bngl. 7½ yrs, gar, 50x100. Nr yacht basin. $26 500. Make offer. Agt. FL 9-2580.

BAYSIDE. NEW 2 FAMILIES-BRICK 43rd Av & 215th St. Heights Realty

BAYSIDE — Luxury plus! Solidly built 4 bedroom house on a well-groomed 40x100 lot. 1st Fl: living rm separate family TV rm, huge new ultra mod kit, "right out of the magazine" with lots of space in it for family dining! 2nd Fl: 4 bedrms, and new colored tile bth, bright and shiny "like new" condition from top to bottom! New oil hot water heating. Extras include: refrig. washer, dryer wall-to-wall carpeting, etc. etc! Located in one of the best parts of town and super-convenient to LIRR stores etc! Owner bought another. Asking absolute giveaway. $22,490. THOMAS VAN RIPER. 219-02 North. Bayside 4-1000

BAYSIDE—ultra mod 3 yr old brick 2 house unit on 103x113 lot, House No 1—Cape Cod: 7 lge rms (3 bdrms, 2 baths) finishd bsemnt. House No. 2—ranch: 6 rms, 3 bdrms, 2 baths, 2 heating units garage. Sold as a 2 fam house—extras! $58,500. Tortora, 201-26 No. Blvd. BA 5-8500

BAYSIDE HILLS. $32,500 6 rms. 2 baths, brick Ranch, Detached garage finished bsmt. Deluxe features. Wkdys after 3—all day Sun. BA 9-9377.

Homes—Oregon

CLACKAMAS "Waterfrnt" Whitestone
LUXURY & ECONOMY
big solidly built "THRU CENTER HALL COLONIAL" on ¼ acre overlooking L. I. Sound. Huge outdoor summer dining rm. w/big brick barbeque pit & dance floor. 8 massive rms. 1st floor—living-dining rms. w/rugged stone frpl. that'll be the winter "cook-in center" mod equipped "convenience" kitch. w/breakfast rm. Large cor. bedrm. color tile "necessitarium." 2d floor—4 corner, sunny bedrms; 2 w/ picture windows overlooking the Sound. 2 rich color tile baths. Topping this 14 yr old mahogany stone & brick mansion is a "never needs repair" slate roof. 2 car cadillac gar. Boating. Yacht clubs, etc. 40 min. to ... Asking $65,000. Brochure available ...LAKE. 196-20 No Blvd. FLushing 7-8500

CLACKAMAS DELUXE CENTER HALL
CUSTOM BUILT RANCH-ALL STONE
Holy'wd baths; bath in master bedrm. huge eat-in kitch, expensively equipped with wall oven, dishwasher & many other extras; 2 car gar; rear patio attractively fenced with costly hedges. Pr $36,500. Situated in one of the North Shore's most desired sections.
DU RITE REALTY
25-93 Francis Lew Blvd. BA 5-5800

BELCHHURST-WHITESTON
New 3 bdrm custm rnch, gar. 1½ bths. semi-fin bsmt. $25,000. 154-63 13th Ave. cor 157 St. IN 1-9269; FL 9-3441.

MULTNOMAH $22,990
Large 8 room frame house on 8,000 sq ft plot, good location.
Trilsch 14-51 150 St. Whstn. HI 5-0701.

BELLE HARBOR—2 fam brick
5 & 5 rms; 2 bths each. Finished bsmt. Ocean block Buehler NE 4 5544

BELLE HARBOR. Mod 2 fam. 5 rm upper & lower, 3 baths. choice cor 60x100, 2 gar gar. $35,000 NE 4-8400; GR 4-7215

BELLE HARBOR, ocean block, 60x100. 1 fam brick & asbestos shingle 7 rms. 2 baths fin bsmt, oil heat. $39,500. Call NE 4-7682 or WH 3-7177

BELLE HARBOR BEACH BLOCK
NEW 1 FAMILY
With Rentable Apartment
MODEL—177 BEACH 120TH ST.

BELLE HARBOR. 1 family, 7 rooms, 2 baths. $27,500. Walter H. Blum & Sons. 237 Beach 116 St. NE 4-7400.

BELLE HRBR—Ocean blk, brk, 7 rms, 2 bths. $32 000. Also summer rentals. E. Rae Robbins. 145-23 Neponsit Ave.

BERGENFIELD
Now accepting applications for Garden apt vacancies
3-3½-4-4½ ROOMS
Apply 51-L Liberty Road
DUmont 4-4727 DUmont 4-1565

MULTNOMAH
3 bedroom apt. immediate occupancy
Near schools, buses, stores
Apply 51-L Liberty Road
DUmont 4-4727 DUmont 4-1565

BERGENFIELD
2 BEDROOM APTS $160
Garden type; air cond FREE parking. Near school & shopping Ample play room for children. DUmont 5-1977.

BREWST. Modern exclusive 1½, 2½, 3 4 rm apts. Scenic estate some studios $58-$98 inc util. Fein Brewster 9-3763.

MULTNOMAH, 1 VINCENT RD
3½-5½ large attractive rooms
Close to everything! Moderate rental

Homes—California

SAN BENITO EXCLUS GARDEN APT
Spacious 3½ rms. beautifully furn Gar on prem. Mr. Hummel, DE 7 ...

SAN BENITO—7?3 RIVER RD
3½ ROOMS $110
Mod elev bldg Supt or EE 7-57..

SAN BENITO Vic. Bryn Mawr Ridge 2½, $89-3½, $109. Centra Ave ... no Cross County Cntr. SP 9-...78

SAN BENITO Sublet 4-rm apt (2 bed rooms) bright; modern bldg; Available April 1 $175. WO 1-5925

SAN BENITO. 3½, $130, elevator near RR Sta., Truxton Apts 100 Parkway Rd DE 7-0240

SAN BENITO 5 rms. 2-fam 2d fl. mod kitch. 1 block to Bron... station $125 DE 7-0507

MONTEREY sec vic Chauncey St & Evergreen Av. 2-story, 2-family frame oil heat, approx 19x100; erected prior to 1916, partially vacant. Asking $12,-400 Owner will take back mtge for ...,000 Broker X3650 Times

BUSHWICK, 2 family brick with store. 5 & 5 rm apts Excel cond $16 000. Owner. MI 7-1848.

70'S Between River Drive & West End Av. 15 furnished rms Inc $12 200 Net profit $5,200 cash reqd $20 000 Alfred Kohn & Co SW 7-3300

70's E. Spectacular new studio, plus garage and 2 apts. $75 000 cash 50's W. New, vacant, 6 rm duplex plus 2 apts $15,000 cash. BKR RI 9-5113

70'S. E (Park), Desirable 5-sty elev property. 8 bdrms. 4½ bths lge Sq grdn stble lge fam or Dr's ofc & resid Reasbl. Terms Mrs. Mayhew AT 9-4516

70'S E. 25 footer, Built 30' deep 15 apts. 4's & 5's. Income $10 400 Price $75 000 Cash $30 000 Hidalgo & Sons, 167 W 72; TR 7-4121

Homes—Idaho

Cedarhurs—$23,500. Mdrnzd
4 bedroom Colonial. Needs nothing but a family to live in it. Living room fireplace, dining room, country kitchen, laundry & ½ bath on first floor. All spacious. Full basement, attic. Low taxes Principals only.
CE 9-8777

BOUNDARY 1-family Colonial. 3 bedrms, maid's rm, 2½ baths Completely modern. Nr schl, shopg, transit. Reduced to $25,000. Leaving state. Lillian L. Mitchell FA 1-6799; FR 1-2884

BOUNDARY 2-family. Choice location. 5-rm apts available Good income Ask'g $21,990. Lillian L. Mitchell FA 7-6799 FR 1-2884

Cedarhurs CharmingColonial
8 rm, 3 bath; rec modernized; $35,000. See 1-3 ... Sun Bremner, 415 W. Bway.

BOUNDARY Beaut 3 bdrm, 3 complete baths, 2 car gar, attic & bsmnt Well landscaped. Principals only. CE 9-7546.

BOUNDARY 5 rm Cape, brick & asbestos dead end street, full bsmt & attic Many extras. $15,800. MO 7-8112

BOUNDARY 7 rm split, w/wo furn, garage. Carpet. Appliances. Storms. Screens. Fences. MO 7-2869.

BOUNDARY — Charming cottage in wooded area, completely furnished Fireplace, 2 bedrooms Plot 160x100. ¼ mile swimming, boating, fishing Price $12 000. Call Mon-Fri 9-5. NYC. EL 5-3416.

Homes—Wyoming

COMMACK—Beaut. 1½ yr old Colonial ¼ acre. 7 lge modn rms. 1½ bths. refrig washer, dryer storms, screens, power mower, etc. Hi GI mtge $128 mo $18,990 Forest 6-1532

COPIAGUE. New 3-bedrm Cape, built for Executive but unused. Fieldstone trim, beautifully landscaped. Adjacent to schools, sta & shopping. $17,200. Must see to appreciate. Owner. AMityville 4-4374 (9-5 Mon to Fri)

DARIE COUNTRYWARDS' QUESTS

1956 COLONIAL—2 STORY—with 5 bedrooms, 3 baths. Delightful with nice flow of rooms. Big, light and airy. Acre plus.
$65,000

1951 HOSPITABLE COLONIAL—Spacious in and out. 4 double bedroom and one single—4 baths. Beautiful playroom 1st floor. Over an acre with Sound view.
$65,000

1960 1-FLOOR COUNTRY HOME on an acre plus. Unusual details for gracious living and entertaining. 3 bedrooms, 2½ elaborate tile baths. 2 living rooms—2 fireplaces. Tailor-made kitchen modernly equipped Much to admire—a gem to own.
$65,000

15 Corbin Drive opp P. O. OL 5-1497

DARIE Friendliest Yg Exec Area Few min: excel schl, church, shop cntr train Charm newly painted colonial 3 bdrms, 1½ bth, w w crpt, cust drapes 1 bsement & attic, lg lndscpe yd. Being Transferred. Low 30's Owner OL 5-3735

DARIE 6-yr old Cape, 4 lge bdrms. 2 baths, walk beach; $39,000. Kelsey Brown Sherwood OL 5-2546

DARIE —BEAUTIFUL COLONIAL ON ACRE IN 2 ACRE ZONE, $42 000
SOUND REALTY, OL 5-4412.

DARIE Calif Ranch. 3 bedrms, 2½ bths, acre, 2-car gar...... $47,500
ROSS P. WILKINS OL 5-9759
574 Post Rd, Darie OLiver 5-1443
Established Over 30 Years
MEMBER DARIE BOARD REALTORS

Homes—Nevada

LOUDON
JUST LISTED
custom-built-one year old Colonial. Panoramic view of L. I. Sound. 4 bedrms, 2½ baths, deluxe kitchen. Dry basement-potential playroom, 2 car gar. Attractive plantings. Transferred owner. $42,500.
Sun by appt. Mrs. Lawrence OL 5-2152

LOUDON Commuting. Colonial split over ½ ac 3 bdrms, 2 tiled baths, liv rm fpl Dining ell, scr. porch. A-1 kit Panelled family rm. On dead end circle 34 900
Complete descriptions by mail
Shown only by

DOUGLASTON 60x125
Up a quiet country road to an elegant Southern Colonial integrating generous proportions & excellent construction. Large entrance foyer, living rm, firepl, separate dining rm, extra special kitchen w built-ins, breakfast area & laundry; family rm w sliding glass doors to patio den, 4 bedrms, 2½ baths. Basement, garages. On level 1½ acres with community swimming lake $48 900

DEER PARK. 5 rm Cape, brick & asbestos dead end street, full bsmt & attic Many extras $15,800. MO 7-8112

DEER PARK 7 rm split, w/wo furn, garage. Carpet. Appliances. Storms Screens. Fences. MO 7-2869.

EAST HAMPT — Charming cottage in wooded area, completely furnished Fireplace, 2 bedrooms Plot 160x100. ¼ mile swimming, boating, fishing Price $12 000. Call Mon-Fri 9-5, NYC, EL 5-3416

EAST MARION. Architectural gem, 5 spacious rms, liv rm 32x16, oil heat, Sound view. Beach rights. ¾ acre. $19 000. TR 3-2448.

E. MEADOW, $16,000. All brk Cape, oversizd grnds, 4 bdrm, bsmt, gar, front & rear terr, extras, convent.

BELLMORE, $19,000. 6 yr old split, att gar, 7 lg rm, cov patio, extras, $16,800 exist mtg. Save fees.

E. HEMPSTEAD $17,500 overszd Cape, 8 yr old, 4 bdrm, sep din rm bsmt det gar, patio, newly decor.

HEMPSTEAD, E $16 000 brk & shngl Cape, 2 bdrm + fam rm, expansion bsmt, gar, extras, city sewers

1196 Fulton Ave. Hempstd. IV 6-2600
2090 Front St E. Meadow. IV 9-8000

EAST MEADOW $19,990
ALL-BRICK RANCH
¼ Acre — 2-car Gar — 2 Bths
THE BUY OF A LIFETIME! No exaggeration—a 10-yr-old All-Brick Ranch worth many thousands more On ¼-acre nursery grounds, features 6 enormous rms incl large din rm. eat-in kitchen. 25' liv rm, 3 twin-sized bedrms 2 full baths Custom features incl plaster walls + exp attic for 2 more bedrms. Near public & parochial schools
REDUCED FROM $23,500!
812 Fulton Ave. Hemp IV 9-3935

EAST MEADOW PROPER—LOW TAX
FULL SESSION SCHOOL AREA
See the NEW 1961
Colonial & Hi Ranch
4 bedrm 3 baths 2-car garage & featuring the ALL NEW VISTORAMIC KITCHEN
at the low low preview price of
$22,990 to $24,990
Meadow Pkway to Hempst Tpke right (east) 1 mile to Bellmore Rd Right (So) 8 blks to model. PE 1-9600

EAST MEADOW, Immaculate 7 rm Lakeville split level on 65x155 professionally landscaped plot, offers 3 large bedrms, full dining rm, large living rm with firepl 2 full baths, full bsmt + playrm fully air cond throughout, gar, screened patio, extras galore. Top Location. $27 500
1802 Hempst Tpke. East Meadow

EAST MEADOW. All brick 3-bedroom center hall Ranch, newly decorated, new wall-to-wall carpeting all utilities many extras 60x100 Beautifully landscaped Large patio, enclosed porch Walk to school, shops & bus. Price $16 500 SU 1-2086

E. MEADOW Joseph Martin Del Rio Ranch, 2 baths central air-cond w-w carpet. ... Luxuriously fin bsmt Ex12 cedar closet maid's rm All appl Other extras. Lush lndscpng & patio
$25 000
Lakeville split, top location, large plot, fieldstn front, 2 patios all appliances, walnut paneled den newly decorated, many extras. IV 9-4410.

Homes—Montana

FLOYD-FOUNTAIN $22,990
High Rise Ranch with 4 bedrms, 1½ bths, formal din rm, 16x24 panld fun rm gar. Model at 6th St & Newbridge Rd or call:
DUFFY PE 1-7520

E. BARBOUR Lakeville Estates Ranch. $21 500 3 bdrms, 2 bth, full bsmt, att, screened in breezeway & gar. Attic fan, all applncs, many extras incl. 2nd cr. Take over 4% GI mtge. Wonderful neighbors. IV 9-9243.

EAST BARBOUR 6½ room, center hall Ranch, finished basement, 2-zone heating, w w carpeting, air-conditioner, attached garage, patio, large shade trees & many extras, Principals only. $23,590. IV 1-0643.

E. BARBOUR. Lakeville Ranch, 3 bedrms garage, covered patio, fin bsmt, w-w carpet strms & scrns, dishwasher, washer & dryer, 4½% GI mtge. $22,500. Principals only IV 3-2603.

EASTBARBOUR EXPRESS—Large Split Level, playrm+fin basemt, garage. Brick & Cedar. Terrific neighborhood! $18,990. EXPRESS REALTY. 1790 Hempstead Tpke. East Meadow. IV 3-9581

EAST BARBOUR $19,990
ALL-BRICK RANCH
¼ Acre — 2-car Gar — 2 Bths
THE BUY OF A LIFETIME! No exaggeration—a 10-yr-old All-Brick Ranch worth many thousands more! On ¼-acre nursery grounds, features 6 enormous rms, incl large din rm, eat-in kitchen. 25' liv rm, 3 twin-sized bedrms, 2 full baths. Custom features incl plaster walls + exp attic for 2 more bedrms. Near public & parochial schools.
REDUCED FROM $23,500!

EAST BARBOUR brick, 3 bdrm, ctr hall ranch, newly dec, new carpeting, many extras, 60x100 landscaped, encl porch, schl, shop. $16,500. SU 1-2086

EAST BARBOUR Cape Cod, 8 yrs, 3 bedrooms family rm; patio, lrg shade trees, storms, screens, 20' dormer, asking $19,000. IV 1-0238

EAST BARBOUR. Suburban Greens. Top location. 7-rm Split. 1½ bths. huge playrm, bsmt, gar, covered, brk patio. 4½% mtge. Extras. PE 1-6135

EAST BARBOUR—J. Martin Del Rio. 7 room ranch den, furnished basement, extras. $29,900. IV 6-6879.

E. MARICOPA bedrm ranch, 2 bths, 2-car gar 2-zone ht, finished basmt, air-cond., refrig, & fortune in extras, 4% mtg. $20 990. PY 6-7822.

EAST MEADO Joseph Martin Del Rio spacious ranch, centrally air cond fin basement, 2 patios, w/w carpeting many extras. $31,000. IV 3-1454.

E MEADO Lkvile, Rch, Real Swmmg Pool, living rm w/fpl, 2 Mstr Bdrms Plus 2 Bed Pine Panld Den, 2 Bths, Fin Bsmt, Gar. $25,500. IV 9-9444.

E MEADO . solid brk 7 rms, 2½ baths. St level, 2-car gar, storms, screens appliances, beaut ww carptg, landscaping. $28,000. IV 1-6244.

EAST MEADO .-4 bedrm - all Brick Cape, 1½ baths full bsmt, many extras, immaculate. $17,500 IV 9-0612

E MEADO Lge, modern brk, 7 rms, ctr hall, din rm, bsmt att gar, prch. ¼ ac. Extras. $20 700 IV 1-2280.

E. NORTHPORT—Transferred Assume 4½% GI mtge Cape Cod, 7 rms, 2 complete bths, glassed-in tubs, Modn kitchen din rm liv rm with mahogany paneling, mural paper, built-in cabinets, fireplace, jalousied breezeway, att gar Alum storms/screens Full bsmt, built-in storage space 20x15 patio, Fenced in area, acre, FHA value $21,000 Owner selling at $21,000. Principals only FOrest 8-0382.

E. NORTHPORT—8-rm Cape, ½ acre. 1½ baths, gar, full bsmt, air-conditioner, decorator shades, patio, walk to RR, schools, churches. Asking $18,500. FO 8-1853

E MEADO. Lge, modern brk, 7 rms, ctr hall, din rm, bsmt att gar, prch. ¼ ac. Extras. $20 700 IV 1-2280.

E. NORTHPORT—Transferred Assume 4½% GI mtge Cape Cod, 7 rms 2 complete bths, glassed-in tubs, Modn kitchen din rm liv rm with mahogany paneling, mural paper, built-in cabinets, fireplace, jalousied breezeway, att gar Alum storms screens Full bsmt built-in storage space 20x15 patio Fenced in area, acre, FHA value $21,000 Owner selling at $21,000. Principals only FOrest 8-0382

E. NORTHPORT—8-rm Cape, ½ acre. 1½ baths, gar, full bsmt, air-conditioner, decorator shades, patio, walk to RR, schools, churches. Asking $18,500. FO 8-1853

EAST NORWIC North Shore
SENSATIONAL BUY
for person with discriminating taste. Contemporary All Brick Split Level. 5 bedrms 3 baths. Thermostatically air-conditioned thruout; 2 zone heating system. Fully paneled den. Brick fireplace. 8 ft wet bar. All utilities, fully carpeted. Immediate occupancy. Principals Only WA 2-4165.

Homes—Utah

EAST SALT LAKE SACRIFICE!!
SPLIT LEVEL on 80x100—Three bedrooms and 1½ baths, 22 foot recreation room—Eat in Kitchen. Take over 4½% G.I. Mortgage—No commission. No Closing Costs—ASKING $14 500. Principals only—CALL ALL DAY SUNDAY OR AFTER 7 P. M. ALL WEEK. AT ...-9306

E PATCHOG (South Country Shores) Ranch—5 lge rms, fireplace, bsmt playroom, garage 1.3 acre. $17,500 GR 5-6391.

SALT LAKE $26 000
5 YEAR OLD TWO FAMILY
5 over 6 rms. Deep plot, garage. 1½ blocks to public & Parochial schls & RR station.
TRI TOWN AGENCY
at E Rockaway RR sta Ly 9-3324

EAST SALT LAKE. Custom-built 2-family 4 yrs. Fieldstone & cedar shingle, 6 & 6 rms. 4½% GI. Corner plot 85x85 LY 9-7668

EAST WILLISTON
FULLY AIR-CONDITIONED
4 BEDROOM HOME
Sitting high above this lovely village with a gorgeous view & attractive surroundings, this house offers the ultimate in modern comfort. 2½ baths, fireplaced living rm, large kitchen, family rm, 2 car garage. On over 1 3 acre $36,800

LOOKING FOR IMPROVEMENT?
A family with imagination and a little creative spirit will love this home and can turn a small investment into a valuable asset It is well-built, has a modern heating system, and many unusual features such as its basement den with woodburning fireplace 3 bedrms, 1½ baths full dining rm, fireplaced living rm, ¼ acre. Well worth a look
LOW-LOW $22 500
96 HILLSIDE AV Williston Pk PI 7-7600
148 Mineola Blvd, Mineola PI 6-7200
Nights PI 6-7436
EXCLUSIVE WITH DECCA MA 1-630..

Homes—Arizona

EAST WILLISTON—Split Level, 4 bed rms, 2 baths, 2 car gar, recreatio... Prins only $30 000 PI 2-4935

E. WILLISTON Mineola, Westbury New ranches capes & colonials, from $19,500 Childs-Kramer. PI 6-3075.

E WILLISTON C H Split, 1½ bth gar patio $26 490. Hillside PI 6-771..

MARICOPA ARGO VILLAGE
Exceptional Colonial!
3 bedrm brick beauty with knotty pine main floor den, finished basement, garage .... extras
Don't pass this up at $21,990
All Brick Ranch
6 rms 3 bedrms 2 baths, nite-club finished bsmt, garage.
201 Hempstead Tpk, Elmont. GE 7-2333

Homes—North Dakota

GREENE Solid brick ranch, $23,000. 3 bdrms, full bsmt, gar, attic fan, plaster, storms & screens. LO 1-7676

GREENE 7 rm 3 bedrm all brick ranch, fin bsmt, 2 bths, plenty extras. $23,990. FL 2-4576.

GREENE Colonial, 7 rms, $24,000 3 bedrms, den, full basmt, many extras included. FL 2-8903

FARMINGDALE, split, brick, cedar like new. See to appreciate. 3 bdrm, 1½ bth, full bsmt, extras. $19,990. Pvt. ...H 9-3688.

FARMINGDALE. BRICK SPLIT
7 rooms, 1½ baths, 1/3 acre On court Extras. $19 990 CHapel 9-8957.

FARMINGDALE. Lge split, 3 bedrms, 2 baths, rec rm, shaded lot. $21,500. Principals only CHapel 9-7651.

FARMINGDALE, 7 yr brick, ranch, 6 rm, 3 bdrm, fin bsmt, gar, 2 patios, extras, gd loc $18,000 CHapel 9-1917.

GREENE PARK $28,990
ENGLISH TUDOR
BRICK-SLATE-STUCCO
5 big bedrms (4 on one flr) room for total of 7 bedrms. Magnificent Architecture & construction. 28 ft livgrm. fieldstone fireplace, banquet dingrm. lge modern eat-in kitchen, den on 1st flr, fin basement 2 baths, 2-car garage. Close to all conveniences.
Fieldstone 3-1100
251-10 HILLSIDE AVE

GREENE PARK—3 bdrms, 9 yrs, oversize gar, aluminum strms-scrns, w to w carpeting. Many extras. $23,500. PR 5-1699

FRANKLIN SQUARE
Spacious 6 rm Morton House in Pool area. Landscaped oversized lot. Garage, many extras; immed occupancy. 4% GI mortgage. Principals only. HU 7-0084.

Homes—South Dakota

FRANKLIN Morton Ranch, 7 rms, den, 2 bths, garage, pool area, extras, Immediate occupancy. $21,500. Owner IV 9-4108.

FRANKLIN large Morton ranch, 7 rms, center hall, 2 baths, patio, garage Asking $26 000. IV 6-7668.

FRANKLIN lge Ranch, trms, cnter hall, 2 bths, patio, gar, finished bsmt, extras. Ask $26,000. IV 6-7668.

FREEPORT. Exclusive N/W $29,900
Slate Roof-Brick Colonial
4 Bedrooms—2½ Baths
Club-Like Finished Basement
THRU hall to exceptionally large eat-in kitchen. Log-burning fireplace in spacious living room. Real family size dining room opening onto rear screened terrace overlooking wide open parklike treed grounds. Come See The Rest. At Your Service Every Day of the Week.

ALSO—VACANT 4 bedroom Ranch, 2 baths. 7 yrs old, completely redecorated. Move In At Once—$27,000.
"HOMES OF DISTINCTION"
29 W Sunrise Hway, FR 9-3203

FREEPORT, immaculate custom built split level. Situated in one of Freeport's prime residential sections. Center hall, 3 master bedrooms plus maid's room, 25 ft den, formal dining room, large eat in kitchen 1½ baths, full basement, oversized garage, all appliances included. Must be seen to be appreciated. Asking $22,990.
Exclusive with: DOW REALTY
109 W. Sunrise Hway Freeport. FR 8-5685

FREEPORT. Beautiful custom Georgian type home center hall 4 bedrms 3 full baths den fin basmnt. Plenty closets Large porch, patio, Attached 2 car garage. All rooms king size. Home in superb condition. Must be seen to be appreciated. Suitable for professional or executive. FR 9-2660.

FREEPORT—Beautifully decorated & landscaped 7 rm custom blt Ranch plaster walls, superior const. 4 lge bedrms, 3 full bths, all appliances, porch, bsmt attic, sewers, $29 990—private FR 8-0383

FREEPORT N/W. $33,990
New gorgeous 4 bdrm Colonial in choice loca. Dir: Sunrise Hwy to Brookside Av. north ½ mi to California Av east 1 blk to model. Greenbrier Homes

FREEPORT S/W—Fieldstone & brick Col. lge livingrm frpl den, diningrm bths, 2-car gar, beat. Lndscpd. $22,500
RADTKE
249 W Sunrise Hwy FR 8-6066

FREEPORT Waterfront. 4 yr, 3 bdrm, 2 bths 20x20 livrm 15x25 playrm carpet, sundeck, patio-dock, extras. GI 4½% $23 990. FR 9-1128.

FRPT NW; $29,900 col, side thru hall 7 rm, 3 bdrm, 2½ bth den, fin bsmt, scrnd porch, att gar, Agt BA 3-4440.

FREEPORT N W. Stearns Park. (Baldwin schools), Georgian brick, 4 master bedrms 3 baths, maid's room & bath $47,500. Owner FR 8-7479 or FR 8-7685

FREEPORT. Beaut 8 rm split, fin porch & basement. W W carpet. New alum storms. Sacrifice at $20,990. MA 3-0154.

FREEPORT on Randall's Bay—modern ranch owned by builder, beautifully located. full bulkheading & boat slip. Ideal for boat lover swimming in bay, 100 ft terrace along waterfront. 3 bedrms, huge living and dining room plus extra large den overlooking garden, 2 fireplaces. Ideally laid out kitchen, dinette and laundry room, fully equipped 2 full bathrooms, 2 car garage with large storage space, and additional bathroom for summer use. Very low taxes. Priced at $52,500 for quick sale. Phone for appointment FR 9-1885

FREEPORT N/W $29,900
4 Bdrms 2½ Bths
Living rm with firepl. full din rm nice kitch. screen terr. attached garage. top location You pay taxes on 100'.
"PRE-SELECTED HOMES"
48 So Bergen Pl FReeport 8-8050

GARDEN $85,000
CUSTOM BUILT HOME—PRIVACY
BORDERING GOLF COURSE
1½ professionally landscaped acres, completely fenced in complete privacy. Underground sprinkler system. Close to finest shopping center of NYC leading branch stores Wood frame & cedar exterior artistically built 5 yrs old Pnld liv rm w fpl also lge formal liv rm Sun porch Pwdr rm. Formal din rm Modern up-to-date electric kitch & bkfst area. Mstr bedrm. tiled bath 2nd fl. 2 bedrms, bath. Driveway gate electrically controlled (also doors of 2-car gar). Ask for Brochure 1239
AMERICAN LISTINGS, INC.
745 Fifth ... 22 MU 8-3824
or Hubbell & Klapper, Rltrs PI 7-2900

GARDEN ASKING $35,000
A Taylor Warner Exclusive
Just listed. This beautiful white brk colonial home with slate roof in desirable. Most sect spacious living rm with frplce full dining rm. lrg mod kitchn with breakfast bay, pwdr rm. circular staircase. up to 3 lge bdrms & bth Truly an exquisite home, oversized gar on extra lrg plt.
MAY ONLY BE SEEN WITH
TAYLOR WARNER
We are not affiliated with any other office See our many exclusive listings. 101-7th Street Est 1919 PI 2-7100

GARDEN
This distinctive home is nicely placed on very large plot. Built to exacting standards of owner who is in the business Narrow clapboards, pine wainscoting irregular width pine plank floors upstairs, etc. From the outside you won't believe there are 3 nice bedrooms plus a den—guest room with room to grow. Asking $42,500 for quick sale. See it with
FRANCIS B. WILSON
171 7th St. PI 6-1563

GARDEN $21,000
7 ROOMS, 2 BATHS
Living rm, sep dining rm, eat-in kitch, den on 1st floor 3 bedrms upstairs. Att garage 60x100 grounds 8 years young.
Jericho Tpk Mineola PI 7-8200

Homes—Minnesota

DAKOTA-DODGE NEW COLONIALS
SEE WHAT WE OFFER
IN LARGE NEW HOMES
FOR THOUSANDS LESS
Center hall, liv rm, fireplc, bookcases, full din rm, kitch, breakfast rm, den, laundry space, patio.
8 rms, 2½ baths $31,750
9 rms, 2½ baths $3..500
RALPH RICCARDO CORP
Inspect model at 162 Willow St.
Weekdays PR 5-3400 Sun PI 1-6911

DAKOTA-DODGE
NEW BRICK SHINGLE COLONIALS
2-story, 4 bdrm, center foyer, den, 2½ baths, 1st floor laundry, 2-car.
3 Euston Rd. Plot 78x100 $45,000
224 Kensington Rd. Plot 80x100 $43,500
179 Oxford Blvd, large plot $37,500
NW Cor Sackville-Stewart, 80x110 $54,500
OTHER PLOTS AVAILABLE
Will Build to suit From $31,250
F & G CONSTRUCTION CO
PI 6-5127

GARDEN CITY
Colonial. One of its kind. 1st flr features—large living rm, fireplace, family dining rm, eat-in kitchen, bedrm & bath; 3 bedrms, 2 baths 2d; 2-car garage. $42,500.
THOMAS J. MOLLOY JR.
662 Franklin Ave PI 7-2010

DAKOTA-DODGE
6 BEDROOMS, 4 BATHS
Large colonial in Estates section, 1st flr includes sunporch, den, powder rm. 3 fireplaces & roofed terrace. 2 car garage. Asking $49,950
"Garden City's Oldest Realtors"
Hilton Av & 7th St. PI 7-2900
(Diagonally opposite Gard City Hotel)

DAKOTA-DODGE
SPLIT-LEVELS
We have several splits, all with 3 bedrms & 2 baths, priced from $29,500 to $32,500. Call us and we'll be happy to show them to you.
SUBURBIA BANK BLDG
1000 Franklin Ave. est 1885. PI 1-7100

DAKOTA-DODGE
McCLELLAND HOUSE OF THE WEEK
Small country estate in heart of this beautiful vill over ½ acre of secluded property. 7 bedrms, 3½ bths; wonderful home for lge fam; nr sta. $47,500.
"SEE OUR PHOTO FILES"
73 Nassau Blvd PI 2-8888

Garden City Asking $42,500
STRATFORD SCHOOL
Ranch cape, 120x110, 4 bedrms, 2 bth, living rm w/fplc, dining room, eat-in kitchen, space for extra bedroom and storage. Bsmt playrm. Att 2 car garage
736 Franklin Ave cor Stewart PI 1-8860

GARDEN CITY
Colonial ranch, lrg landscaped plt, 2 car att gar, living rm, fireplace, dining rm, den, master bedrm & bath 1st 3 bdrms, bth 2nd, terr, awn $43 500.
Nassau Blvd Station PI 6-7077
(Same Location For 35 Years)

DAKOTA-DODGE Spacious Col, brck & clapboard, lrg living rm, fireplace, full size dining rm, kitchen, den, pwdr rm, 3 bdrms & bth on 2nd, jalousied terrace, oversized gar $32,950.

DAKOTA-DODGE $49,000
6 bedrm 4½ bth English Tudor. Exclus loc on lrg plot, formal din rm & all necessities for gracious living
Bordini Real Estate IV 3-2500
541 Hempstead Tpke, West Hempstead

Homes—Colorado

HUERFANO CITY — $38 500
4 B.R 2 BATHS—Playroom
Patio — MANY EXTRAS
Owner PI 6-8529

HUERFANO brick Cape Cod expansion attic, 2 years old, fireplace, alum scrns, strms. Princpls PI 1-8450.

HUERFANO Cape Cod 67x100 4 lrg bdrms, 2 bths, eat-in kitchen many extras 4½% mtg asking $32,500 PI 2-1591

HUERFANO CITY—4 BIG BEDROOM
Cape Ranch—Big House—
Big Plot—$32,000. PI 7-5292.

HUERFANO , 139 STRATFORD AVE
CORNER OF OXFORD BLVD
Beautiful slate roof Colonial completely modernized. Plot 120x150, 4 bedrms, 3 bths, 2d flr, 2 bdrms, 1 bth 3d flr, immense living rm, den, exquisite new kitchen adjacent to laundry rm finished basement with built-in bar. 2-car gar with maid's qtrs above.
ANDOVER AT GARDEN CITY CORP.
RO 6-4930

HUERFANO SOUTH $24,500
Ranch, less than 2 yrs old, 3 bdrms, mdn kitch, full basmt, garage.
Bordini Real Estate IV 3-2500
541 Hempstead Tpke, West Hempstead

HUERFANO
Gurgling Brook...
Redwood Contemporary...
Over an acre—with a brook running to a nearby pond—proper features for a modernistic ranch! Cathedral ceilinged fireplace living room—paneled; glass wall dining wing opening onto patio. Paneled den 19x26' Open ceiling kitchen with breakfast balcony! Three chambers, two swank tiled baths Double garage. Phone jax throughout, Excellent condition.
AT $31,500 EUREKA!
SHOWN BY MARY FORD
GENERAL EASTERN CO
Northern Blvd. at Glen Cove Road
Greenvale N. Y. MAyfair 1-52.0

FREMONT MORGAN ISLAND
Waterview Split, wonderfully landscaped ½ acre, cathedral living rm, 4

Homes—New Mexico

BERNALILLO Victorian house with old fashioned space & privacy, all modern conveniences. 1 acre, beautiful trees, landscaped terrace, new custom kitchen, solid cherry paneled library large shuttered living rm, basement playroom, 7 bedrms, 3½ baths, $35 000 OR 6-2118

BERNALILLO 30 yr 4½% GI mtge. $29 000 Artist designer's 4 yr old home; 2 bdrms, 2½ bths, 2 zone heating, playrm firepl almost ½ acre—lovely old trees Charming-must be seen to be appreciated OR 6-1387

BERNALILLO Sound. Custom blt ranch. 10 rms, 4 bdrms, 3 baths, closed porch wd burn firepl 2½ acres beaut indscpd. fruit orchard pvt beach rights, pvt road many extras $45 000 OR 1-3706

BERNALILLO 1 3 acre, 7 rooms, 3 bedrms, 2 baths, 5½ yr old split, fireplace 2 car garage den beach Near schools & churches. All appliances, carpet Princ only $29 500 OR 6-3106

BERNALILLO Estate area, beaut ranch on 1 3 ac wooded plot, 4 bedrms mod kitch, 1½ baths den nr schls. $23 000
SILAS GOLDBERG & SON, INC.
25 Glen St. OR 6-2700

BERNALILLO Famed "Roxbury" area, 4 bedrms, ¼ acre zone tall trees, gar, frpl low cash, only $22,500.
RANGER Rlty 77 School St OR 6-9000

BERNALILLO Rambling Homestead nr acre, tall trees fpl in liv rm 4 bd 3 baths, new kit 2 car Red $36 800
GENERAL EASTERN CO MA 1-5260

BERNALILLO 5 rm bungalow on hill, nicely landscaped and fenced near private beach $31 000 OR 6-9009 3-7 PM

GLEN HEAD, SEA CLIFF & NEARBY
For Real state See John MacCrate

QUALITY, OWNER-BUILDER
Frplc, full dining rm, Lrg kit, 4 bdrms, nr schools. $18 500

NEAR BEACH
Furnished 5 bdrm home, lrg liv rm w vict fpl. Live-in porch, INCOME apt, low tax. $25 500

DOGWOODS!!
4 bdrm, fplce, din rm, patio. Excel cond plus cabin. $28,000

WOODED THIRD ACRE
Lovely 3 bedroom, 2 bath split. Liv rm w. pict window Fireplace.

272 Sea Cliff Av. Sea Cliff OR 6-1430

Homes—Wisconsin

GLEN HEAD. Must sell fast, 4 bedrms, 2 baths, choice area, big lot, gar, $23,800. Ranger Realty. OR 6-9000

GLEN HEAD, 9 yr cent hall ranch, 3 bedrms, 2 bths, dry bsmnt, porches, patio. $29,500. lo w tax. OR 6-5473.

GLEN HD. Sturdy, 3-bdrm, small Col. Excint, gar, fruit trees, Ask $25,000 Ursula Johnstone OR 6-5380, 4620

GLEN HEAD Just Move In $37,900
LUXURY 4 BDRM, 2 BTH RANCH
J. J Duffy, Inc. OR 6-2600

Great Neck-Kings Point Rnch
4 yr old custom built by one of finest builders, centrally air-conditioned by Carrier, 7 very large rooms, 2 baths, magnificent 14'x22' paneled den. Finished basement with large extra rooms and room for additional rooms. Modern full acre loaded with trees 20'x66' reinforced concrete patio with barbecue. Private road adjacent to school. Pool area and dock privileges. Principals only. $54 500. HU 7-8134.

TREMPEALEAU WISC. $49,500
MAGNIF CUSTOM BRK STONE SLATE OF 4 BDRM, 2½ BTH DEN TOP POOL DOCK AREA. PRICED FOR QUICK SALE!
1st OFFERING EXCPTNL $26 900
YOUNG BRK SHNGL, ¼ ACRE LANDSCPD GRNDS, 4 BDRM, 2 BTHS MANY EXTRAS, MOVE RIGHT IN CONDITION!
GUTTERMAN
544 Middle Neck Rd. HU 7-1177

TREMPEALEAU $37,500
BRAND NEW
LISTING
5 BEDRMS, 2 BATHS SMALL DEN LARGE PANELED LIVING RM DINING RM AREA WITH FIREPLACE, ULTRA MODERN KITCHEN WALK TO SCHOOL, HOUSES OF WORSHIP SHOPS, TRANSPORTATION.
WM. ERSKINE HU 2-7460

TREMPEALEAU SACRIFICE—$23,500
BRICK & STONE RANCH
spac livrm w/fireplace dining rm modrn kit 2 bedrms ceramic bath expansion area for additional 2 rms full basmt gar terraced grnds 6?x100
Douglaston Associates, BA 9-8966

PIERCE NECK $24,990
NEW COLONIAL
Custom built home on tree-lined street at City line Subway-bus. Quick occupancy. 6 rooms, Hollywood kitchen, 1½ baths, garage. 28 NASSAU RD (½ block Northern Blvd), Inspect 10-5

PIERCE NECK. POOL AREA. English Tudor, magnificent gardens for complete privacy, 4 master bdrms + maid's rm, 3½ bths, mahog library, oak den large modern kitchen, paneled rec rm w/fireplc & bar Low 50's. HU 7-2222

TREMPEALEAU $29,900
Fieldstone brick & frame colonial.

Homes—Nebraska

NEB. Pool area! Distinctive 2-story English res. Perfect cond. Slate roof all rms king size. Den, new kitch, pwd rm on 1st fl, 4 bdrms, 2½ bths on 2nd 125 ft plot. Low taxes! 4½% mtge Asking $29,500. Simon, HU 2-7575

RICHARDSON Spic and span 2 story, 3 bdrm, mod kitch & bath det 1 car gar, Priced for quick sale $21,750.
FRANK M. McCURDY CO. INC
154 Montague St TR 5-2266

RICHARDSON Colonial center hall 6 large rooms, 1½ baths, modern kitchen, garage screened porch, corner plot low taxes Askg low 30's HU 2-3186

GRT NK Kings Immac 2 story white Col, ctr hal, walnut den 3 bdrms 3 new bths very low taxes asking $39 500. Simon, HU 2-7575

RICHARDSON-UNIVERSITY GRDNS
Beautiful English Tudor home on 80x120 plot. Must be seen to be appreciated $47,500. Phone HU 7-1059.

RICHARDSON Custom built (5 years) spacious, 3 bedrooms; 2 up, one down 2 baths, glass porch, extras, $31 500 HU 7-8114

RICHARDSON, Designer's home, Lg contemp ranch, Ctr hall, 5 bdrms 3½ bths, huge den pan, bsmt, pool dock camp tennis. In 50's. HU 2-8067.

GT. NK. Thomaston, Make offer, Owner HU 2-7845 Engl Tudor, A-1 cnd; Lo tax, Pool Mny xtrs, 21 Terrace Dr

RICHARDSON KINGS POINT Ranch 3 bdrm, 2 bths, many extras ideal acreage $47,000 HU 7-5072

GT NK, Lake Ranch, 3 bedrms, 2 baths, 18x24 den, air-conditioned, 2-car, $49,900. Owners Agt. IN 1-6860.

RICHARDSON-AAA location, Builders pkge 5 bedrms, 3 baths, pool, $56,500. HU 7-2591.

RICHARDSON Kings Point, Bob Bose Ranch, pool dock, fully air cond, spklrd. $58,500. HU 2-3238, owner.

RICHARDSON KINGS POINT
ONLY TEN GRAND CASH...
and you have hit the jackpot of the Season! Owner will take second mortgage from any sound buyer! His over-an-acre estate is gorgeously landscaped His slate-roofed Colonial is simply charming —center hall, bay-windowed fireplace living room, powder room square dining room, glass block den with fireplace flagstone terrace, stainless steel kitchen (wall oven, dishwasher et al) Breakfast room. Four family chambers two tiled baths Maid's room, third bath Three car attached garage The grand style of living—on low cash down!
Never before advertised .. . $64,500!
Exclusively shown by
GENERAL EASTERN CO.
516 No Blvd, Lake Success, HU 2-8772

COLFAX-CUMING POINT
ONE OF THE WORLD'S BEAUTIFUL HOMES ON A DREAM WATERFRONT SETTING TWO STORY PRESTIGE CONTEMPORARY OF THE FINEST MATERIALS & CONSTRUCTION INCLUDING STONE MARBLE, GLASS & PEGGED WOOD, 3 HUGE FAMILY BEDRMS PLUS MASTER SUITE MAID'S SUITE AND TREMENDOUS DEN. GORGEOUS WHITE SAND BEACH AND NEW YORK SKY-LINE VIEW. THIS IS THE EPITOME OF BEAUTY & LUXURY. OFFERED AT $175 000 AND BY APPOINTMENT ONLY.
WE ALSO HAVE ESTATES AVAILABLE IN THIS AND OTHER AREAS
RELIABILITY—INTEGRITY
31 North Station Plaza HU 7-7777

GREAT NECK $37,500
Center hall, spotless brick Colonial, slate roof In addition to the usual there are 4 bdrms, 2½ Hollywood baths, huge screened porch One of our most beautiful "Tree-lined Streets" close to transportation.

FREE POOL & PARK. $49,500
All brick Center Hall Colonial, slate roof centrally air-cond, huge lvg rm, dining rm flagstone floored paneled

Homes—Texas

DEAF SMITH Pool Dock Area
5-yr-old corner, 1 fam duplex semi-det 6 rms, FULL BASE, gas heat, storm & screen windows & doors, Venetian blinds, washing mach refrig added rear porch with aluminum awning & garden tool house, beaut shrubbery NEW AREA, 2 blks from school, shopping & trans. Existing mtge approx $11,400 OR FHA mtge approx $2 500 down payment to qualified buyer. RARE

RUSSELL GARDENS Both young, spacious Colonials with 4 bedrms, den, many luxurious extras, High $40 s.
123 Middle Neck Rd. HU 2-8220

DEAF SMITH
OPPORTUNITY!
WAS $26,500—NOW $24 900
Attractive young C H Ranch liv rm 12x19, L-shaped din rm, Birch Cabinets in eat-in kitch. 3 bdrms, 2 bths, 3 ton Carrier air-cond. Includes w w carpeting, washer, refrig, dishwasher freezer, alum S.S. Country atmosphere near dock & park. Excellent transp. Low 4½% mgte.
38 Middle Neck Rd. HU 2 0921-2
51 Years in Great Neck Real Estate

Homes—Illinois

GREENLAWN, All brick ranch type home, 1 yr new, 6 rms, 2 bths, right club bsmt, scrns, storms, wall to wall carpeting, gas heat, ¾ acre, owner being transfd. Askg $31,500, Principals only Weekdays EV 6-7988; weekends FOrest 8-4852.

HENDER BAYS Ranch 1/3 acre waterfront 5 rm 2 car gar Beaut ... lg liv rm $22,000 Murphy Rampasture Rd Hampton Bays 2-0726 or HAnover 2-...60

Hempstea West $42,500
Defies comparison at price, ... & location Tremendous center hall ... for home on professionally landscaped 130x130 plot on Garden City ... master size bedrms, 2½ baths ... quarters & bath). 28 ft carpeted walnut paneled living rm (firepl) ... Arthur's dining rm, modern kit... breakfast rm, huge paneled fam... rm, warm sun-filled sun pch, ... bsmt, laun rm, 2 car. Loads of extras
Exclusive. Eldorado PI 7-3705.

HENDERSON 6 rm ranch, 4 yrs old plaster walls, all elec kitch ... oven, oil HW heat, dishwater, storms & doors broadloom, partially f... basement, fenced yard, front ... 19,950 after 5 PM Mon-Fri, all day Sat, Sunday. IV 6-6748.

HEMPSTEAL
"A" residential area, nr bus & stores living rm, dining rm, eat-in kitchen 2 bedrms down; 3 bedrms up; finished basemt, 1½ baths, oil heat, garage, plot 60x100, low taxes. IV 1-1010 patio, double garage, many extras Principals $33,990 IV 9-0884.

Homes—Iowa

HUMBOLDT WEST $24,900
Brk., slate rf., Col., att. gar mirr frpl., lge. din. rm., w/w carpeting, eat-in kitch., scrn patio, 1½ bths 3 bdrms., pine bsmt. w/bar, excel. loc IV 6-4260.

HUMBOLDT W. Custom built Ranch, 6 yrs, 7 rms, 3 bedrms, den; oversized kitchen, walk-in closets, fully air-cond, sprinkler system, fire alarm system, 2-car garage, walk to schools shopping, transprtn. $37,900 IV 1-1693

HUMBOLDT West—Buxton Ranch, 4 bdrm, 2 bath, Firepl in wood panelled den, porch, pool area, all appliances. Garage. Extras. $27,000. IV 6-8527

HUMBOLDT W. Compare & buy this 4 bedrm Cape, 2 up, 2 dn, 2 baths, fin. bsmt, frpl, bar, porch, walk RR, schools, extras. IV 3-7599.

HUMBOLDT-Custom 3 yr Corner brick Ranch 3 bedrms 1½ baths 2-car garage, full bsmt, patio, convenient location $21,000—IV 3-0841

HUMBOLDT W. legal 2-family, excellent condition 4&3 large modern rms rent free $20 000 IV 1-5621

HUMBOLDT $18,000 attrac Col. lg tree shaded plot, 8 rm, 2 bths bsmt 2-car garage. Vigilant, IV 6-2600

HUMBOLDT W. LUXURY HOME Large wooded plot. Walk RR Schools, shopping. $37,800. IV 3-0612

HEMPSBURG WEST. 8 yr old Ranch 6 rms 1-3 acre, gar, patio, center hall widow must sell $21,900 RO 4-5707

Homes—Kansas

HEMP W—Cape Cod 7 rm, GI mtg Nr. schls & shopg. 57x100 plot gar $18,750. Call owner—IV 1-8019; IV 3-2083

MARSHALL. ¼ acre +, 5 bdrms, 3 baths 3-car gar. Choice location low taxes $27,500. J. M. Serenci IV 3-5...

MARSHALL HARBOR
FIRST OFFERING
A first class uncrowded community pool park & boating area; top level schools; beautiful landscaped acre view overlooking bay.
HERE IT IS
outstanding 10 rm ranch, 4 bedrms, lge liv rm w/marble fireplc, dining rm, paneled den; playrm, maids quarters, lge screened terrace, built-in grill; oversized garage; low maintenance. $59,500 HU 7-2411, HU 7-4352

MARSHALL SCH DIST 1
BUY OF THE YEAR!
CHARMING 3 BEDROOM HOME 2 CAR GARAGE, FIREPLACE BSMT SCREENED PATIO, WALK TO EVERYTHING $21,990
richard j. block, inc
station plaza, hewlett FR 4 3600

HEWLETT PARK
... luxurious home on 1 1/3 acres, ... ideal for mother & daughter; doctors home & off; excl buy FR 4 6...

MARSHALL EAST ROCKAWAY
2½ year Colonial front split 3 bedrms 2½ baths, den + finished playrm Waverly Park school district, Carpeting + many extras $35,500. LY 3 2073

BAUNSEE SCHOOL DISTRICT No. 14
Custom built center hall Col. 4 bdrms 1 baths, charming paneled playrm Convenient stat, shopping, all schools Extras, $29,000. FR 4-4317.

FLOYD-FOUNTAIN Extremely desirable 4 bdrm, 2½ bath home on magnificently landscaped 2/3 acre. Golf course area. Anita F. Stanten, Bkr FR 4-4204

Homes—Oklahoma

HEWLETT. Beautiful new 2 story colonial 4 bedrms 3 baths. Hunt Drive off East Rockaway Rd. 1 block from Union Ave TW 1-3600.

GRADY-GRANT PARK-gracious, elegant 10 room home, has everything! Tremendous buy now. FR 4-3004

GRADY-GRANT—COLD SPRING $23,000 Cape Cod Beauty—Lg. Economy Size Din Rm—Fam Kit.—4 Bdrms 2 Fam —Playrm, with bar—Bsmt, & Gar—¼ acre—Walk to R. R.
YOUNGS AND GARNER, REALTORS
35 East Main St., Hunt. HA 7 4077
1911 N. Y. Ave., Hunt. Sta. HA 7 343.

GRADY-GRANT Executive transfer Professional spot, w. country atmosphere adj village, $26,500 $22,000 mtg Beautiful home Avail now! 8 rms, rec rm, 1½ bths. All schools & churches SEE IS BELIEVING! Call ROBT M KEEN Rlty Co. HA 1-1865

HUNTINGTON—Wincoma $38,000
MAGNIF WATERFRONT COLONIAL Spacious thrucut, 5 bedrms, 3½ bths sep maid's quarters, 165' of sand beach & mooring.
HARVEY OF HUNTINGTON
25A, E. of Glynn's Inn HAmilton 7 232.

GRADY-GRANT ASKING $20,000
PLANNING LARGE FAMILY?
MOVE UP—NOT OUT—AS IT GROWS See this 3 bdrm expandable Ranch ... ac
J. J. REALTY 85 N WOODHULL
HA 3-2201 Just off 25A

GRADY-GRANT—LLOYD HARBOR
7-yr custom ranch, 3 1/3 ac $39 900
New farm ranch 2½ ac, view $45,500
Brick Col. 5-ac estate....... ask $85,000
OAKWOOD REALTY MYrtle 2-...39
25A & Goosehill Rd. Cold Spring Hbr.

GRADY-GRANT (Dix Hills), Ranch. 4 bedrms, 2 baths, 2-car gar, square fenced acre, playrm, hi mtge. $2..000
ANNE BYRNE
2047 E Jericho FOrest 8 30..
Closed Sunday Home HA 1-...9

GRADY-GRANT Crab Meadow Beach Rental June thru Labor Day, furn. 4 bedrm-modern-in Pvt Assn on Sound our private bath house & beach 1½ hrs commuting. ANdrew 1-5378 eves

GRADY-GRANT Village modernized house 3B, finished attic, dining rm kitch, dinette 2 bath basement bar playrm, low tax, perf loc. Owner 21,800 HAmilton 3-2996

GRADY-GRANT (Cold Spring Hills) Ranch, 5 bdrms, 3 bths, swim pool 1.5 ac wded $36,000 Loesel MY 2-...

HUNT. Hilltop setting, prestige loc. 4 bdrm, 2 bth col fam rm, frpl 1 3 ac transfd, rare value askg $22,500 Pen-Mar, MY 2-8445.

HUNT. Attr 2-yr split, country kitch lg playrm 1½ bth, 3 lg bedrms, oil heat, $18,690. HAmilton 3-0198.

GRADY-GRANT Prestige Area Crescent Club 3 bdrms, view $21 500, FHA ANVIL, 113 E. Main HAmilton 1-582.

GRADY-GRANT Commac 8 rm split with class. Extras galore in & out Immaculate, Make offer, Forest 8-4256

Homes—Michigan

HUNT-LLOYD HARBOR. Complete privacy on dead end rd. Wooded-2 ac zoned, spacious 7 rm custom Ranch 4 bedrms, 2½ bths, 2 frpls, lge flagstone foyer, exp dormer, circular drv, beach rights. $49,000. HAmilton 1-0572

KALAMAZOO 1 ACRE TREES Georgian style home, 8 charming rms, 4 bedrooms, 2 baths, 2-car garage thousands in extras. $33,700. IVY BROKERS 1150 E Jericho HAMILTON 7-5300 PIONEER 7-2450

HUNTINGTON-Greenlawn Area 9 rm—new brick & Cedar Colonial home mahogany paneled den w/fireplace wooded 1 acre, private Rd. Owner transferred $37,500—AR 1-0246

KALAMAZOO Wooded acre o'sized rooms, paneled playroom, patio screened porch, double garage, storms/screens, 2 kitchens, 2 baths. HAmilton 3 5854

HUNT-LLOYD HARBOR. New Country Farmhouse. Top of Beech Hill Rd 4 BEDRMS, 2½ BATHS 2½ ACRES. $46,000 HAMILTON 3-9017

KALAMAZOO—Ideal for Gen'l Prac 1acr. $27,000! Expandable ranch, brz way, gar. ½ acre cor., best offer HA 3-8543

HUNTINGTON custom built $24,900 3 bdrm, liv w/frpl, sep din rm, screened porch, 2 car gar, trees, ½ acre zone many extras. HA 3-4988.

HUNTINGTON, 7 rm split, 3 bedrms, 1½ bths, playrm, landscaped ¼ acre. $18,500. Owner. HAmilton 1-1069

KALAMAZOO Dix Hills 2-story Col 4 bedrms, 2 baths, 1 acre, $28,500. OL 8-6900 ext 18 or HA 7-6515 aft 6 PM

KALAMAZOO HOLLY HILLS RANCH & 80-FT 2-STORY $32,950 HA 3-9341

KALAMAZOO SO.—New 4 bdrm Col 8½ rms, 2½ bths, 2-car gar; all appl frpl extras $24,900. AR 1-0069 af 7 pm

KALAMAZOO VILL. 11-room home and professional office; $28,000 OF rent HAmilton 1-4676

KALAMAZOO-GREENLAWN. All-cedar ranch, 3 bdrms, playrm, firepl, w/w, patio, GE dishwash, $16,990. AN 1-0524.

GRATIOT Original Birchwood ranch, 7 large rooms, 2 full baths, fully equipped, 24' GE kitchen, full basement heated & tiled with extra room and bath. Many extras including storage closets, attic fan, air-conditioner, carpets, drapes, GI mortgage $33,500. WE 8-9775

MIDDLES. 7½ rm Ranch, 3 bedrms, 2 fully tiled baths, paneled den all appl., s&s. Gar compl with '57 Ford. Conven shopg, commuting. High 4¾% mtg. $27,200. OV 1-2519.

Homes—Missouri

JERICHO, Birchwood Park East, split, oversized plot, paneled den & dinette 2 car gar extras. OV 1-3137.

JERICHO Colonial, 7 rooms, oversized plot, close to Pkway shopping, schls. GI mtge Extras. $23,890. WE 1-8098

MONTGOMERY HILLS. NE MAIN ST ATTRACTIVE-DESIRABLE 4½ RM GDN APT $127, LG DINETTE SEE SUPT, 137-44 76 Av. BO 8-2620.

MONTGOMERY HILLS, modern 4 rm apt, newly decorated, main floor of 2 fam house, excel location, $125, Call owner. AX 1-6467.

MONTGOMERY HILLS, 147-60 70 Rd. 4½ lge rms, newly decor, 2 fam cor, off foyer, stall shwr, nr transit & shop

LAKE PONTOTOC —Sacr $29,500. 2 cottages, 3 car garage, 22x50 pool, 14 corner lots, 3 streets beautifully landscaped. JUniper 8-7935

LAWRENCE COLONIAL

Over ½ acre wooded plot, 2 patios, elegantly remodeled interior. All rms bright & large, 5 bedrms, 3½ bths, center hall, liv; din'g, brkfst, den, bar, intercom, hi fi, 2 w/b frplc, ultra mod kitchen, etc. Every conceivable luxury. Full bsmt, 2 car gar. Low taxes. Quiet prestige area. Walk to schools, shops, RR sta. $55,000 FR 1-2210.

Homes—Arkansas

LAWRENCE. New Colonial $41,500 B way to Lord Ave, turn 1 block to Lismore Rd. left to model. CE 9-9184

LEVITT CRITTENDEN '51 RANCH CHERRYWOOD SHOPPING AREA 3 bdrms, square kitchen, garage

REDUCED TO $14,890

A-C-T-I-O-N

2900 Hempstead Tpke PE 5-1400

LEVITTOWN

NO CLOSING FEES

$990 takes over existing mtge. $88 per mo pays all on immac. home on oversize cor. plot, full price only $12,590. LEVITTOWN HOME SALES PE 1-5420

LEVITT. '50 ranch, Westbury 4 bdrms 2 full baths, dormer, paneled dinette & kitch, vestibule, oversized gar. lge roofed patio, beaut landscaped S&S, walk to swimming pool. Principals only. $17,990. ED 4-5356.

CRITTENDEN-OMEGA Ranch (not Levitt hse) 4 lge bdrms, 2 bths, lge eat-in kitchen, oversize gar, all appliances incl new dishwasher, convenient everything, excel lge fam. $16,990 PE 5-2 21

CRITTENDEN $13,990 2 bedrms, '50 ranch on beaut corner plot in desirable A sect'n of Hicksville. Only $990 down to qualified buyer. Corriston Rlty 2730 Hempstd Tpke. PE 5-6120.

CRITTENDEN Expanded Ranch. Oversize lot; 4 bdrms, 2 bths, panld din rm, utility rm, playrm. Extras incl TV, dryer, crpts, comb scrns. $16,990. CY F 5719.

LIDO DUNES—Private beach, all brick 2 family, 6 rms+2 baths+5 rms & 1 bath+penthouse with 20' terrace overlooking ocean. 80x120. 2-car gar. A fabulous buy, $31,000

LIDO DUNES. Private beach. 3 bedrm Ranch type home 80x67. gar. bsmt. $29,500

SYLVAN REALTY

239 East Park Av. GE 1-1730

LIDO—Cape Cod, Stone & Brick, 8 rms 5 bedrms, 4 baths, large living & dining area, tile fireplace, sundeck, extra size slate patio 2 car finished garage. Plot 77'x157' Tree lined quiet street, grounds professionally landscaped Sprinkler Private Beach rights. Must sacrifice. Principals only—$39,500. Call GE 2-4735

Lido Dunes—Spanish Ranch

Walk just beach area, 4 br, 2 bths + 2 rms—bth in bsmt. Gar, 80x65. Trans. Ask $22,500. Owner. GE 1-7221.

LIDO Private beach-gorgeous 3 bedrm

Homes—Louisiana

HIND Beach Dunes, 6 bdrm house, ideal lge fam, many unusual features, 1 lot bch. $50,000 Bkr GE 2-7111.

ST CHARLES Teacher leaving town for summer wishes to rent 7 rm. fam home, beautifully landscaped in quiet area. Easily accessible to nearby beaches. $660 incldg util from mid-June to Sept 1. TUrner 4-0722

ST CHARLES & Glen Cove Area. 2½ rancw 5½ rms, 3 bdrms $28,000 2 fam house. 2 bdrm, gar $13,000 ranch for retirement $16,500 F PRINTZILAS, OR 1-0682, 5772

LOCUST Val TRANFRD MUST SELL BY APR 7! REDUCED TO $28,500. 3 bdrm, 2 bth Ranch, 1.3 ac, many extras OR 1-0526

LOCUST VALLEY, 3 bedrooms, 2 baths, pine pancled den, finished basement, private beach rights, 1.3 acre many extras. $36,000 OR 6-2073.

LOCUST VALLEY vic. Panoramic water view. 200 yds to priv bch, 5 yr old Parmier 5 bdrms 3 bths, den, Sacrifice. Mid $30,s. Fanning. MA 1-9210.

ST. CHARLES 2 family, beach side 1 apt rented. Owner leaving town. Sarah Wermut GE 1-0914.

ST. CHARLES Exclusive 3 bdrm bungalow furnished, grounds, $16,000. Peck & Chertoff, 6 W Park, GE 1-1142

LONG BEAC Med 3 bdrm ranch for QUICK SALE. Occup April 1, $19,900. 641 E. Olive St. Shown 12-8.

MARICOPA 7 room bungalow West Hudson St. $12,000. small

Homes—Ohio

MAM'K, 905-907 PALMER AVE Magnif 3½-rm gdn apt... $130 SUPT ON PREM. OW 8-6156

MAMARONE 1½ rms, new co-op $150.25 incl G & E $1,760 cash. Immediate occupancy PALMER TERRACE OWens 8-235

MONTA COZY SEASIDE COTTAGES FOR SALE OR RENT LOTS. NEWMAN, OR 5-1525

MONTCLAIR—5 ROOSEVELT PLACE

3 & 5 ROOMS (2 baths, terr), fr $110

Exceptional large attractive layouts Modern fireproof elevator building. Fine residential area. Garage on premises. SEE SUPT or call PI 6-1799

MT VERNO. Spanish Duplex, beamed living rm, fireplace; dining rm. 2 bdrms, kitchn, garage, opp park, conv New Haven RR, buses. Suit profl or small family MO 8-5357.

MT VERNO

27 CLAREMONT AVE
5 ROOMS

Immediate occupancy, garage avail. Agent on premises.

MT VERNO 1½ ROOMS $82

Top area, elev; convenient transportation Pullman kitchen, dining foyer powder room. Supt. 42 Sheridan Ave

MT. VERNO —1½ rm garden apt $7_ 2½ rm garden apt $8_ 3½ rm elevator apt $11_ Office 101 Ellwood Ave, MO 7-3417

Mt Verno —3½ Rooms, $115

Elev, ample closets; excel area; convenient trans. Supt. 42 Sheridan Ave

Homes—Indiana

BARTHOLOMEW Attractive 4-rm apt 2d fl, fine conv location, for quiet fam. avail Apr 1, $125. MO 4-6970.

BARTHOLOMEW modern 5-rm apt Top floor, elevator. Lovely view. Walk to station. $155. MO 4-1386.

CARROLL 5 large rooms, sunporch modern kitchen, bathroom, pantry garage; good references. MO 4-1867.

BARTHOLOMEU 155 CRARY AVE, 4½ ROOMS, NEW BUILDING. CALL SUPT, MO 4-6787.

BARTHOLOMEW WEEQUAHIC PARK New Luxurious Air-Cond Bldg excellent commutation & Shopping Agent always on prem. WAverly 3-6859

CARROLL Sub-lease spacious modern 3½ Rm Apt, opp park; elev, air-cond, NY bus at corner. $174 mo WA 3-3783

BARTHOLOMEU Pine Grove Manor Garden cooperative apts. Total investments $400, 2-bedroom units $101.75 3-bedroom units $122.10. CH 9-6450

FLOYD-FOUNTAIN Wykagyl Golf View COUNTRY CLUB APTS 1255 NORTH AVE. One of Westchester's most luxurious & Modern Bldgs Large Terraces Gate House Immediately Adjacent Schools Shopping Bus 4½ & 5½ ROOM APTS See Supt Prem NE 3-9433

BARTHOLOMEU 167 Centre Ave MODERN ELEVATOR BUILDING 3½ $123 4½ $160 See superintendent basement

N Ro hEL BEACH PRIVILEGES 2½ & 3½ rm apt. NE 6-3370

BARTHOLOMEU-Davenport Neck, lrg 3 bedrm apt $176 short sublease. optional renewal NE 6-0742

BARTHOLOMEW—LOVELY 4½ RMS View of Sound Nr schools & beach $152 BE 5-2364

BARTHOLOMEU 4½ rooms, 2 baths, garage enclosed porch private beach $185. NE 6-4174; NE 2-2477

N ROCHEL Glen Island Manor. 3½, $125; 4½ 2 baths, $150; gdn apts 300 Pelham Rd, Glen Is App. NE 3-6168

TIPPECANOE 284 WOODCLIFF AVE. NEW BLDG. FACES PK. AIR-COND. 3½ rms parking. $145. Call wkdys 4 PM-9 PM all day Sat-Sun. UN 9-0979

FLOYD-FOUNTAIN 605 NEWKIRK AVE. Modern Garden Apt Development 4½, garden $111; 4½—$119. Immed Garages avail Supt UNion 6-2324

FLOYD-FOUNTAIN 301, 79 St. 3 rm modern apt, elev, park view, $100 mo Leone UN 7-0061 or UN 9-0858.

FLOYD-FOUNTAIN 615 HUDSON BLVD 2 rm efficiency $85; 3½—$115. Modern elev, Immed. Agent, UNion 7-8363.

FOUNTAIN QUALITY & ECONOMY! DELIGHTFUL SUBURBAN LIVING at LOW, LOW COST! NEW LUXURIOUS AIR-CONDITIONED, ELEV APTS

OVERLOOK TERRACE

Fairview, Prospect & Maple Aves

3, 3½, 4, 4½, 5 Rms, fr $130

FREE GAS. FREE AIR-CONDITIONING FREE ON SITE PARKING!

IMMEDIATE OCCUPANCY

Spacious, eff-foyer apts
Multitude of closets
Deluxe Kitchens; Built-in ranges & wall ovens
Elegant Lobby
Beautiful, unobstructed views including L I Sound
Near fine schools, excellent shopping, lovely beaches, boat'g, fishing major highways RR Sta (33 air-cond trains daily)

Homes—Tennessee

LOADON

749 Scotland Rd, Orange

Luxury 4 to 5½ apts. 2 Baths deluxe appointed and immediately available PRIVATE SWIMMING POOL Central air conditioning, elevators; 15 cu ft refrigerators; GE dishwashers electric ranges, wall ovens; private terraces; parking Schools, churches stores all near-by adjacent Mountain Railroad Station South Orange, NJ Call OR 4-8029.

LEWIS-LOADON 5½ lge rms, new 2-fam $185 Business cpl, security, refs. 5 min G W Bridge WI 7-4179

LEWIS-LOADON 5½ lge rms, new 2-fam $185 Business cpl, security, refs. 5 min G W Bridge WI 7-4179

LEWIS-LOADON Country Club Garden 2 STORY LUXURY GARDEN BLDG [illegible]

3½ Rms w/Terrace, $137

4½ Rms Terrace, fr $162

NEAR ALL CONVENIENCES
920-C Palmdale Ave. or FE 8-3907

LEWIS-LOADON 2½ large rooms; elev bldg. Overlooking golf course. Terrace $100 including parking. FE (Sat up to 9 P M)

LEWIS-LOADON 4784 Boston Post Rd. 2½, 3½-4½ rms; excl layout, beaut location-parking. Supt PE 8-0670

LEWIS 17 5th Ave near station Mod elev bldg 3 & 4 rms $87.50 $115 Supt or LL 5-3370

LEWIS-LOADON MANVILLE RD 5½ ROOM GARDEN APTS. Private entrances in country-like setting [illegible] schools, shopping & transportation See Supt ROgers 9-329

LEWIS-LOADON 4½ rm modern garden apt available May 1st, sublet Oct 31 3-1 $165 mo includes heat, hot water gas & garage. Call RO 9-1191, after 6 PM or WI 1-6500 ext 246 during day

LEWIS-LOUDON—garden apt 5 rms, $148.25 Few blocks trains, school 289 Manville Road Cr MU 7-5548

LEWIS-LOUDON FULL SESSION SCHOOL AREA See the NEW 1961

Colonial & Hi Ranch

4 bedrm, 3 baths, 2-car garage & Right (So) 8 blks to model. FE 1-9606

Homes—Pennsylvania

REDDING Two Houses $37,500 One a yr round modern Ranch with 3 or 4 bdrms. The other a delightful rustic house usable for a long summer season (can be winterized). Beautiful 3½ acres with wide view.

DAVID H. BATCHELDER

Wilton, POrter 2-3365

REDDING. Delightful secl summer hse Small—easy care. 4 wooded acres frplc, cathedral liv rm. $19,900 Wk-nds— WE 8-2880; NY wk eve MU 5-0140.

RIDGEFIELD, 3 newly decorated rooms, near busses shopping $120 garage optional utilities WH 5-8898

RIDGEWOOD 5-rm garden apts $185 April & later occ. Nr shops & trans See supt, 286 Oak St. GI 4-9213.

ROSELLE, Garden Type Apts

"EXCLUSIVE BUT NOT EXPENSIVE"

3 RMS $96; 3½ RMS $102

2 Bdrm Apts 4-$112; 4½ $125

GARAGE, $8
IMMEDIATE & FUTURE OCCUPANCY

BUS DIRECT TO NYC (25 MIN STOPS AT DOOR) SHOPPING 100 YARDS AWAY 400 ACRE PARK WITH LAKE ADJOINING.

Warrinanco Village Apts

ST GEORGE AV adj Warrinanco Pk See Supt Apt 6C or Assistant Supt 34A Chestnut 5-1910—Chestnut 1-1688

ROWAYTON Area. New England salt box on wooded lot, 3 double bedrms 1½ bths, 15x22 liv rm, fireplace, built-in cupboards & bookcases. Radiant heat, 2-car garage, nr schools. Beach privileges. Asking $30,800. VO 6-1796

ROWAYTON, for less than $20,000 Cape Cod, rolling partly wooded 1/3 ac, beach privlg. Owner NY: GR 7-9170 ext 830, wkdays; Norwalk: PO 6-3704

ROWAYTON. Colonial 3 bedrms, 1½ baths, 2-car gar ... $35,000 DOUGLAS BORA Agcy. TE 8-5518

CRAWFORD 5 bdrms or more. Overlooks inlet. Rental-purchase. HI 3-30's PITT NYC. MU 8-2355; Stmfd DA 2-1685

CRAWFORD (Fairfield Woods). 4 bdrm 1 acre pvt beach shopping schls Railroad 6 min $35,940 FI 8-4115

CRAWFORD Free Real Estate Map Includes house photos—Harry Bennett Assoc High Ridge Rd. Davis 2-1684.

R E-GREENWICH VICINITY

NEW TERRACE APTS

BEAUTIFUL, SPACIOUS GROUNDS
3½ RMS FROM $140
JR 4 RMS FROM $150
5 RMS, 2 BATHS FROM $180
6 BEAUTIFUL ROOMS $225
Hollywood kitchens dishwasher built in ovens, gar space avail. Immed occ

LONGVIEW TERRACE

315-325 King St Port Chester Shops—Schools—RR within 3 block. Supt on premises. WE 9-753_

R.E. 1½ & 3½, $175 & $140 1ST FLR. MODERN, AIR COND EXCELLENT LOCATION. WO 7-3239

Homes—Kentucky

ADAIR Modern, 4½ rms, 2 bths terrace garage. Near station, shopping WO 7-0947.

ADAIR rm gdn apt, grd flr, excel loc prof or residential Avail July 1 See Supt 181 Purchase St. WO 7-458

MONTGOMERY

30 YR FHA MORTGAGE

3 bdrms, fpl, tile bath, gar, nr schls Full price $16,600, Prin only. FUlton 1-3077.

RAHWAY—Owner selling 6 rm Ranch 3 yrs old, many extras. Asking $21,900 Good com'ting. Call after 5. FU 1-5592

MONTGOMERY 27 PARK LANE, FAIR HAVEN. 8-yr corner ranch; 3 bdrms; TV rm; dine rm; full cellar; 2 firpls; patio. Splendid condition. 100x115, beaut lawn, shrubs, trees: oak, pine, dogwood, holly; near river, ocean. Attractive price. Action wanted! Owner: Demlinger; SHadyside 7-0554.

MONTGOMERY RUMSON FARMS ESTATES RIVERFRONT ELLEN HAZELTON RUMSON 1-2003

Homes—West Virginia

BARBOUR charm of this gracious Colonial with wide Center Hall Large living & dining rooms, both with fireplaces, den with built-in bookselves, pantry, kitchen & lavatory on 1st flr. Upstairs a master bedroom with dressing room & bath, 4 other bedrooms & bath 3rd flr has nice bedroom, bath & storage. 3 car garage. Excellent location Offered at $44,000.

16 Oak St. Ridgewood, OLiver 2-5400

BARBOUR VIC. SADDLE RIVER

GEORGIAN COLONIAL

With wide center hall, spacious living room, fireplace, full dining room kitchen, family room with a fireplace and all the latest built-ins, SIX lovely bedrooms, 3 tile baths, full basement, 2 car attached garage. Extras include wall-to-wall carpet, intercom, washer & dryer, dishwasher, refrigerator-freezer, wall oven, etc. $65,000 STOP AT THE PINK BRICK RANCH 2nd traffic light west of Route #17

MULTIPLE LISTINGS
906 E. Ridgewood Avenue
OLIVER 2-0583 Open Sunday

MARICOPA

Early American farmhouse, completely modernized, 1st flr den or 4th bedrm, full dining rm, modern kitchen, spacious living rm, 3 bedrooms & new tile bath on 2d. Full basement, Garage. Lots of charm here for only $20,500

Picture Book Cape Cod Immaculate condition. Fireplace, porch, 4 bedrooms, 2 baths, rec rm, Garage Completely Landscaped. Offered at owner's actual cost of $33,000.

Many Others from $16,900 Up
10 So. Maple Ave. Ridgewood GI 5-8077

MARICOPA & VIC. WE SPECIALIZE IN FINDING HOMES FOR OUT OF TOWN BUYERS LIBERAL FINANCING AVAILABLE

Homes—Mississippi

PONTOTOC OUT-OF-TOWNERS OVER 500 MULTIPLE LISTINGS SITHENS REAL ESTATE GI 5-9000 258 Franklin Ave. Ridgewood OPEN SUNDAYS AND EVENINGS

Ridgewood Clse bus-train

Gd school—4 bdrm—1½ bth—fam rm—att gar. $24,800. Owner Gilbert 5-9712

PONTOTOC "House-O-Rama" selections. Save time-effort. Schultz & Trovato 81 No Maple Ave OL 2-2666

PONTOTOC Col, 3 bdrms, den, 1½ baths, laun rm, por, gar. $26,900 Gilsenan & Co. GIlbert 5-1600

PONTOTOC vic. 1737 center hall Dutch col 4-acre, 3 firepl, "in-law" wing. Must see! Jud Corbin GI 5-7226

PONTOTOC 6-bedrm col home, 3 bths, den, rec rm, 2-car att gar. In the 50 s. Shutts-Shutts, OL 2-3510.

PONTOTOC 4 bedrms, 1½ bths, rec rm, dishwash, refrig, air-cond, $2,000 down, $19,990. OLiver 2-4411.

PONTOTOC vic. 4½ acre estate. Lake. Span Ranch, 4 bedrms, $75,500 Wm. R. Wilson, Rltr. TW 1-2110

LOUDON Vic Exceptional buy $42,500 includes patio-porch, fpl, rec rm. SIDNEY P. HOWELL—GI 4-6700

RIVER EDGE—Four bdrm ranch, livrm, fireplce, kitch & din rm, full cellar.

Roselle—open hse Sat & Sun

hrs 2-5. Lovely new split, low $20's 233 W. 7th Ave. Chestnut 5-2360

Homes—Connecticut

SHORT HILLS House beautiful! Over acre, beautifully shrubbed; custom modified ranch. Geo. Allsopp DRexel 6-2266

SO. MIDDLESEX —2 bdrm Cape Cod with gas heat and garage, GI mortgage, lot 50x100. Phone PL 5-4680. (NJ).

SOUTH RIVER. Located in Middlesex County, attract 7-room Colonial, large livrm with granite fireplce, dining rm sun parlor, 3 bdrs, 2-car garage, 80x100 lot $19,900, mtge assumed; only $2,900 Near NY express buses. CL 7-1870

SPRING LAKE 8 yr old home consisting of 4 bedrms 2 baths, living rm dining rm, kitchen, hot water heat, 1 block to beach. Owner says sell at $22,000. Immediate Occupancy. We have key.

LONGSTREET AGENCY of Spring Lake 312 Morris Ave. GIbson 9-5400

SPRING LAKE. Only brand new 3 bedroom Split, storms & screens. $26,500 Principals. Gibson 9-8895.

STAMFORD—RELOCATED OWNER Must sell 1-yr-old charming Ranch in No Stamford area with gracious living for a commuting executive. On 1.7 acres with stream-fed natural swimming pool and in immaculate condition. Ent hall, liv rm w/fpl, dining rm, panel brkfst rm, kit w/appls, 4 bdrms, 2 bths, panl family rm. Lndry 2-car gar. A fine buy at $46,500.

BOB MEEK

FAIRFIELD COUNTY PROP
Bedford & 4 St DA 5-4197

STAMFORD

BUILDER'S SACRIFICE

Colonial Ranch on over 2 acres. Easy commuting. Porch entrance, flagstone foyer 40' living rm, firepl, dining rm panld den, equipped kitch, brkfst rm, 4 bdrms 3 baths, playrm, frpl, basemt, attic. 2-car gar. Askg $63,900

KENNETH IVES & CO.

961 High Ridge Rd. DA 2-3441
14 E 55 St NYC MU 8-1900

STRATFORD, Pre-Revolutionary home in Putney. Center hall Colonial with 4 bedrooms on second floor, 1 on third 2 living rooms, dining room, newly remodeled kitchen with dishwasher. First floor utility room, basement playroom 2 baths, 11 closets, 5 fireplaces, screened porch. Acre lot, large swimming pool

Owner transferred — $34,900. Two minutes to Merritt Parkway and ten minutes to Connecticut Thruway. Contact TFX 5187 Times.

STAMFORD HILLS—On nearly 4 acres high open land of fields & orchard surrounded by big old maples 150 yr old remodeled farmhouse. Liv ing rm, dining rm, both with fireplaces, den, 4 bedrms, 2 baths. Big barn, little playhouse. Owner Transferred. $52,000.

EXCLUSIVELY SHOWN BY
ULLA POSNANSKY
Long Ridge at Erskine DA 2-269

STAMFORD Ridges An immaculate 3 bedroom 2 bath split in young neighborhood. Liv rm w/fpl, din rm, Kitch, 1.3 landscaped acre. Won't last at $26,900

JANE CYPRES DA 2-1675
996 High Ridge Rd. open Sun

STAMFORD. A loss. Partnership dissolving, sell at loss Saw Mill Rd Colonial, 2 acres, lake 3300 sq ft living area, landscaped, reduced from $55,000 to $48,200. This won't last long. 1st listing. NE 7-2041, DA 4-9366.

STAMFORD. Beautiful one acre house sites $7,500 to $8,500. Also available 7 rm ranch, $37,000. Merritt Pkwy, Den Rd exit follow signs Barclay Estates DA 5-1055

STAMFD. Ranch 1+ acre, lib—rec rm with firepl, 3 bdrms 2 baths, $48,500 Geo. Castles DA 2-1601.

STAMFORD. Distinctive home, 3 bedrms, 3 baths, swim pool $55,000 JACK McLAUGHLIN, DA 2-1651

STAMFD. Desirable split lev. Game rm, fplcs, 3 bdrms, 2 bths, $29,000. CABLE Rlty. FI 8-4247.

MIDDLESEX Ridgecroft Apts. View of natural beauty, conven to everything 3½ rms $120 mo. ME 1-1791.

MIDDLESEX vic. 3½ & 4½ rms from $130. Swimming pool Cedar Hill gardens 35 So Bway Irvington. LY 1-8400

Homes—Virginia

BOTETOURT Englewood. On Trafalgar St. 9 rm, brk & stone 4 bdrms, 3 othr 2 lav, fam rm, scrnd por, rec rm 2 car gar, lge prop. $69,900 Owner TEaneck 6-5372.

BOTETOURT 900, 4 bdrm Cape Cod att garage, brick screened porch, sem finished recreation rm. $15,000. 5¼% mtg may be assumed TE 3-0316

BUTLER, $24,990, 7-rm split 8 yrs 3 bdrms, finished rec rm, expan attic patios oversized gar. 65x150 plot 4%, GI mtg, extras, nr everything TE 6-1651

BOTETOURT split level Tudor, W Eng. Whittier 4 bdrms, 2½ baths, fir bsmt, heated attic, 2 car gar, many extras. $39,900. Princ only. TE 7-7734

BUTLER

ROARING 20'S

Colonial—3 bedrooms, 1½ baths, living room, big dining room, large kitchen 2 car garage $22,500

Ranch—8 year old, living room-dining room combination with fireplace modern kitchen, 3 bedrooms, tile bath attached garage lovely location $23,500

Colonial—Stone and frame, excellent transportation and school area, foyer entrance, large living room with fireplace, family size dining room paneled den, farm kitchen with dining area 3 bedrooms, finished paneled recreation room, patio and garage $24,900

Colonial—Brick and frame, 9 years young, living room with fireplace, dining room, bright kitchen, 1½ baths attached garage, beautiful grounds $25,900

Colonial—Mellow and roomy, music room, living room dining room, modern kitchen, 5 bedrooms, 2 new tile baths, excellent location ... $27,800

SMITH-DAVIS, Inc.

53 County Rd. Tenafly LOwell 7-1166

BUTLER Young 3-bdrm, 1½-bth cu Colonial; firpl, beaut area $25,900. Frank Dupignac, LO 7-4300

BUTLER Superb Dutch Colonial; Old Smith section; wooded knoll brook; $55,000. Garrett Felter, LOwell 8-2442

TENAFL ¾ acre; 1st flr master bdrm & bath, 20x28 family rm, $55,000. James E Hanson & Co. TE 7 3600

TENAFL Sparkling Dutch Col; 3 lge bdrms, den, firepl, $22,900. Beck Realty, LO 7-5550, 7-1313.

TENAFL E Hill—4 bdrm 3 bth Cape Immed occupy—w w, frpl; rec rm; Prestige! $43,200 Jack Smith LO 7-0089

TENAFL E. Hill Beautiful ¾ acre plots, Models on display K & L Custom Homes DU 5-6038; PO 8-5930

TOTOWA BORO.

6½ rms, 1-fam, ultra mod in every respect. Holly kitchen col tile deluxe bath, lge liv rm w picture window, w-w carpet, dining rm w/lge wall mirrored unit & bar, fin bsmt playrm, 2 off-street garage, 2 air conditioners, recess radiation. Ask $24,900. "Exclus"

Homes—Alabama

Union. Rnch, 3 bdrm, 1½ bths

fireplc, large finished rm upstairs; suitable professional or priv; princpl only, asking $30,000. Murdock 6-0384.

MONTGOMERY LARGE HOME! IDEAL LOCATION FOR PROFESSIONAL USE. MURDOCK 6-7550.

CHEROKEE 10 min Times Sq. 3 rms, all improvements, elevator. Excell loc. Supt Union 4-7274.

CHEROKEE 10 mins Times Sq; 3½-4½ rms full hskpg; all impvts. $30-40 wk. UNion 3-5878; UNion 7-7841.

UNION 3 rms, fully furnished, $25 weekly including G&E; 10 mins NYC. UNion 7-3149 (N J).

MIDDLESEX Spanish Duplex, beamed living rm, fireplace, dining rm, 2 bdrms, kitchn, garage, opp park, conv New Haven RR buses. Suit profl or small family. MO 8-5357.

Homes—Vermont

VINELAND—6 rms, tile bth on 175 x 160 corner, paved sts, plenty trees PLUS 4 place garage w/lav. & sink EASILY CONVERTED TO DR'S OFC 1 blk hosp. Many extras. $30,000. For details: Mrs. M Belfi, State & Chestnut Ave., Vineland.

WAKEFIELD, brk det 2 fam 1-6, 1-7 full bsmt, 2 fare zone economical living. $24,500; Cash $6,000, terms JEROME Reservoir vic., brk det corner, 1-6, 1-9 extra lge rms, full bsmt, oil, 2 car det gar, Exc oppty professional use, $50,000, terms.

PELHA PARKWAY NORTH, brk det 7 rms, (4 bdrms), full bsmt, patio, 2 car det gar. Asking $22,500.

MANY OTHERS OPEN TODAY

Colonial—3 bedrooms, 1½ baths, living room, big dining room, large kitchen 2 car garage $22,500

Ranch—8 year old, living room-dining room combination with fireplace modern kitchen, 3 bedrooms tile bath attached garage lovely location $23,500

Colonial—Stone and frame, excellent transportation and school area, foyer entrance, large living room with fireplace family size dining room, paneled den, farm kitchen with dining area 3 bedrooms, finished paneled recreation room, patio and garage ... $24,900

Colonial—Brick and frame, 9 years young, living room with fireplace, dining room, bright kitchen, 1½ baths attached garage, beautiful grounds. $25,900

Colonial—Mellow and roomy, music room, living room dining room, modern kitchen, 5 bedrooms, 2 new tile baths, excellent location $27,800

352 E. 23 ST KI 7-8704

WAKEFIELD 2 fam brick 6 & 7 rms, plot 33x177. Price $29,000 KIEFHABER OL 2-8001

WARREN ST. 42, 25x100 store, bsmt (3) lofts 15,000', nr sub, rent all-part. Brokers prot. P. Hirth OX 7-6229

WASHINGTON 2 fam brick, 12 rms, 2½ baths, parquet flrs, oil, nr transp. Asking $18,900 MA 2-4347

Homes—New York

CANARSIE

WE HAVE A CHOICE SELECTION OF ALMOST NEW 1 & 2-FAMILY Bungalows Duplexes & Split Levels EXISTING VA & FHA MTGES. OTHER RESALES ALSO AVAIL. TOP DOLLAR VALUES OPEN EVERY DAY

TERRY R'LTY 9105 AV L CL 1-1200

BAY RIDGE 83 St. detached 1 family 8 spacious rooms, 2½ baths, large livingroom with open fireplace, powder room first floor, cheerful kitchen. Inspect today and make offer.

EXCLUSIVE LISTING!

¾ MILLION MORE HOMES

A CHOICE INVESTMENT

This season the average nighttime program on the CBS Television Network delivers 785,000 more U.S. homes than the second network, 996,000 more homes than the third. This makes the seventh straight year that our advertisers are winning the biggest nationwide audiences in television. As appraised from A.C. Nielsen Reports 1 October 1960-1 March 1961, 6 to 11 pm, AA basis.

BEST LOCATION
CBS TELEVISION NETWORK

OUTSTANDING VIEW

BKLYN HEIGHTS. 4 story bldg. with four 6 rms-bath apts., garden, oil heat Ideal lge family. Only $10,000 cash req. Owner call eves. MA 4-2419

BKLYN HGHTS. Cobble Hill. Charming 2-family, $22,000. 4 family, excel cond. $30,000. 1/3 cash. Evelyn Brown, Bkr. JA 2-4624.

Homes—Georgia

WESTPORT BLUEWATER HILL

Contemporary ranch house, private bch rm Large glass louvered porch shade trees. $40,000 Owner CApitol 7-6726

BLECKLEY Dutch Colonial $22,500 Perfect cond, central loc 7 rms, 3 bdrms, brick fireplace full din rm lge kitch with pantry 3-car gar, split all fence. CApital 7-8224.

BLECKLEY-WESTON-NORWALK 3-4 bedrm homes. Priced from $34,500 H. S DOLAN CA 7-8043

BLECKLEY 5 bedrooms, 2½ baths, $34,500 Fairfield Land & Title CL 6-0456

W BLECKLEY Large, sunny, attract [illegible] woman UN 4 6914 Sun, wkdays eves

W BLECKLEY 680—Extra-lge rm & bath for busn or prof lady with prf family. Kitch pvlgs $20 wk AC 2-4255

WEST BLECKLEY corner 84 St. Nice large single room. EN 2-8791

BLECKLEY 1103 St. Beaut, quiet, pvt fam passby board MO 3-1652.

WEST END—Desirable, residential, private, no other guests. UN 4-0446

W. BLECKLEY St. beaut rm, Sat, Sun, till 5PM, wkdays aft 5PM, SU 7-1024.

Homes—New Hampshire

WEST CARROLL-new split level, ideal community, 9 rms, 4 bdrms, recreation room, fireplace, 2-car garage, den 2½ baths, on dead-end street, $35,000 Call for appointment, days RE 6-1790 evenings, RE 1-3579, or inquire 9 Linden Ct. West Orange.

WEST CARROLL lge custom built ranch Panoramic view of skyline. 7 large rms, jalousied porch, 4-car gar, wall wall carpet, full drapes, ice water on tap extras, leaving state, $50,000 value for $45,500 RE 1-5458

WEST ORANGE—Gregory section, three bedroom home carpeted, modernized air-conditioned plus many extras. E 26 evenings Call REdwood 1-6137

WILTON NORWALK

$25,500-Contemporary built-in Hi Fi Excellent schools 3 bedrooms
$29,500-Contemporary-beautiful wood-land-4 bedrooms 3 baths
$32,500-Contemp-attrac landsc acre playrm-2 2 plcs-3 bdrms-2 B

JAMES E. GREENBERG

544 Riverside Av Westport CA 7-1002

WILTON. Col ranch, 4 yrs old, 2 acres 4 bdrms, liv rm din rm, 2 b'ths porch, compl air cond 5 min to RR 2 car garage $40,000 Owner, Porter 2-3430

Homes—Massachusetts

WILTON CNTRY privacy, splendor, small lot development prices 3 bdrm ranch, ac. + Bldr. PO 2-3688

WILTON, River & falls-1 story, 7 rms 3 baths, 2 acs $49,500 SHORELINE REAL ESTATE. PO 2-5548

WHITE ST. 51, nr. Canal St. 4,000 sq ft store—2 bsmnts. Air cond. Hi ceil. Hvy load, etc. Price $12,000 BO 9-8880.

WHITE MEADOW LAKE, 3 bedroom furnished ranch house Oil heat. April May, June. $125 mo. 23 Miami Trail Call UNion 9-0056.

WHITE MEADOW LK. $9,250. Beaut. 2-bdrm home overlookg lake. Herbert Schwartz Br. WO 2-3454. OA 7-2500(NJ)

HAMPSHIRE Lake 6 rm brk & stone ranch, fully landsc 1½ ac. lge equipped swim pool, barbecue. Pvt rd. 3 lge bdrms, 2 bths, lge liv rm, fpl, cer hall, lge din rm, mod kit, dishwshr & refrig. lge fin recr rm w.bar and fpl Laun rm equipped; 2-car garage, paved driveway. Conv location ..$50,000 $24,000 mtge. PA 6-3752, NJ

WOODCLIFF LAKE. Custom brick stone ranch; 24' kitchen, half-acre $47,800. Thomas Bustard, NOrth 4-7600

Homes—New Jersey

VILL GREEN Detach

95 NORTH BROADWAY
Beautiful garden apts in elegant Georgian setting: 3½ & 4½ rms from $135; free outdoor parking; near schools. Shopping & all transp. Supt WH 8-5116

ESSEX-HUDSON 325 MAIN ST LUXURY ELEVATOR BLDG

Huge 5½ (3 Bedrms)

2 BATHS, TERRACE, DISHWASHER ALSO 4 ROOMS Convenient to shopping & schools immed occup. Supt or WH 6-0395

ESSEX-HUDSON 111 NORTH BWAY Beautifully landscaped garden apt. 4 RMS (1 BATH) $155-$160 5 RMS (2 BEDRMS) $175 Excel location. EN 2-8900 WH 9-3811

Homes—Maryland

PRINCE GEORGE Beautifully landscaped garden apts 3 rms $118, 4½ rms, $150 WH 8-5908.

WHITE PLAIN PARK SITE APTS 2 Westchester Av at circle. Modern, dual elev. bldg 3½, 4½. Agent on prem

WHITE PLAINS

THE WESTBROOK

Modern Elevator Apartments Short Walk to Schools & Shops Doorman Service
JR 3 ROOMS $125
4½ RMS (2 Baths) $170
5½ RMS (3 Baths) $195
10 Franklin Ave. See Supt RO 1-2473

WHITE PLAIN

44 NORTH BROADWAY

3 STORY MODERN ELEVATOR APTS CENTRALLY LOCATED 4½ Rms from $172 Supt or phone RO 1-0546

WHITE PLAIN VILL GREEN

95 NORTH BROADWAY
Beautiful garden apts in elegant Georgian setting 3½ & 4½ rms from $135. Free outdoor parking; near schools. Shopping & all transp. Supt WH 8-5116

WHITE PLAIN 325 MAIN ST LUXURY ELEVATOR BLDG

Huge 5½ (3 Bedrms)

2 BATHS TERRACE, DISHWASHER ALSO 4 ROOMS Convenient to shopping & schools immed occup. Supt or WH 6-0395

WHITE PLAIN 111 NORTH BWAY Beautifully landscaped garden apt. 4 RMS (1 BATH) $155-$160 5 RMS (2 BEDRMS) $175 Excel location EN 2-8900 WH 9-3811

Homes—South Carolina

CHESTERFIELD Beautifully landscaped garden apts 3 rms $118, 4½ rms $150 WH 8-5908.

CHESTERFIELD PARK SITE APTS 2 Westchester Av at circle. Modern, dual elev. bldg 3½ 4½ Agent on prem

CHESTERFIELD 1 REMSEN ROAD New Garden Elevator Bldg DELUXE 3 BEDROOM APT Terrace, 2 bths Immed occup. SPECIAL TERMS YO 1-5599 YO 8-477

SPARTAN 3 rooms, overlooking Hudson new building free gas, swimming pool & parking $125. Excellent transportation Immediate occupancy 650 Warburton Ave See supt or GI 3-3123

CHESTERFIELD 3 VALENTINE LANE New elev bldg convenient to everything. Large 3½ rms. Immed occup. SPECIAL TERMS YO 8-6095 YO 8-477

SPARTAN 1 Remsen Rd. New Garden elevator bldg True suburban living 2½, 3½, 4½, 6 large rooms. SPECIAL TERMS YO 1-5599 YO 8-477

SPARTAN—678 WARBURTON AVE 2 studio, $94, 3½ $128 4, terr, $156 incl gas, pkg, swim pl. Supt, GR 6-022

SPARTAN vic Lincoln Park, Modern bedrm apt 2 fam house, 1½ bat gar, garden. Conveniently located. Unfurn $195, furn $245. YO 3-4761.

CHESTERFIELD 2-fam, two 5-rm apts 2 bths ea garages for rent $180, vi Cross County Shopping Ctr nr trans MO 8-7649

SPARTAN 200 VALENTINE LANE New elev bldg, convenient to everything. Large 2 rooms. Special terms YO 8-6156 YO 8-477

SPARTAN Greystone area. 5 extra large rooms excellent location, new bldg 1st floor corner, 30 min GC convenient schools shopping YO 8-72

SPARTAN 560 TUCKAHOE ROAD GRASSY SPRAIN GARDEN APTS Modern beautiful 3½ large rms, $1_ Garage available SP 9-2998

CHESTERFIELD River Road, Luxurious 4 rm apt fully air cond Immed occup KI 3-4484

SPARTAN 6 lge rms, 2 baths, 2 fam hse Nr Cross Co Center, $200, Apply 152 Florence St. BE 7-4940.

SPARTANBURG

3½ room, for rent, Inquire Supt. 4 River Road

SPARTAN Garden apt, 3½ room $114.20, near shops, RR station, free parking 361 Parkview Ave

EISBERG-LENZ ES 5-7400

Homes—Maine

HANCOCK 480 RIVERDALE AVE

Valentine Manor

NEW LUXURY BLDG

CHOICE APARTMENT FREE GAS

2½, 3½, 4½ & 5½ RMS

SUPT ON PREMISES

HANCOCK NEXT TO [illegible] SCH

615 WARBURTON AVE

OVERLOOKING HUDSON RIVER Free swimming pool, outside parking 3½ & 4½ [illegible] air cond [illegible]

HANCOCK 1 REMSEN ROAD New Garden Elevator Bldg DELUXE 3 BEDROOM APT Terrace 2 bths Immed occup. SPECIAL TERMS YO 1-5599 YO 8-477.

HANCOCK 3 rooms, overlooking Hudson, new building free gas swimming pool & parking $125 Excellent transportation Immediate occupancy 650 Warburton Ave See supt or GI 3-3123

HANCOCK 123 VALENTINE LANE New elev bldg convenient to everything. Large 3½ rms Immed occup SPECIAL TERMS YO 8-6095 YO 8-477

HANCOCK 1 Remsen Rd. New Garden elevator bldg True suburban living 2½, 3½, 4½ 6 large rooms. SPECIAL TERMS WO 1-5599 YO 8-477

HANCOCK—678 WARBURTON AVE 2 studio, $94, 3½, $128 4 terr $156 incl gas, pkg, swim pl. Supt, GR 6-022

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Homes—Florida

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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

(Continued from page 39)

TUCSON

STATIONS: KVOA, KGUN, KOLD. *SURVEY DATES: NOVEMBER 10-23, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Bonanza (Sat. 5:30-6:30)	KVOA	44
2.	Perry Mason (Sat. 9:30-10:30)	KOLD	41
3.	Perry Como (Wed. 7:00-8:00)	KVOA	40
4.	Gunsmoke (Sat. 8:00-8:30)	KOLD	39
5.	Wagon Train (Wed. 8:30-9:30)	KVOA	36
6.	Ernie Ford (Thurs. 7:30-8:00)	KVOA	35
7.	Bachelor Father (Thurs. 7:00-7:30)	KVOA	33
7.	Price Is Right (Wed. 6:30-7:00)	KVOA	33
8.	Adv. In Paradise (Mon. 8:30-9:30)	KGUN	31
9.	Riverboat (Sun. 9:00-10:00)	KVOA	30
9.	Tall Man (Sat. 6:30-7:00)	KVOA	30

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Huckleberry Hound (Thurs. 6:00)	KVOA	Screen Gems	29	57
2.	Death Valley Days (Sat. 8:30)	KOLD	U.S. Borax	28	52
3.	Coronado 9 (Wed. 9:30)	KVOA	MCA	25	53
4.	Dangerous Robin (Sat. 9:00)	KOLD	Ziv-UA	22	44
5.	Quick Draw McGraw (Tues. 6:00)	KVOA	Screen Gems	20	47
5.	Woody Woodpecker (Wed. 6:00)	KVOA	Kellogg	20	49
6.	Manhunt (Thurs. 9:30)	KGUN	Screen Gems	19	43
6.	Sea Hunt (Tues. 9:30)	KGUN	Ziv-UA	19	46
7.	Danger Is My Business (Mon. 6:00)	KVOA	CNP	18	39
8.	Jeff's Collie (Fri. 6:00)	KVOA	ITC	17	40

PROGRAM	STA.	AV. RTG.
News-D. Edwards	KOLD	19
Headlining	KOLD	16
Whirlybirds	KVOA	16
Naked City	KGUN	14
Roaring 20's	KGUN	15
News-D. Edwards	KOLD	19
Headlining	KOLD	16
News-D. Edwards	KOLD	14
Headlining	KOLD	13
Badge 714	KVOA	13
Laramie; Bill Hickok	KVOA	19
News-D. Edwards	KOLD	19
Headlining	KOLD	17
News-D. Edwards	KOLD	18
Headlining	KOLD	16

SPOKANE

STATIONS: KREM, KXLY, KHQ. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	KHQ	52
2.	Real McCoys (Thurs. 8:30-9:00)	KREM	44
3.	Maverick (Sun. 7:30-8:30)	KREM	35
3.	Cheyenne (Mon. 7:30-8:30)	KREM	35
4.	77 Sunset Strip (Fri. 9:00-10:00)	KREM	34
5.	Lawrence Welk (Sat. 9:00-10:00)	KREM	33
5.	Price Is Right (Wed. 8:30-9:00)	KHQ	33
6.	My Three Sons (Thurs. 9:00-9:30)	KREM	32
6.	Bonanza (Sat. 7:30-8:30)	KHQ	32
7.	Untouchables (Thurs. 9:30-10:30)	KREM	31

1.	Highway Patrol (Thurs. 7:00)	KHQ	Ziv-UA	29	56	Pony Express	KREM	13
2.	Sea Hunt (Thurs. 9:00)	KHQ	Ziv-UA	27	40	My Three Sons	KREM	32
3.	Blue Angels (Sat. 7:00)	KHQ	CNP	24	40	Fight of The Week	KREM	22
3.	Huckleberry Hound (Thurs. 6:00)	KREM	Screen Gems	24	44	5 O'Clock Report	KHQ	17
						Front Page	KHQ	21
3.	U.S. Marshal (Mon. 7:00)	KREM	NTA	24	41	Assignment Underwater	KXLY	18
4.	Seven League Boots (Tues. 7:00)	KHQ	Screen Gems	23	43	Interpol; Playhouse	KXLY	17
5.	Manhunt (Fri. 7:00)	KHQ	Screen Gems	22	41	Pioneers	KREM	20
6.	Pioneers (Fri. 7:00)	KREM	Roebeck	20	37	Manhunt	KHQ	22
7.	Award Theatre (Wed. 7:00)	KHQ	Screen Gems	19	37	Tombstone Territory	KREM	19
7.	Tombstone Territory (Wed. 7:00)	KREM	Ziv-UA	19	37	Award Theatre	KHQ	19

SAN ANTONIO

STATIONS: WOAI, KENS, KONO. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Gunsmoke (Sat. 9:00-9:30)	KENS	48
2.	Have Gun Will Travel (Sat. 8:30-9:0.)	KENS	39
2.	77 Sunset Strip (Fri. 8:00-9:00)	KONO	39
3.	Untouchables (Thurs. 8:30-9:30)	KONO	38
4.	Adv. In Paradise (Mon. 8:30-9:30)	KONO	36
5.	Real McCoys (Thurs. 7:30-8:00)	KONO	34
6.	Wagon Train (Wed. 6:30-7:30)	WOAI	33
7.	Garry Moore (Tues. 9:00-10:00)	KENS	32
8.	What's My Line (Sun. 9:30-10:00)	KENS	31
9.	My Three Sons (Thurs. 8:00-8:30)	KONO	30

1.	Death Valley Days (Sat. 9:30)	KENS	U.S. Borax	37	71	Fight of The Week	KONO	9
						Jackpot Bowling	WOAI	7
						Sportscope	KONO	7
2.	Huckleberry Hound (Thurs. 6:00)	KONO	Screen Gems	24	49	6 O'Clock News	WOAI	20
						Comment-Newsreel	WOAI	14
3.	U.S. Marshal (Thurs. 9:30)	KONO	NTA	22	41	Manhunt	WOAI	17
4.	Quick Draw McGraw (Mon. 6:00)	KONO	Screen Gems	20	44	6 O'Clock News	WOAI	19
						Comment-Newsreel	WOAI	12
5.	Johnny Midnight (Tues. 9:30)	KONO	MCA	18	29	Garry Moore	KENS	33
6.	Manhunt (Thurs. 9:30)	WOAI	Screen Gems	17	31	U.S. Marshal	KONO	22
6.	Woody Woodpecker (Wed. 6:00)	KONO	Kellogg	17	40	6 O'Clock News	WOAI	17
						Comment-Newsreel	WOAI	14
7.	Popeye (Sat. 10:30)	KENS	King Features	14	64	Lone Ranger	WOAI	5
8.	Blue Angels (Sat. 6:00)	WOAI	CNP	13	42	Five Star Feature	KENS	12
9.	Coronado 9 (Fri. 7:30)	KENS	MCA	11	22	Flintstones	KONO	28
9.	State Trooper (Thurs. 9:00)	KENS	MCA	11	16	Untouchables	KONO	28

TOPEKA

STATIONS: WIBW, Topeka; WDAF, KCMO, KMBC, Kansas City. *SURVEY DATES: NOVEMBER 10-23, 1960.

1.	Gunsmoke (Sat. 9:00-9:30)	WIBW	42
2.	Rawhide (Fri. 6:30-7:30)	WIBW	40
3.	Have Gun Will Travel (Sat. 8:30-9:00)	WIBW	37
4.	Wagon Train (Wed. 6:30-7:30)	WDAF	36
5.	Perry Mason (Sat. 6:30-7:30)	WIBW	35
6.	Perry Como (Wed. 8:00-9:00)	WDAF	33
7.	Checkmate (Sat. 7:30-8:30)	WIBW	32
7.	Ernie Ford (Thurs. 8:30-9:00)	WDAF	32
7.	Andy Griffith (Mon. 8:30-9:00)	WIBW	32
7.	To Tell The Truth (Mon. 6:30-7:00)	WIBW	32

1.	Blue Angels (Sat. 9:30)	WIBW	CNP	26	50	U.S. Marshal	KCMO	15
2.	Shotgun Slade (Thurs. 8:00)	WIBW	MCA	21	33	Bachelor Father	WDAF	23
3.	Huckleberry Hound (Thurs. 6:00)	KMBC	Screen Gems	16	33	News-Weather	WIBW	25
						News-D. Edwards	WIBW	25
3.	Sea Hunt (Sat. 6:00)	WDAF	Ziv-UA	16	39	Sportsman Final	WIBW	18
4.	Grand Jury (Tues. 8:00)	WIBW	NTA	15	24	Thriller	WDAF	19
						Tow Ewell	KCMO	19
4.	U.S. Marshal (Sat. 9:30)	KCMO	NTA	15	29	Blue Angels	WIBW	26
5.	Death Valley Days (Fri. 10:00)	KCMO	U.S. Borax	12	29	News	WIBW	21
						Weather-Sports	WIBW	16
5.	Shotgun Slade (Wed. 10:00)	KCMO	MCA	12	29	News	WIBW	21
						Weather-D. Weaver	WIBW	13
6.	Man From Cochise (Mon., Wed., Fri. 6:00)	KMBC	NTA	10	23	News-Weather	WIBW	28
						News-D. Edwards	WIBW	23
6.	Blue Angels (Sun. 10:00)	KCMO	CNP	10	24	Sunday News Special	WIBW	31
						News-Weather	WIBW	23
6.	Dangerous Robin (Sun. 9:30)	WDAF	Ziv-UA	10	19	My Line; Belafonte	WIBW	23
6.	Grand Jury (Tues. 10:00)	KCMO	NTA	10	24	News	WIBW	28
						Weather-Sports	WIBW	13
6.	Jeff's Collie (Sat. 5:30)	WDAF	ITC	10	32	Question Please	WIBW	10
						News-Weather	WIBW	13

CINCINNATI

STATIONS: WCPO, WLWT, WKRC. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	WLWT	49
2.	Gunsmoke (Sat. 10:00-10:30)	WKRC	48
3.	Untouchables (Thurs. 9:30-10:30)	WCPO	41
4.	77 Sunset Strip (Fri. 9:00-10:00)	WCPO	39
5.	Hawaiian Eye (Wed. 9:00-10:00)	WCPO	38
6.	Bonanza (Sat. 7:30-8:30)	WLWT	35
6.	Have Gun, Will Travel (Sat. 9:30-10)	WKRC	35
7.	Nelson Family (Wed. 8:30-9:00)	WCPO	34
8.	Cheyenne (Mon. 7:30-8:30)	WCPO	33
8.	Surfside 6 (Mon. 8:30-9:30)	WCPO	33

1.	This Man Dawson (Sat. 10:30)	WKRC	Ziv-UA	28	58	Blue Angels	WLWT	9
2.	U.S. Marshal (Thurs. 10:30)	WCPO	NTA	25	52	June Allyson	WKRC	16
3.	Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	22	42	News; Weather	WLWT	24
						Huntley-Brinkley	WLWT	27
3.	Woody Woodpecker (Mon. 6:30)	WCPO	Kellogg	22	45	News; Weather	WLWT	23
						Huntley-Brinkley	WLWT	24
4.	Huckleberry Hound (Thurs. 6:30)	WCPO	Screen Gems	18	45	News; Weather	WLWT	20
						Huntley-Brinkley	WLWT	20
5.	Sea Hunt (Thurs. 7:30)	WKRC	Ziv-UA	17	34	Outlaws; Peter Pan	WLWT	23
6.	Jim Backus (Thurs. 7:00)	WLWT	Screen Gems	16	44	Lock-Up	WKRC	10
6.	Three Stooges (Mon.-Fri. 6:00)	WCPO	Screen Gems	16	52	Gold Cup Matinee	WLWT	8
						Matinee Sports	WLWT	9
7.	Vikings (Wed. 6:30)	WCPO	Ziv-UA	15	34	News; Weather	WLWT	22
						Huntley-Brinkley	WLWT	26
8.	Dangerous Robin (Thurs. 8:00)	WKRC	Ziv-UA	13	24	Outlaws; Peter Pan	WLWT	25

Caldwell's 8 English Indies For Canada Web

Toronto, April 4.

In direct competition to outlets of the Canadian Broadcasting Corp., a second web of eight indie English language trans-Canada tv stations has been completed by Spencer Caldwell—if he gets the approval of the board of broadcast governors of the CBC, still smarting at the $750,000 snaffling of the "Big Four" football games this Fall when the CBC dropped out of the bidding.

Rival web will be known as the Canadian Television Network Ltd., according to prexy Caldwell, with eight coast-to-coast stations to form a second tv setup. These include CFTO-TV, Toronto; CFCF-TV, Montreal; CJOH-TV, Ottawa; CJCH-TV, Halifax; CJAY-TV Winnipeg; CFCN-TV,Calgary; CFRN-TV, Edmonton; CHAN-TV, Vancouver.

To start in mid-August—with aforementioned CBC approval—the eight trans-Canada stations have signed up for a microwave hookup after a two-day meeting in Toronto of tv station heads, the initial agreement calling for 10 hours per week of indie network broadcasting, to be increased to 28 hours a week.

Canadian Television Network Ltd. plans to use studios and equipment of their affiliated key stations but will not—as yet—undertake to originate any shows of its own. Network will be in full operation first week of September, said Caldwell.

Canada AFM Blacklists 11 Stations on Pickup of 'Easter Parade of Stars'

Ottawa, April 4.

Eleven Canadian tv and radio stations were denied by AFM the use of CBC-TV's network "Easter Parade of Stars" in aid of crippled children. Show used an estimated $2,000,000 worth of free talent, including Imogene Coca, Gloria De Haven, Juliette, Teresa Stratas, Bob Goulet, Jan Rubes and King Ganam.

AFM blacklist covered stations that had refused to hire union musicians during the past year—and in some cases use only non-union sidemen. AFM supplied, free, 70 musicians and $25,000 worth of music to "Easter Parade of Stars," a spokesman said.

STORER BEEFING UP B'CAST STANDARDS

Miami, April 4.

Ewald Kockritz, Storer veepee and national program director for tv, has been switched to director of broadcast standards and will head up the group's newly-created department of broadcast standards.

With Storer since 1941 and a veepee since '54, Kockritz will report to Stanton P. Kettler, exec veepee for operations. Kettler says the new department, an outgrowth of Storer's quality control department, will allow more efficiency in handling broadcast standards and complex regulatory considerations.

"This isn't a 'watchdog' department," says Kettler. It's a new approach through which we hope to relieve many of the burdens placed on our station personnel. True, the broadcast standards department will serve as a very helpful check point in conforming with all FCC and company standards, but its primary purpose is to be of service to our actual operating people at the station level."

CBS-TV Gets 'Relief' Coin

Some springtime biz came into CBS-TV's coffers last week from R. J. Reynolds and Sinclair Oil, but mostly as relief for other sponsors.

Reynolds has picked up the available alternate half-hour in "To Tell the Truth," which Helene Curtis leaves, and the oil company is buying four Red Skelton half-hours to relieve Johnson's Wax.

Have Another Million, Old Chap

By GEORGE ROSEN

London, April 4.

Great Britain's "new millionaires"—the handful of commercial television impresarios—have got it made so good that they're now dwelling in administrative marble halls. The recently completed ATV House in the Great Cumberland Place sanctuary of Associated Television in London; the soon-to-be-opened ATV Elstree production center representing a $7,000,000 outlay with its multiple studio complex rivalling if not exceeding anything in the world; the grandiose Manchester center of Sidney (& Cecil) Bernstein's Granada TV, are all reflections of the upbeat tv character of Croeses-on-the-Thames.

For that matter, video's "affluent society" in England even spills over into the non-commercial BBC, with its elaborate new Television Center in White City and the extensions to Broadcast House in London. Both on and off the screen, tv is jumping in England.

Par for the course these days for any self-respecting commercial tv programming contractor in Britain (taking, as an example, Associated Television, or Associated Rediffusion, or Granada TV, which in turn could be translated into CBS vs. NBC vs. ABC in the U. S.) is somewhere in the neighborhood of $15,000,000 per year profits. In the case of ATV, the net last year was $16,000,000. For the current fiscal year, which winds up April 30, Val Parnell and Lew Grade, the show biz-minded factotums of the operation, expect it will hit $17,000,000.

What makes it all the more remarkable—and why those shut out of the tv programming franchises handed out by the Independent Television Authority, including the newspaper empires of Lord Beaverbrook and Lord Rothermere, are bitterly resentful of the "new millionaires" after walking away from their own tv franchises years back—is that the projected $17,000,000 represents a 33⅓% net return on the overall gross billings from ATV's television and auxiliary enterprises. These include, for example, vested interests in eight Australian stations, in Halifax and Canada; its major vidfilm operation, its ownership of ITC (which alone makes it the biggest vidfilm distributor in the Eastern Hemisphere with 4,000 half-hours sold in the past 11 months); 50% ownership of Pye Records (one of the four major diskeries in Britain), and sundry auxiliary businesses, such as a British exclusivity on Muzak and Wired Wireless.

To fully appreciate the Midas overtones of a 33⅓% net return on the gross income, one has only to equate it with the CBS corporate figures in the U. S. and its $23,000,000 net last year—a net which required a gross intake exceeding $460,000,000.

Britain's 'Glamor Boys'

With such staggering financial rewards, it's no wonder that the "glamor boys" of Britain comprise the Lew Grade-Val Parnell-Prince Littler-Norman Collins combine at ATV; the Sidney-Cecil Bernstein tv empire in Manchester, or the "mystery man of British finance" Harley Drayton in adding his A-R video (it's just a sideline) to his vast Rediffusion holding company (Wembley Stadium, Chicago Transit, London Transport, coal mines, shipping, etc.).

An updated viewing of British tv suggests that it is now at a stage somewhat paralleling U. S. video about five years ago, before viewer disenchantment set in. Not that British tv is immune from criticism, or that disenchantment on the same scale won't possibly set in a few years hence. Far from it. Save for the fact that the British are more squeamish about the type of violence as exemplified by "The Untouchables" (which nobody would dare buy here), the U. S. vidfilm product on both the BBC and commercial skeins here (which represent altogether about 14% of the programming schedules), enjoy popularity throughout Britain. Tastes are not that much different.

But whereas these constitute, in the main, the bread-and-butter, hour-after-hour fare in the U. S., British tv can hold its head higher in its respect for live programming (totalling more than 60% of the schedules, in contrast to the 88% celluloid dedication on tap for next season in the U. S.). Live drama, mostly in hour form, is a seven-nights-a-week attraction on the British channels, whether out of the ATV, Granada, A-R, Britain's ABC-TV or BBC shop, and most of it constitutes original fare.

The talent is the finest, recruited mainly from the London stage and films, with no name too big. There's a respect for writers, and the writers, in turn, respect the medium (and that also applies to the vidfilm creators, now that the writer fees have been upped to sums commensurate with U. S. scales).

To find the type of free-wheeling expression and experimentation that's to be found in live drama here, one would have to go back to the days of early "Studio One" and "Philco Playhouse" in the U. S. for its equivalent. Last week, for example, witnessed an event in the London tv drama sweepstakes that would occasion hosannahs in America, yet was taken in stride here. It was a Granada Television Playhouse production of a D. H. Lawrence play, "The Widowing of Mrs. Holroyd," never before played professionally in Britain, in any medium. Typical Lawrence of the "Sons and Lovers" period, both in setting and subject, it was an extraordinarily skillful execution of a wholly absorbing play—certainly a far cry from anything ventured on U. S. tv in recent years.

Rock 'n' Roll Passion Play

Sometimes the yen for originality can be carried to extremes here, creating Parliamentary nipups, as for example in the announcement last week of the scheduling of a jive-style Passion Play on the commercial ABC skein. Seventeen M.P.'s stood up in righteous indignation to protest the fact that the play's cast would be exhorted to drink from a chalice with the words:

"Knock it back, fill your heads
It's not worth holding off till you're dead."

The play in question, "A Man Dies," is told in jive and rock 'n' roll, with a 19th-century-old cleric portraying Christ in blue jeans and sweat shirt. Sir Robert Fraser, director-general of the Independent Television Authority, refused to intervene, despite the Parliamentary jitters, though ABC itself had some qualms. However, it did get on the air.

But whether or not, it's an indication of the prevailing excitement and enthusiasm and a shooting-for-something different and new that characterizes the medium here, as opposed to the custom-built trivia emanating from the Hollywood celluloid grind mills.

Which makes it easier to understand, and lends considerable credence, to the gripes from ATV's Lew Grade over the virtual shutout of British product on the U. S. tv screens. In contrast to the 14% U. S.-made fare shown on ATV, there's been a solid wall of U. S. network resistance to Grade's continuing efforts to peddle programs to America, even in the face of evidence of a recent upgrading in the quality.

"They keep telling us that nobody understands the British accent," laments Grade. "And I say this is hogwash. They're simply using it as an excuse because they don't want anything different." He acknowledges that the turndown of British vidfilm product has been somewhat justified over the past few years, dating back perhaps to the days of "Robin Hood," because the shows have been short on quality.

But with the advent of "Danger Man" which finally "made it" and bows this week on CBS-TV; "Adventures of Sir Francis Drake," currently shooting at the leased Warner Bros. studios; the on-location-in-Australia "Whiplash" series and the upcoming "Ghost Squad" series, among others, Parnell & Grade have embarked on a major "shoot the works" undertaking involving in all 10 different series. They have given international vidfilm tooner Lee Harris the go-ahead for 26 installments on each, representing a multi-million outlay, on the strength that sooner or later the U. S. will have to sit up and take notice.

On the basis of the initial three installments of "Drake" as viewed even in rough cut here, there's no denying the qualitative merits of the production. Brought in for some $35,000 per installment, a comparable Hollywood-produced segment of similar quality would represent a minimum tab of $60,000. It's a departure in costume production for tv, combining historical values (based on authentic episodes in the life and times of "the king of the seas"), with a format designed for both youth and adult appeal.

Both the production and performance components are topnotch. It's the economic potential, because of the U. S. attitude and subsequent freezeouts that's disturbing. With the assured British-Canada-Australia sales, there's only a 50% guarantee on recapturing costs from these home and Dominion markets. Without the U. S., it's pretty much of a boneless cause. The ATV production ambitions nipped in the bud. That's why it's become so imperative for Parnell and Grade to break down resistance to British accent.

$20,000,000 Gamble on An Accent

And that's why Parnell and Grade, in a now-it-can-be-told story, were willing to gamble to the tune of some $20,000,000 to prove their point that with quality product, British accent should prove no U. S. deterrent. Just about a year ago, when Parnell and Grade were trying to sell "Danger Man" to either of the three U. S. tv networks they were rebuffed on all counts. So the ATV impresarios then and there expressed a willingness to buy a full hour weekly on all three webs as a showcase for "Danger Man" and other British product, with ATV taking responsibility for delivering the sponsors. Grade says the proposal never got past the FCC. Subsequently "Danger Man" was sold to CBS-TV, premiering this week, (ironically, as they now recall, it was CBS that put up the strongest resistance a year ago.)

Grade and Parnell are somewhat reconciled to the probability of "Danger Man," for all the virtues they attribute to it, taking a shellacking from its "Price Is Right" competition. Nor does it bother them that the Wed. 8:30 p.m. CBS time has hardly enjoyed the most advantageous warmup during the preceding months of the "My Sister Eileen" tenancy. What is important, however, is how the U. S. audiences react to a purely British-made series. If, as they anticipate, the reaction is favorable, it could finally put an end to the one-way street relationship and final acceptance of British product on the U. S. networks.

Oddly enough the deplorable track record of the made-in-Britain-for-the-U. S.-market telefilms over recent years, it's argued here, stems primarily from the Americans themselves, through production interference and inflicting their own U. S. attitudes on British product. Cited as but one recent illustration: "The Invisible Man," which had a something less than spectacular career on CBS. Had the British been left alone to produce as they saw fit, it's contended, the chances for success would have been considerably enhanced.

The ATV grievances against "U. S. attitudes" goes beyond tv film reaction. For some time the production arm of the company has been projecting a major series of taped specials designed to give U. S. television a universality in scope and dimension. For example, a production of "The Aspern Papers" with Michael Redgrave, to be done on location in Venice, the original locale of the story. Other items proposed: The Vienna Ice Revue, taped out of doors at St. Moritz; the London Palladium Christmas Shows; the famed Lido show in Paris; an origination from the Tivoli Gardens in Copenhagen; from London the Royal Ballet with Margot Fonteyn, and the French Ballet with either Jeanmaire or Colette Marchand. Also the Old Vic Co., which is under contract to ATV, and the Stratford Shakespearean troupe.

However, with the lone exception of a London Palladium special which Val Parnell will produce for an NBC-TV showcasing late in April, the U. S. networks have turned a deaf ear to each and every proposal.

That is why both Parnell and Grade, despairing of

(Continued on page 50)

Italo Director Ankles RAI Show In Censor Hassle

Rome, April 4.

The major censorship hassle which has in recent weeks surrounded the Italo tv show, "Music Time" (Tempo di Musica), has culminated in the dramatic walkout of the stanza's writer-director, Daniele D'Anza.

Ankling occurred, according to reports, when D'Anza (rated one of the best video directors in this country) was presented by RAI-TV with censored copy of his script for the third episode in the controversial series, dedicated to the years between 1945-1950 and written in collaboration with Giancarlo Fusco.

Script had been previously okayed by RAI-TV, but recent protests in Parliament and the even more recent personal intervention by Italian Prime Minister Fanfani—who asked that satirical treatment of recent Italo history (with an accent on the fascist years ie "toned down" so as not to be offensive to national susceptibilities—had prompted a second look at material.

D'Anza has now been replaced by a new director, Stefano de Stefani, while a new script is being prepped by "other authors" following co-author D'Anza's protest walkout. Talent slated to appear in upcoming show will presumably be used regardless. Among names originally booked for stanza are Juliette Greco, Johnny Desmond, Carol Danell, Lilian Terry, Piero Piccioni, Walter Chiari, and Carlo Dapporto.

Mpls. WTCN-TV's Unique 'Farewell' as ABC Affil In Plugging Opposition

Minneapolis, April 4.

In an unusually candid newspaper advertising campaign, WTCN-TV is boosting its rival stations and competing networks while promoting its own future program plans.

The Time, Inc.-owned station, which loses its ABC-TV affiliation to KMSP-TV April 15, is running quarter-page institutional ads in Twin Cities papers to explain its position and problems as an independent operator. With rare candor, station points out that it expects to lose some viewers of ABC's shows to KMSP but that it hopes to retain a large share of its audience by telecasting Minnesota Twins' American league baseball games and by stressing news coverage.

Plugging other competitors, WTCN's ads state that many tv fans "will continue to pledge allegiance to the excellent network shows on CBS' WCCO-TV and NBC's KSTP-TV. Still others will seek the intellectual and cultural rewards to be gained by tuning in (KTCA-TV), the fine educational television facility of the Univ. of Minnesota."

Ads note that tv competition in Minneapolis and St. Paul is "keener than in 90% of the cities in America. This makes Twin Cities television better, it makes your free viewing choice more varied—and it makes life tougher for an independent station."

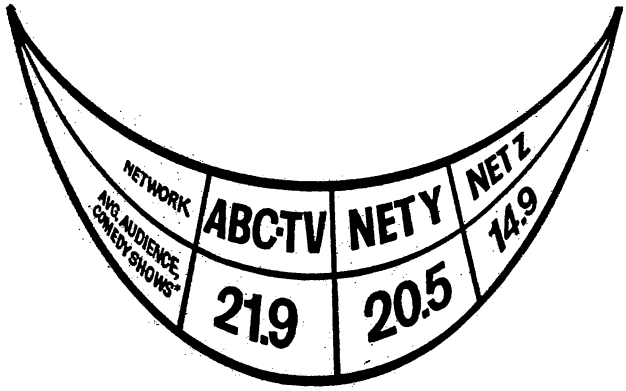
Ads are signed by Weston C. Pullen Jr., Time, Inc. vp. for broadcasting, and Theodore C. Streibert, WTCN vp. and general manager.

JOE LEVINE INTO TV?

Boston Unchainer of Hercules May Produce For Homes

Is Joe Levine, the Boston Barnum, mapping a foray into television?

Understood he may do it on the shoulders of a "Hercules" series, partnering with Martin Ransohoff's Filmways video commercial outfit. Latter is currently producing Levine's first domestic feature, "Boys Night Out." Pair, it's known, have been mulling a tele skein based on one of the Levine properties, with "Hercules" the likely vehicle.



Who's laughing now?

ABC's national audience—and more than any other network audience.*

If the audience doesn't howl, the sponsor will. Hence our broad grin, as we report the situation comedy situation according to the National Nielsen, Jan. thru March*: ABC, as the chart happily shows, leads in average audience. What you're getting, in the way of smiling homes, is 656,600 more of 'em on ABC-TV than on Net Y...3,283,000 more than on Net Z. And for a last ha!, get this: 3 new situation comedies appear in Nielsen's top 15. Two of them are ABC's.†

ABC Television Network

*Source: National Nielsen TV Reports Average Audience, all evening situation comedies, 10 weeks ending March 5, 1961. †National Nielsen March 1961 TV Report.

With Upswing in Editorializing, Senate Mulls New Groundrules For Stations With Political Ax to Grind

Washington, April 4.

A move to lay down some legislative groundrules for broadcast political editorials may emerge from Senate hearings on political complaints against stations during last year's electioneering.

The Senate Freedom of Communications Subcommittee found the so-called "fairness doctrine" almost as sticky a wicket as the equal time provisions of Section 315.

Republican National Chairman Thurston Morton (also junior Senator from Kentucky) posed the issue in griping about the editorial endorsement of the Democratic Presidential slate by New York's WMCA last fall. Morton's complaint was not with the station's right to editorialize, but with the way it promoted the broadcast editorial through page ads in New York dailies and the way it handled GOP efforts to reply.

Morton told the subcommittee that the station nixed Sen. Jacob Javits (R-N.Y.) to reply on behalf of Republican nominee Richard M. Nixon because, for unexplained reasons, the Senator could not be billed as official spokesman for Nixon. A seven-minute tape by GOP Vice Presidential contender Henry Cabot Lodge Jr., used across the nation for routine broadcast spots, was then aired over WMCA as the GOP reply.

With Democratic Subcommittee member Gale McGee of Wyoming concurring, Morton said he thought the candidate attacked by an editorial should have the right to select his spokesman when he can't reply personally—as is often the case with busy national contenders. Morton suggested that county, state or national party chairmen be given the right to select spokesmen rather than leave the discretion with the stations.

At the same time, Morton foresaw more difficulties arising in the future from the growing practice of broadcast editorials (62 radio and tv stations endorsed politicos last year, according to Federal Communications Commission). "One of the best publicity gags" a station could essay, Morton said, would be to unleash an editorial blast at a Presidential candidate merely in hopes of snaring him for an exclusive interview in reply.

The GOP chieftain also assailed the page ads bought by WMCA promoting its editorial endorsement of Kennedy. He said this was a way of putting out "clever political propaganda" and deducting it as a regular business expense.

WMCA Board Chairman Nathan Straus and his son Peter, President of WMCA and WBYY in Buffalo, said the Kennedy endorsement was designed "to open some new trails where the FCC has already pointed the direction, but where no broadcaster had cleared the brush or even blazed the trees." They both insisted the station should have the right to choose a spokesman when the unendorsed candidate can't reply.

Joseph M. Nelson, Chief of the Renewal and Transfer Branch of FCC's Broadcast Bureau, stated FCC's policy in support of station editorializing. He said it must be practiced within bounds of the fairness doctrine obliging broadcasters to seek out opposing points of view when they broach a controversial issue of public importance. The fairness doctrine is now mentioned in the Communications Act as a coveat to the 1959 equal time amendments. The caveat added to the amendments exempting news-type programs from Section 315, states that nothing in the amendments relieves broadcasters of their duty to seek out opposite points of view on contentious public issues.

Other notable case bringing the fairness doctrine into play arose from former President Eisenhower's "non-political" speech in San Francisco last fall containing thinly veiled assaults on Kennedy. California Democrat Central Committee Chairman Roger Kent testified that San Francisco stations who carried the speech rebuffed Democ efforts to get air time for a reply. "We were very unfairly treated," he complained. Kent hit at the position of the stations that they had to take the word of then White House news secretary James Hagerty that the Ike speech was nonpartisan. "Not even Hagerty can call a dog a cat and make it stick," was Kent's answer to this stance.

Speaking for FCC, Nelson assured Kent that the whole matter would be held open for examination when the S.F. stations come up for license renewal.

However, Nelson did say that FCC policy leaves it up to the individual licensee to evaluate a speech to determine whether "controversial issues of public importance" requiring balanced treatment are raised.

In shifting through equal time complaints, the subcommittee (actually a subcommittee of the Commerce Committee's Communications Subcommittee) heard Sen. Styles Bridges' peeve against FCC's handling of his equal time troubles arising from his appearance on "American Forum of the Air" broadcast by WBZ-TV (Westinghouse, Boston) last fall. Bridges, joined by Sen. Hugh Scott (R-Pa.), suggested that FCC should have held the appearance exempt from Section 315 under the 1959 amendments instead of requiring WBZ to give matching time to his Democratic Senatorial opponent, Dartmouth Professor Herbert Hill.

The subcommittee, headed by Sen. Ralph Yarborough (D-Tex.), also took testimony of Morris Novik of New York City who took the position that the broadcasting industry is wrong in claiming Kennedy is greatly indebted to the "Great Debates" for his November victory. Ten network tv affiliates and 35 independents didn't carry the talks, and thereby drew "substantial numbers of viewers" away from the debates. Novik was connected with a political educational radio series sponsored by the Ladies Garment Workers Union.

Houston—Victor Junger, formerly with the Houston Post for seven and a half years, has joined the news staff of KTRH.

Hi Brown Reactivates 'Inner Sanctum' As An Hour Radio Strip

Producer Hi Brown, who originated "Inner Sanctum" on network radio and who produced the syndicated video series of the same title, wants to return the mystery anthology to radio, this time as an hour daily strip to be sold market by market.

Radio drama, says Brown, has been a part of the American culture and a way of life for 32 years, and it would be a shame to see it die out.

Brown says he's aware of the success of "My True Story," which is distributed via closed circuit daily by Mutual Broadcasting with a good pick up by local stations, but denies that it has influenced his desire to reopen the creeking door. He points out that "True Story" is a barter deal dreamed up by Ted Lloyd (the 55-minute daily stanza is bankrolled by Belltone for its hearing aids and peddled to stations free for local sale around Belltone blurbs), and he would rather sell "Sanctum" direct to stations. "Story" deal is according to MBS plan, with station feed gratis in return for national sale by the web.

In 1953, Brown produced 39 "Inner Sanctum" half hours which went to syndication. Currently a topper with Production Center Inc., New York film studios, Brown last summer produced the 18 one-hour Chevy mystery series.

Allen Ludden Tapped As Dick Salant Aide

Allen Ludden is leaving the CBS Radio owned & operated stations where he's been "director of program services" to move over to CBS News under boss Dick Salant as "consultant for creative services."

Ludden, who will continue emceeing his Sunday "General-Electric College Bowl," if it stays on CBS, will be concerned, says CBS, with the "creation and development of new information-related programs."

His replacement over at the o&o side will be his former assistant Leon Schlosser.

Also at CBS News, Bill Eames was made the department's first assistant to the tv assignment editor, reporting directly to assignment manager Ralph Paskman.

'Once a Liar...'

By COL. BARNEY OLDFIELD

Once a liar, always a liar—this is what I have to live with since becoming an "on call" type with a CBS-TV weekly opus tagged "To Tell the Truth."

It was on Jan. 29, 1957, that Gil Fates and Roger Kielty of the Goodson-Todman office were offered a photo of one Ted Crosby by the owner of a Spokane radio station, suggestion being that he would fit in a slot on G-T's very new TTTT.

Most Crosbys are known for making money, meeting pretty girls, having boxoffice, and being fair-to-middlin' caterwaulers, but Ted Crosby is known in Spokane as a rainmaker. It's really true. He has a way of injecting a cloud bank with silver iodide which causes the moisture to congeal into either raindrops or snow after which it dives to earth.

Ted was on the way into town, and it was necessary to team him with a couple of fakers. The first in hand was a Navy captain whose carrier, the Saratoga, was in Brooklyn Navy Yard for repairs.

My turn came when Kielty laid arm on me in an elevator and told me I was a ringer for Bing Crosby. Being a country boy, and having heard about what goes on in New York, I was about to bash him in the kisser and leave the elevator at the next floor.

The next floor turned out to be the reception room of Goodson-Todman.

At any rate, they calmed me, conned me, and the next thing I knew a panel composed then of Polly Bergen, Hildy Parks, John Cameron Swayze and Hy Gardner voted three-to-one for me as Bing Crosby's brother!

The novelty was that the show was only nine performances old and it was the night the sponsor was going to make his determination to whether he should drop or drive on. On the basis of our hanky-panky, so legend goes, the show was given the greenlight and it's been going ever since.

A couple of weeks ago, Kielty popped up on the phone (it's a bit safer than being closeted with a country-jake in an elevator) with the idea for a rematch. The panel is entirely new—Peggy Cass, Kitty Carlisle, Don Ameche and Tom Poston. This time, since the Navy Captain is now a Rear Admiral named Robert B. Moore, they had Ted Crosby and I come back to make like admirals. Miss Carlisle and Poston voted for us fakes, but Miss Cass and Ameche, know an admiral when they see one.

We were in good company for this performance, but the police evidently have an eye on this trio, and generally we appear to be suspicious. On with us Monday (13), was a real Richard Van Gelder (with Frank Conkling, NBC-TV producer and Jack Farren, airwick manufacturer respectively) who is a skunk expert, and Sidney Sperbeck (plus Candice Taylor, pro ice skater and Kathleen O'Rourke, physiologist), a lady policewoman who specializes in forgery and bad check cases in Riverside, Calif.

The admiral, Ted Crosby and I are gaining a little character, however, as on Jan. 29, 1957, we were followed on the show by the warden of Sing Sing prison.

If the show survives long enough, maybe I'll get to tell the truth one day. The others in our trio have had a chance apiece to be honest.

TV-Radio Production Centres

Continued from page 38

Wales . . . "Armchair Theatre," just-finished ABC Television series of Sunday-night dramas, had 17 or its 27 plays in the Network "Top Ten." According to TAM-rating, "Armchair Theatre" plays have been seen each Sunday in an average of 5,910,000 homes.

IN BOSTON . . .

WNAC-TV to telecast 14th annual stude gov't day inaugural ceremonies from state house April 14 from 10 to 10:30 a.m. for third consecutive year . . . WBZ-TV ass't. program mgr. **Win Baker** in Washington Monday (3), Tuesday (4) to meet with JFK and top admin. officials at foreign policy confab for pubaffairs broadcasters . . . Hub tv press turned out Monday (3) for confab with **Dave Brinkley**, set up by WBZ-TV press chief **Joe Ryan** . . . WNAC-TV inked Waltham Heating for sponsorship of "Late Weather," with **Verne Williams**, on Sundays at 11:15 . . . WBZ-TV field sales coordinator **Larry Feeney** upped to national sales coordinator . . . **Phil Galligan**, WBZ-TV film producer cameraman, named winner of four awards including "best in show" in tv newsreel category of Boston Press Photogs Asso. for his Korea films . . . **Jack Dane**, WBZ-TV art dir., copped four awards and WBZ-TV artist **Bob Van Leuven**, two, in the Art Directors Club of Boston 7th annual competish . . . **Jim Britt** laneside commentator for WHDH-TV Sat. bowling show . . . **John McLellan**, WHDH-TV "Jazz Scene" host, guesting **Lambert, Hendricks & Ross** . . . **Shirley Tucker** in from Win Nathanson & Asso., N. Y., to set p.a.'s for Watchmakers of Switzerland Hub campaign . . . Selections played on WBZ-FM are now getting idents on the air as an added service to listeners; title of works being performed and names of artists are given before and after numbers . . . Public health problems theme of fifth program of "It's Your City" series, "Pains of Health: Diagnosis of a City" on WNAC-TV Wednesday (12).

IN WASHINGTON . . .

ABC-TV is sending five personalities, **Paul Burke** and **Horace McMahon** ("Naked City"), **Dick Clark** ("American Bandstand"), **Connie Stevens** ("Hawaiian Eye") and **Louis Quinn** ("77 Sunset Strip"), to serve as marshals of the capital's annual Cherry Blossom Festival parade April 8 which WMAL-TV, local ABC affiliate, will carry live for two hours. Miss America (**Nancy Anne Fleming**) and WMAL's **Frank Harden** and **Jackson Weaver** will do the commentary. USIA will make the film available to Japanese tv stations (that's where the Washington trees came from), and WMAL is feeding parade coverage to WBOC-TV, Salisbury, Md., and WSVA-TV, Harrisonburg, Va. . . . **Robert B. Paris** (who's father, herman, is with WWDC here) is new on the sales staff of WTTG-TV . . . Joining WJDM-FM as an announcer is **Bruce Holland** . . . WRC-TV has added a pubaffairs series, "The Doctor Reports," with **Dr. James Watt**, National Heart Institute director, reporting medical research advances in lay language.

IN TORONTO . . .

Glenn Gould, concert ivory-tinkler, has been signed by CBC-TV to present four 60-min. programs, these to get the full coast-to-coast CBC web treatment . . . Course in English-language instruction for foreign immigrants will be launched this summer on Channel 6, with three 30-min. lessons skedded for Wednesdays, Saturdays and Sundays to aid newcomers who are unable to attend existing classes . . . **Iris Cooper** clicking as first woman newscaster on Toronto tv over CFTO. Her husband is cellist with the Toronto Symphony . . . Former manager of CHUM radio station, **Bob Lee**, has left to join MCA as head of sales and programs . . . Since **Lorraine Thomson** began her demonstrating exercises over CBC-TV's "Open House," even the one-time dancer is losing weight.

IN DETROIT . . .

Franklin Sisson, formerly local sales manager of WOOD-TV, Grand Rapids, is the new station manager of WWJ radio . . . Transfer of control of WSAZ, Inc., of Huntington-Charleston, W. Va., to WJR, The Goodwill Station of Detroit, has been approved by the FCC . . . "Inside the Congo," a WXYZ-TV produced half-hour documentary on tape, is being syndicated by the ABC o&o station . . . **Shirley Eder**, WJBK-TV's "Girl on the Go" is back from Hollywood with taped interviews with **Barbara Stanwyck, Peter Lorre, Walter Pidgeon, Lana Turner, Joan Fontaine, Robert Sterling** and **Ginger Rogers** . . . "Almanac," a weathercast-in-depth with narration by **Dan Riss**, is a new daily 5:30 p.m. feature on WWJ radio . . . WXYZ's Public Affairs Department will present a special documentary on a spring election controversy—whether Michigan's constitution should be rewritten by a constitutional convention. **Jack Powers** will narrate . . . "Diver Dan" is a new WWJ-TV entry in the Saturday at 9:30 a.m. spot . . . **Edward R. Murrow**, new director of the USIA will be the principal speaker at the 117th commencement of the Univ. of Michigan June 17.

IN SAN FRANCISCO . . .

J. G. (Gil Paltridge, ex-boss of KROW, KGO-AM and, most lately, KFAX, has been named statewide co-ordinator of educational tv for the Univ. of California, Berkeley . . . KFAX has scrapped its all-talk format and gone in for Spanish-language broadcasting . . . KCBS sales hit an alltime peak in the second week of March ($160,000 in that week alone), according to the 50,000-watt o-and-o . . . KGO-AM began its 15-minute "Dear Monique" show this week, with the Examiner's "agony" columnist, **Monique Benoit**, and **Bill Guyman** . . . KSFO deejay **Del Courtney** will lead the Giants' band at Candlestick Park . . . KGO-TV-AM controller **Henry Saroyan** recuperating from surgery.

IN PITTSBURGH . . .

Karl Krug, drama critic on WIIC, is hosting a show plane to New York on May 5, 6, 7. Visits to "Do Re Mi," "Taste of Honey" and jazzeries, Eddie Condon's and The Embers, are in the package . . . Bandleader **Walt Harper** now doing a Saturday jazz show on WAZZ-FM . . . KDKA now doing a documentary series on the space program. Called "Countdown for Tomorrow," there will be seven half-hour shows and they will be spotted on the station's "Program PM." The shows have been in production many months and are based largely on tapes recorded by **Mike Levine** and **John Kulamer** during their many visits to Langley Field, Va., and Cape Canaveral . . . **Bob Nassikas**, formerly of UPI here, has joined WIIC as a newswriter . . . **John Hills**, who does a muscle show on KDKA-TV, is planning to put the exercise seg into film syndication. If he does, he will ankle the station.

IN MINNEAPOLIS . . .

WCCO-TV set to show Civil War documentary, "First Minnesota," tomorrow night (6). St. Olaf Colelge choir and orchestra, singing numbers from the period, provide background music . . . Kid show personality **Dave Lee**, back in Twin Cities, has hooked on with WTCN-TV . . . KMSP-TV, expanding with acquisition of ABC affiliation, is modernizing its plant and has rented additional office and studio space . . . Jan.-Feb. Nielsen Index credited WCCO Radio with record-busting 63% of local audience. Station is CBS' Twin Cities affiliate. . . . KSTP-TV newscaster **Bob Ryan**, recently returned from Hungary, discussed his observations behind Iron Curtain at Red Cross campaign meeting in St. Paul.

Why KPRC-TV bought
Warner's "Films of the 50's"

Says Jack Harris:

"When you buy feature films of this high quality, you can lead from strength in your programming. We have already used some of these Warner films as sponsored

"Later we'll use them as Saturday night double features and, of course, as participating shows in prime time."

Warner's Films of the 50's...
Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue . . . YUkon 6-1717
CHICAGO: [illegible] Ill. - OR 4-5105
[illegible]
[illegible]

[illegible]

Cooperstein

Continued from page 31

ed because the Governor knew of his long association with educational tv and of a personal relationship stemming from Cooperstein directing the Governor's report-to-the-people show on Channel 13.) The variances on what happened could go on and on.

Upshot was that Cooperstein was fired under the union clause of "insubordination" and "gross misconduct."

Says Cooperstein: "This is the phrase in the Directors Guild of America contract by which management doesn't have to give you any severence pay, which in my case is ten weeks' of salary for my ten years work, or about $1,800."

Director affirms that he has no desire to be destructive or negative about the present management of WNTA-TV. Cott & Co., by their actions and statements, affirm otherwise, leaving Cooperstein a "man without a station."

Vegas

Continued from page 25

merce and the Las Vegas Police Dept., have come out firmly against the proposed Goodson & Todman "Las Vegas Beat," because of the reported accent on crime and violence in the forthcoming video series. Same attitude against Warner Bros. (ABC-TV) proped "Las Vegas File" is said to have caused the Burbank plant to back down and/or shoot it in the studios. Goodson & Todman, which has considerable montage and other atmospheric footage, reportedly have expressed themselves circumventing any legal technicalities by supposedly shooting the action in a "phoney" (contrived name) hotel albeit in a LV setting.

It is to this that the local community objects and, furthermore, is seeking legal interpretation how a pseudo-realistic aura (because of the montage shots) could be made to endow a fictitious plot with faked "authenticity."

The top Strip hotels have retorted to Goodson & Todman, when the latter cited shows such as "Hawaiian Eye" and "Miami Undercover," that that kind of publicity LV doesn't need; and, besides, Honolulu tourism is off and Miami has had one of its worst seasons, "so maybe that is the wrong kind of publicity too!"

Further in line with the serious approach to what constitutes "good" or "not good" publicity is the local C. of C. attitude that Vegas has its share of crime, as does any community, but also stresses that it has more police, per capita, than any American city; that hoodlumism, drunkenness etc. are "minimal here"; that it prides itself on being a "clean town" and "does everything possible to ease out undesirable elements."

And as for the argument about Frank Sinatra's feature film, "Ocean's 11," the attitude is (1) this was a fantasy about (2) a "Rififi"-type of heist, done in adult melodramatic manner, differing from a campaign of calumny and crime, week after week, for 39 weeks, or more, into the American home which would make for the "worst type of advertising" any community could get.

'Checkmate'

Continued from page 27

period, albeit on a different web, that it now holds.

Keefe Brasselle's production, "Beachfront," made partly with CBS-TV coin, almost won the Wednesday slot between 8:30 and 9:30 p.m. on the web's fall sked.

Kimberly-Clark, with a half-hour alternate-weeks and Liggett & Myers, with an hour alternate-weeks, looked to be hooked into the action-adventure stanza. They might stay with "Checkmate."

Meantime, "The Investigators" has been tied in by CBS-TV to the Thursday 9 to 10 time instead of "Gunslingers." Revue-made stanza has no bankrolling yet.

Bridgeport, Conn.—Bill Whalen, longtime news chief at WICC AM and TV, is leaving for a news post at WNAC, Boston.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

New Orleans • STATIONS: WWL, WDSU, WVUE • SURVEY DATES: NOV. 10-23, 1960

WDSU Average Rating: 5 Average Share: 50

MONDAYS 11:15-1:00
Program: PATIO PLAYHOUSE

Nov. 14 **"IRON MAJOR"**
Pat O'Brien, Robert Ryan
1943, RKO, C&C, Repeat

Nov. 21 **"COME LIVE WITH ME"**
James Stewart, Hedy Lamarr
1941, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Big Movie 11:15-12:30	WWL 5
Jack Paar 11:15-12:00	WVUE 5

WWL Average Rating: 5 Average Share: 36

MONDAYS 10:45-12:00
Program: BIG MOVIE

Nov. 14 **"KID GALAHAD"**
Humphrey Bogart
1937, UA, UAA, Repeat

Nov. 21 **"PATRICK THE GREAT"**
Donald O'Connor, Peggy Ryan
1945, Screen Gems, Universal, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Meet McGraw 10:45-11:00	WDSU 9
Jack Paar 10:45-12:00	WVUE 5
Report, Sports, Wea. 11:00-11:15	WDSU 6
Patio Playhouse 11:15-12:30	WDSU 5

WDSU Average Rating: 5 Average Share: 50

TUESDAYS 11:15-1:15
Program: PATIO PLAYHOUSE

Nov. 15 **"MAGNIFICENT AMBERSONS"**
Anne Baxter, Agnes Moorehead
1943, RKO, C&C, Repeat

Nov. 22 **"SISTER KENNY"**
Dean Jagger, Rosalind Russell
1946, RKO, C&C, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Big Movie 11:15-12:30	WWL 5
Jack Paar 11:15-12:00	WVUE 5

WWL Average Rating: 5 Average Share: 22

TUESDAYS 10:45-12:30
Program: BIG MOVIE

Nov. 15 **"SHE WOULDN'T SAY YES"**
Rosalind Russell, Lee Bowman
1945, Columbia, Screen Gems, 1st Run

Nov. 22 **"HELLO FRISCO, HELLO"**
Alice Fay, John Payne
1943, 20th Century Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Science Fiction 10:45-11:00	WDSU 9
Report, Sports, Wea. 11:00-11:15	WDSU 10
Patio Playhouse 11:15-12:30	WDSU 6
Jack Paar 10:45-12:00	WVUE 6

WWL Average Rating: 9 Average Share: 45

WEDNESDAYS 10:45-12:30
Program: BIG MOVIE

Nov. 16 **"THE MIGHTY BARNUM"**
Wallace Beery, Virginia Bruce
1934, UA, NTA, 1st Run

Nov. 23 **"BEHIND THE RISING SUN"**
Margo, Robert Ryan
1943, RKO, C&C, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
San Francisco Beat 10:45-11:00	WDSU 9
Beat, Reporter 11:00-11:15	WDSU 12
Report, Sports, Wea., Playhouse 11:15-11:30	WDSU 6
Patio Playhouse 11:30-12:30	WDSU 5
Jack Paar 10:45-12:00	WVUE 7

WWL Average Rating: 7 Average Share: 41

THURSDAYS 10:45-12:30
Program: BIG MOVIE

Nov. 10 **"THE FIGHTING O'FLYNN"**
Douglas Fairbanks Jr., Pat Medina
1948, UA, Screen Gems, Repeat

Nov. 17 **"SLAVE GIRL"**
Yvonne De Carlo, Broderick Crawford
1947, Universal, Screen Gems, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Behind Closed Doors 10:45-11:00	WDSU 9
Report, Sports, Wea. 11:00-11:15	WDSU 11
Patio Playhouse 11:15-12:30	WDSU 5
Jack Paar 10:45-12:00	WVUE 5

WWL Average Rating: 11 Average Share: 58

FRIDAYS 10:45-12:30
Program: BIG MOVIE

Nov. 11 **"KIT CARSON"**
Dana Andrews, Jon Hall
1940, Arrow-Small, UA, 1st Run

Nov. 18 **"SON OF MONTE CRISTO"**
George Sanders, Joan Bennett
1941, UA, Arrow-Small, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Amos & Andy 10:45-11:00	WDSU 13
Report, Sports, Wea. 11:00-11:15	WDSU 10
Patio Playhouse 11:15-12:45	WDSU 5
Jack Paar 10:45-12:00	WVUE 5

WDSU Average Rating: 15 Average Share: 71

SATURDAYS 7:30-8:30 A.M.
Program: ROY ROGERS FEATURE

Nov. 12 **"RANGER AND THE LADY"**
Roy Rogers
1940 Republic, MCA-TV, Repeat

Nov. 19 **"TEXAS LEGIONAIRE"**
Roy Rogers
1940, Republic, MCA-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Abbott and Costello 7:30-8:00 A.M.	WWL 7
Two-Gun Playhouse 8:00-8:30 A.M.	WWL 5

(Continued on page 54)

47 New Pilots

Continued from page 31

spinoff with Constance Bennett, John Emery, Susan Silo); "Pandora" (another Anso project, with Pat Carroll); "My Wife's Brother" (Cy Howard, again) and an untitled half-hour in which Phil Harris and Alice Faye would re-team, professionally speaking.

Balance of the comedy brew consists of Metro's "Father of the Bride" (an extension of the picture, which practice has become a habit out at Leo-the-Lionsville); Revue's outrageously titled "Mother Climbs Trees" (with Jan Clayton presumably the Tarzanesque female); Warner's "Room for One More" (another picture extension, a popular gimmick at the tv-happy major picture plants) and 20th's "Margie" (picture turned-series again, Cynthia Pepper taking over for Jeanne Crain) and "The Ginger Rogers Show" with Miss Rogers as twins, one a high-fashion designer, other a mag scribe.

Action-Adventure: At Screen Gems it centers around "The Venturers" (Burt Leonard's Mediterranean-based test escapade which would blossom into a spread about a three-man manned sub, two of whom are Jim Brown and Johnny Seven); "Shannon" (a syndication entry topped by George Nader), and "The Insider" (with David Janssen as a high-powered N. Y. p.r. man—Bill Sackheim's pilot costarred Polly Bergen). Desilu chips in with "The Silent Ones" (stories behind U. S. Army Counter-Intelligance Corps) and "The Man From Telegraph Hill" (the experience of Bay Area scribe Herb Caen, as played by Dan Dailey). Others of this ilk are Four Star's "The Corrupters" (hourlonger starring Stephen McNally); 20th's "The Hunters" (African safari type project teaming Brett Halsey and Guy Stockwell with writer-producer Robert Blees), and Warner's "Solitaire" (pairing Ray Danton and John van Dreelen against a background of European capital cities) and "Las Vegas File" (with Peter Breck and Mike Road whirling around the gambling mecca).

Crime: Screen Gems' Green-Rouse unit has revived and expanded the defunct Mike Connors starrer, "Tightrope," and turned it into an hourlong opus, re-tagged "The Expendables." Also at SG is "The Joan Crawford Show," in which the star plays a female legal whiz. Revue's two crime capers are "89th Precinct" (with Bob Lansing) and "The Investigators," both going the fashionable full-hour route. Other criminal activity is divided among Metro, with "The Asphalt Jungle" (another theatrical outgrowth, with Jack Warden, Arte Johnson and Bill Smith), Four Star with "Boston Terrier" (a Blake Edwards-Tom Waldman creation featuring Robert Vaughn), Desilu with the long-range projected "Homicide" (a Mort Briskin project), and Warners with "The Force" (uncast description of present-day exploits of the Royal Canadian Mounties.

Western: Four Star's "Durant" (a "Wanted—Dead Or Alive" spinoff, Noah Beery and Jonathan Bolt toplined); 20th's "The Jayhawker" (A Roy Huggins brainchild, with Jack Betts and Jock Gaynor as regulars, Ann Blyth a periodic participant, Dan Dailey and Eddie Foy III as pilot guest stars) and Revue's "Frontier Circus" (an hourlong hoss opera starring Chill Wills).

Miscellany: Metro leads in the more-or-less novelty department with "Dr. Kildare" (starring palsy-walsy cutups Richard Chamberlain and Raymond Massey); "Cain's Hundred" (a dramatic suspense entry created by Paul Monash and starring Mark Richman), and "Harry's Girls" (Alan Jay Lerner's touring romp with Larry Blyden, three half-hours completed on the French Riviera). 20th has "Bus Stop" (another Robert Blees baby, with Marilyn Maxwell and Rhodes Reason regulars, Tuesday Weld recurrent) and "The House On Rue Riviera" (cloak-and-dagger-o-type endeavor starring John Ericson and Richard Anderson, and in which Jayne Mansfield and Diana Trask helped shape up the pilot film). Finally, there is Hanna-Barbera's animated "Top Cat" number for Screen Gems, sold to ABC.

That, at any rate, is what's going into the tube this season. What comes out is another story.

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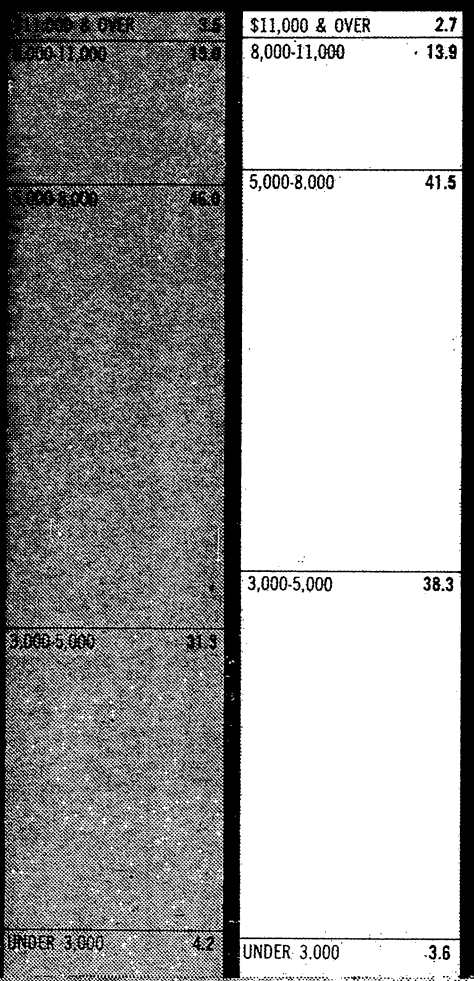
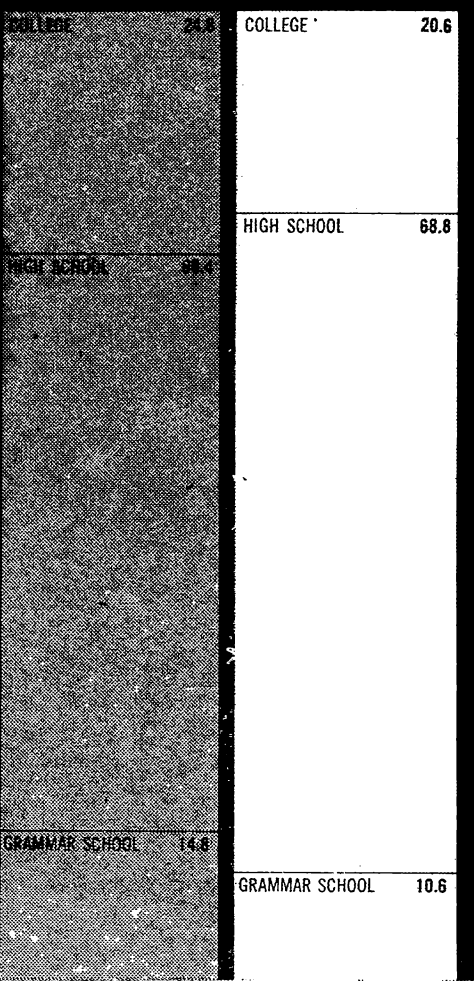
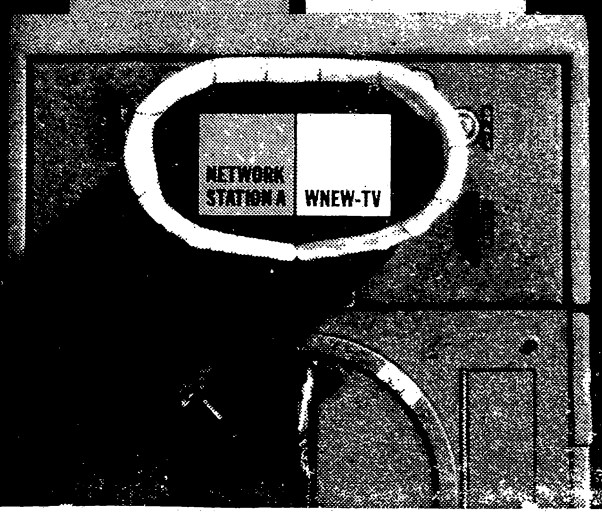
WNEW-TV
METROPOLITAN BROADCASTING

INCOME-HEAD OF HOUSEHOLD



EDUCATION-HEAD OF HOUSEHOLD





Have Another Million, Old Chap

Continued from page 43

"free network" acceptance of their wares, have set their sights on the potentials of pay-tv in the U. S. When, in the latter part of April, Leland Hayward arrives in London to scan properties for the RKO Teleradio feevee experimentations in Hartford, he'll sit down with the ATV execs for a discussion of their projects. Both share the conviction of others that if pay television takes holds in America, the responsibility for its success will lie in the abdication of the networks in lowering their sights and values.

P&G—Showmen From Way Back

Parnell and Grade, are quite unique, either individually or as a team. Long before ATV hit the spectrum, they "had it made" as top-bracketed showmen with the own distinctive flair and impact on the populace—one the ex-circus performer ("The Flying Grades") before setting up with brother Leslie what was to emerge as one of the major talent agencies in the world and with ownership franchises in many of the top amusement enterprises throughout Europe, while Parnell hit an equally prominent stride as a showman as managing director of the Palladium and as a member of the Moss Empire. (Moss, which owns and controls virtually all the legitimate theatres in London, along with H. M. Tennant, leading theatrical production organization in the United Kingdom, are part and parcel of the "ATV package.")

On the basis of such a track record, Parnell and Grade will put in a bid to extend their performance as tv entrepeneurs by seeking a crack at the third British tv channel so that they can program in London seven nights a week instead of the present weekends in London and midweek in the midlands. They are slated to appear next month before the Pilkington Committee, which is entrusted with the task of determining the most qualified. Practically everybody and his brother wants in.

At the moment it's strictly conjectural who will get it. Some say the BBC. Others feel there will be no alternative but to invite new people and fresh minds to join the ranks of the "new millionaires." Parnell and Grade are convinced that their performance warrants further perpetuation.

Says Norman Collins (ex-BBC, now a principal cog in the ATV operation as deputy board chairman and regarded as "the father of independent television in Britain" by virtue of having persuaded Parliament of the need for an independent tv setup): "What is chiefly needed in commercial tv is competition. ATV in its annual reports has consistently advocated that there be at least two commercial tv stations. Secondly, what is needed is a painless means of going over to 625 lines from the pre-war standard of 405 lines. Our submissions to the Pilkington Committee will include these cardinal points."

(It's ATV proposal, if new standards are adopted, to transmit on both 625 and 405 lines during the next 10 years to prevent obsolescence and "sudden death" for all existing sets.)

But that's all in the foreseeable future. For the moment, if there are any doubts as to tv's progress here, one has only to see how the Elstree Studios are being transformed into a wondrous razzmatazz of electronic wizardry to clinch any argument.

And the P & G that spells out Parnell and Grade go together like Procter & Gamble.

Canadian TV-Radio Talent to Tour UN, NATO Bases O'seas

Ottawa, April 4.

Starting April 13, radio and tv performers from Canadian webs will tour UN and NATO bases in Europe under arrangements set at the Ottawa headquarters of both the Canadian Broadcasting Corp. and the Federal defense department. Tour will go 16 days and cover France, West Germany and the Gaza Strip, under UN auspices.

Performers named so far include Tommy Hunter, Wally Traugott, Al Harris, Mike Ferby, Marc Wald and Jack Jenkins, all of the Tommy Hunter Show (CBC AM), plus chanters Joyce Hahn and Denyse Ange, terpers Sandra O'Neill and Sherry Moore, vibist Peter Appleyard. Emceeing chores go to Gordy Tapp with Ken Dalzell producing. Group is expected to do 20 shows of 120 minutes each. Hunter show will be taped for scheduled times on CBC web.

Dallas—Casey Cohlmia has been named director of promtion and publicity for WFAA radio and tv. He'll be in charge of advertising, merchandising, promotion and publicity for the broadcast properties of the Dallas Morning News, WFAA-AM-FM-TV.

GM's 'Bullwinkle' Gets NBC Sun. Slot

General Mills gave NBC-TV the money and program to fill Sundays from 6:30 to 7 p.m. next season. Sponsor is supplying a cartoon show called "Bullwinkle."

Meantime, the network has decided that it might be a good idea to slot "National Velvet" from 7 to 7:30 p.m. on Sunday. Berthed between "Bullwinkle" and the new 7:30 Disney hour, chances are, web figures, that it'll be sold in short order even though current bankroller Rexall won't be back with the Metro production.

A weekly half-hour news wrap-up with Frank McGee might take 6 p.m. Gulf is being talked to by NBC and interest is reportedly fair to high in backing McGee. This would be in addition to Gulf's financial support for the web's intermittent news specials, which McGee hosts most of the time. The 5:30 p.m. preceding spot could remain Chet Huntley time, as it is now, but this is not set; perhaps the web is not anxious to have two of its ranking commentators back-to-back.

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NBC Jitters

Continued from page 25

is steadiest yet. There's Stone, as g.m., Dave Levy assured continuation as program veep, Ed Friendly as administrative boss of programming, and Jim Stabile as the guy who does most of the negotiation for the network.

A look at some of the people who are leaving middle or middle-high level posts at NBC gives a clue as to why the cutbacks are taking place this time. With Stabile in charge of contracts, there was no need financially or administratively for a second veep in the same area, and that's why Burt Hanft is going. George Matson, who preceded Stone, as general manager of the tv web, is soon to go, it's understood, and that's essentially because he has no fulltime responsibility in the nether area as Kintner's special assistant, post he got right after the advent of Stone.

Once upon a time at NBC, there was the "T - H - T" "Today"-"Home"-"Tonight") operation, a participating program setup that required a separate administrative topper to make a whole out of the three programs. Only the morning version (Dave Garroway) and the nighttime Jack Paar show remain of the three, and since many other network programs are now sold in participations (single minutes), it's probable changes will affect veep Jerry Danzig's Paar-Garroway department, with the stanzas simply ending up as "other programs at NBC."

Cutbacks are expected in the program, research, publicity and operations areas of NBC. Sales seems relatively safe (maybe one loss), with Don Durgin, another of NBC's so-called "new team" remaining as head. And Tom McFadden, one of the senior veeps in the department, is back, too, having just returned to his desk after months in a sick-bed.

Clancy Worden

Continued from page 26

it was only in the radio biz, as a staffer in the press information department. With the war he entered the Army as a major, and before retiring as a Lt. Colonel, Worden wrote a book for the Army Medical Department called "Men Without Guns."

In 1947, he became public affairs director for WCBS Radio and when tv was started the title covered both the network's radio and tv outlets in N. Y. In 1950, however, WCBS Radio and WCBS-TV were put under separate managements, and Worden went with the tv station, where he remained until his sudden death this week.

Cleveland—Reb Foster, formerly deejay Dennis James with KICN, Denver, has switched monickers and stations, joining KYW here to take over the daily 2 to 6 p.m. strip and a four hour Sunday afternoon turn. Foster, who calls himself the "Rebel with a Cause," turned in the old handle so as to avoid possible conflict with tv emcee Dennis James.

Women Are Wonderful.

Ann Colone's a Woman.

Ann Colone's Wonderful.

If there's a misogynist in the house, our authority for the major premise, Women Are Wonderful, is *TV Radio Mirror*, which made the comment while giving WANE-TV's Ann Colone its gold medal award for "Best TV Women's Interest Show—Midwest States."

The minor premise (minor only in formal logic terms) is axiomatic. Ann's a most attractive, vivacious, witty and entertaining lady.

The conclusion, shared by viewers, visitors and vendors alike, is inescapable. She's wonderful in providing everything from exercise gymnastics to festive cooking hints, from parakeet keepers to parachute jumpers, from the Dukes of Dixieland (in person) to the Chief of the Congolese Lunda tribe (in person). And there's always time to discuss and help community activities.

The Ann Colone Show is one-o'clock watching five days a week for large numbers of the ladies of Fort Wayne and vicinity, reaching about 60% and 100% more homes, respectively, than competing network programs; adult ladies comprise 74% of its audience.

All Corinthian stations create programs which, like the Ann Colone Show, meet local and regional tastes. This encourages local talent, builds viewer respect and helps make friendly prospects for advertisers.

KOTV TULSA
KHOU-TV HOUSTON
KXTV SACRAMENTO
WANE-TV FORT WAYNE
WISH-TV INDIANAPOLIS
WANE-AM FORT WAYNE
WISH-AM INDIANAPOLIS

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THE CORINTHIAN STATIONS

VOA's Hong Kong-Packaged Radio Shows With All-Chinese Talent

Hong Kong, April 4.

Voice of America, through the radio arm of the U.S. Information Service here, draws on native Chinese talent for all of its packaged programs distributed to radio stations in Southeast Asia for their Chinese listeners. In short, Hong Kong is the production center for such fare.

"The World of Science" and "Hong Kong This Week," the latter touching on latest happenings in field of motion pictures, music literature and art, are among the programs produced. Hong Kong is the showcase for Chinese talent.

According to outgoing USI radio officer Fred Fisher, who is returning to Washington for reassignment, these programs have been popular—over 90% of fare sent has been used. These packaged programs are sent to USI offices in Bangkok, Kuala Lumpur, Manila, Saigon, Singapore and Taipei, which subsequently forward material to the radio stations which decide on what to use.

Fisher is being replaced here by Fukien-born Hong Sheng-hwa who, though connected with USI for many years, recently became an American citizen.

VOA broadcasts in Chinese emanating from Washingon are heavily jammed by Communist China which leave the VOA English broadcasts practically untouched, according to Fisher who says there is evidence to support this fact.

The Colony's three broadcasting stations, the government-controlled Radio Hong Kong, the newly-formed Hong Kong Commercial Broadcasting Co., in which actor Bill Holden is a large shareholder, and Rediffusion have been using VOA packaged programs sent here from Washington.

ANTA (American National Theatre and Academy) radio dramas, such as "Glass Menagerie," "Picnic," and "Abe Lincoln in Illinois" have been locally broadcast, with a growing demand for them by the stations in question.

Radio Hong Kong is currently broadcasting a series titled "The Philosophical Perspective," which is a discussion on the history of philosophy down through the ages. Tapes on the Newport Jazz Festival were sent to and used by Radio HK which provided their own narration. Jazz is popular here.

The Commercial Radio have broadcast at least two VOA presentations called "Ocean Depths" and "America on Stage." A VOA offering, "The Jazz Beat," was broadcast by Rediffusion.

Wales Wants Better Shake on Television

London, April 4.

Wales wants more Welsh-based television. This is the view of The Council for Wales who are telling the Pilkington Committee on Broadcasting that a separate Welsh tv channel is essential.

According to Professor Richard Aaron, the Council's chairman, both Welsh and English-speaking people in Wales are dissatisfied with the present tv setup.

Both the BBC and a commercial station—TWW—have Welsh studios sending out programs in both languages. But, owing to geographical conditions, commercial tv cannot be received in certain areas of North and Mid-Wales and there is one small, mountainous region where BBC-TV cannot be received either.

Seattle—Lee Desilet is joining the sports and special events dept. of KOMO here as assistant to director Keith Jackson.

Radio Review

AN HOUR WITH ARTHUR FIEDLER
Producer: Gene King
Director: Martin Magner
Writer: Fiedler
60 Mins., Sat., 8:15 p.m.
TIME MAGAZINE
WCBS, N.Y.

(Young & Rubicam)

Boston Pops conductor Arthur Fiedler adds a lot of class to the New York deejay ranks with this WCBS, N. Y., hour of classical disks and enlightening chatter.

Fiedler selects the music for the show and writes and delivers his own commentary in a casual, informative style. His tolerance for the lighter side of music (Pops orch has even played a collection of broadcast commercial jingles) gives the musical segs variety.

Show caught (1), included "War March of the Priests," from the Opera "Athalia" by Mendelssohn; "Organ Concerto, Opus 4, No. 2," by Handel; "Three Dances" from "The Three Cornered Hat," by de Falla; and Casella's "Paganiniana." Two of the selections were Fiedler directed Pops recordings, and at least one number on each show is a Pops disk.

With the maestro based in Boston and on the concert route a good deal, the commentary is often taped three shows at a sitting, or recorded on the road and put together with the music at the station. Technique works out fine. *Bill.*

FM'er to B'cast Entire New Bible Translation

The new translation of the New Testament will be read in its entirety in a Monday-thru-Friday 9:45 p.m. strip on Riverside Radio WRVR, New York FM outlet of the Riverside Church.

For background, McCracken also will broadcast a Saturday 10 p.m. Bible lecture series through April.

Set Hearing on Rees Murder Case in Sequel To WBAL-TV Program

Baltimore, April 4.

Hearing in Federal court has been set for Thursday on motion contending that the rights of Melvin Davis Rees Jr., convicted of murdering a Virginia mother and her five-year-old daughter, were prejudiced by program presented by WBAL-TV, in which nine of 12 jurors who found him guilty, reenacted jury proceedings.

Program was presented March 22 on tape and was shown only a few hours after Judge Roszel C. Thomsen denied a motion for a new trial, and only 12 hours before he was scheduled to sentence Rees.

Sentencing was postponed after court-appointed attorney for Rees asked that it be deferred until he had itme to see a script of the program, adding that the jurors, on tv had "discussed facts which hadn't been brought out in the trial."

This move was followed by FBI action when agents began questioning jurors who had appeared on the program. Station was widely criticized by the press for presenting the show and a judge in another case now being tried locally said he questioned the "taste" and "good judgment" of jurors who would lend themselves to such a program.

New motion asks court to grant a new trial, declare a mistrial or to set aside the guilty verdict returned by the jury.

STATION MEN SET UP A FINANCIAL ORG

Chicago, April 4.

A group of 20 representatives of the business side of station operations met here to set up a national organization of broadcasting's financial personnel.

Representing stations and groups in most sections of the country, the execs selected a 12-man steering committee headed by Henry W. Dornself, assistant treasurer of WCCO-AM-TV, Minneapolis.

Named committee subdivisions were: incoporation & bylaws—Tom Carroll, WFBM, Indianapolis; John Hinkle WISN, Milwaukee; and E. S. Zimmerman, Crosley group, Cinncinnati; membership—Richard S. Stakes, Evening Star group, Washington; Joseph Madden, Metropolitan, New York; and James Flynn, WPIX, New York; objectives & purposes—Arthur H. Hertz, Wometco Enterprises, Miami; Charles A. Hart, WHDH, Boston; Norman C. Hadley, CBS Television Stations, New York; and Herbert J. Mayes, WOR, New York.

Membership info is available from Richard Stakes, Evening Star Broadcasting, Washington, D.C.

Sponsors Rally Round O'Connor 'Editorials'

Chicago, April 4.

Here's proof that broadcast editorials do pay. "Len O'Connor Comments," a 10-minute strip aired thrice daily in Chicago, is SRO in its 15 outings per week. Sinclair Refineries just plucked the remaining four video availabilities.

The O'Connor commentaries are personal editorials rather than station think-pieces, but the local NBC management believes enough in his responsibleness as a newsman to give him total freedom—with of course the disclaimer that the views are his own. Same show is aired once daily on radio (WMAQ) and twice on tv (WNBQ), via audio and video tape. It's a spot carrier in the audio version but singly sponsored on tv. Latest Nielsens give it a 7 average at 5:50 p.m. on video and nearly an 8 at 12:05 ayem, when it's reprised (after the Jack Paar show).

Canada, U.S. in 'V' Border Agreement

Washington, April 4.

Uncle Sam and Canada have completed a working arrangement for allocation of VHV television channels under the Canadian-U. S. tv agreement of 1952.

The agreement was concluded in an exchange of letters between Federal Communications Chairman Newton N. Minow and the Director of Telecommunications and Electronics of Canada. The pact governs allocation of channels in an area within 250 miles of the border.

FCC said the working agreement lays down a set of standards to which each government can readily refer to in making tv assignment decisions in the overlap area.

"The use of the standards thus set out will facilitate television allocation planning in the border areas by both the Canadian and U. S. authorities as a working tool in preparing proposals for acceptance required under the 1952 Agreement," FCC said.

FCC's 5,000 Test Spots In N.Y. UHF Experiment

Washington, April 4.

Federal Communications Commission, during its $2,000,000 UHF experiment in New York, will measure tv signals at 5,000 locations in the city.

Commission asked for bids from firms to carry out the measurements with hand-carried equipment. Signals of New York's VHF stations as well as the experimental FCC UHF transmitters will be measured. The FCC test is designed to furnish conclusive evidence as to whether UHF is feasible.

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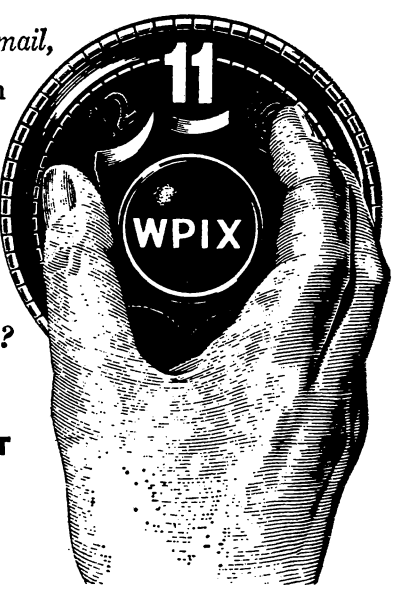

NEW YORK'S PRESTIGE INDEPENDENT

Television Reviews

Continued from page 35

genious doler-outer, being governed by mechanical means, which seemingly is not controlled by the human hand. It's an example of electronic largesse in which by pressing buttons, a contestant comes up with passes, stops, bonuses and penalties, on a huge panel which lights up and ultimately halts at a picture of a character who must be identified. There is also a gimmick for the homefolks who can participate in this version of share-the-wealth.

There are some drawbacks, the most serious being that with all the gadgetry, a participant has little chance to show personality. But then, Jack Narz, who emcees is sufficiently endowed in that department for a half-hour.

The show is noisy, liberal and with enough complications to create interest and even though it's difficult to create either sympathy or antipathy to the machine, there is a degree of suspense involved and there is the added lure of a multitude of prizes going either by the wayside or passing on to some fortunate individual.

The dressing for the show is attractive. Models flit in and out, the prizes are presented nicely and what's more, there is provision for participants to return and walk off with even more loot. Seems like the old days are here again.

Jose.

WAY OUT
With Henry Jones, Mildred Dunnock, Fritz Weaver, others
Producer: Jacqueline Babbin
Director: Marc Daniels
Writer: Roald Dahl
30 Mins., Fri., 10 p.m.
LIGGETT & MYERS
CBS-TV (tape)

(Dancer-Fitzgerald-Sample)

This companion on CBS-TV to Rod Serling's "Twilight Zone" began its run with a Roald Dahl adaptation of a Roald Dahl short story, "William and Mary," and the result, it should be said, was thoroughly original if not thoroughly successful television.

Sometimes called "The first of the sick comics," Dahl, an excellent writer, provided for the first half-hour of "Way Out," the tale of an irascible professor (Henry Jones), who at the orotund urgings of a neurosurgeon (Fritz Weaver), willed his brain and one eye to science after his death. With the eye and brain immersed alive but helpless in a "basin" for ever more, it became the victim of retribution at the hands of the once frustrated wife (Mildred Dunnock). If that wasn't wild enough for tv, there was always the fantastic rhetoric of the author.

That it was not entirely successful was due largely to the earlier scenes by Weaver. In trying to convince the dying autocrat to leave his living brain to science in a "basin . . . with every modern convenience," he sounded like Herr Mad Doktor at the height of a 1935 horror movie. Were he a little more subdued, the eerie humor of Dahl might have made its point sooner. But make its point it did, especially when the delightful Miss Dunnock was caught doing all the things her late husband denied her during their marriage—smoking, music, fancy clothes. She was a gas, and, before her big scenes, Jones was the star; his autocrat was distinctive and funny.

They talk about original tv. This certainly was, but whether it can last for 13 weeks is another matter. After all, not everybody has a humor as unique as Dahl's. This gaunt, writer, who has an English accent, will continue as host for the series.

Art.

LIE DETECTOR
With Ralph Andrews, others
Producers: Andrews, Harry Spears
30 Mins., Wed., 9 p.m.
PARTICIPATING
KTTV, H'wood

Ralph Andrews and Harry Spears have a good gimmick going for them and with a few showmanly touches could whip it into network shape. The bones are there, now but need some meat on them. The three subjects on Wednesday night's "trial balloon" were not too meaty, and perhaps it would have been better to use pros to get the show off the ground. It could have been lightened with one humorous panel, such as an errant husband sitting up with a sick friend or so he told his wife, who asked for a polygraph corroboration.

With William Schmidt, a detector expert to operate the machine, Andrews interviewed the subjects and at the conclusion of the tests told whether the detector affirmed or negated the narrated versions of the incidents involved.

First up was a guy who tangled with a cop, who claimed he first struck by the officer. He served 90 days but the detector upheld him. A woman told of seeing a blue flame but nobody would believe her. The polygraph did. Third was an agent, Danny Lastfogel, who denied making improper advances to his clients and misappropriating money given him. The detector said he lied.

Both before and after the show the viewers were asked to mail in their reactions, a device used before with pilots. While it was announced that this was a "one time only" feature, Andrews said he would be back next week with three different subjects. With sponsors searching for the offbeat, this could arouse their curious interest.

Helm.

VARIETY ARB FEATURE FILM CHART

(Continued from page 48)

WWL Average Rating: 13 Average Share: 65

SUNDAYS 10:30-12:15
Program: SUNDAY SPECTACULAR

Nov. 13 **"THE FIGHTING GUARDSMAN"**
Willard Parker, Anita Louise
1945, Columbia, Screen Gems, 1st Run

Nov. 20 **"LAST OF THE MOHICANS"**
Bruce Cabot, Randolph Scott
1936, Assoc. Producers, Arrow-Small, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Play of the Week 10:30-12:15	WDSU 6
Football Highlights 10:30-10:45	WVUE 1
Nightcap Theatre 10:45-12:15	WVUE 1

ABC Radio 'Flair' In Client Buildup

After five months on the air ABC Radio's afternoon strip, "Flair," reached a point in March where, if taken on a month to month basis, it was breaking even, according to the web. Gross was just about $75,000 for the month, building from October openers of about $15,000 in billings.

One of the big struts in maintaining the daily 55-minute program is the 80 to 85% affiliate clearance. The show started with a high of 240 stations cleared, and has even improved on that level, with March counting 268 stations airing the potpourri of news, views and comedies for the "young housewives." All but 28 stations take "Flair" in the solid 55-minute block, stripping it, according to web orders, anywhere between 1 and 5 p.m. Other 28, which include five of ABC's six owned & operated stations, break up "Flair" into shorter segs and spread them throughout the afternoon hours.

Plan, instituted by network boss Bob Pauley, is being pitched specifically at the young hausfrau audience, and on that basis, Accent, Ladies Home Journal, Pepsi-Cola, Planters Peanuts (with ideas for cocktail parties) and Dr. Pepper have bought in at one point or another. Accent's buy begins in May. Each spot begins at $1,400 and the end rate (for the full lineup) comes down to $1,000.

NAB's FM Study

Washington, April 4.

National Assn. of Broadcasters for the first time will garner financial data from independently-operated FM stations for its annual economic survey this year.

NAB economics manager James H. Hulbert said the program is being undertaken as result of growing interest in FM financial operations. NAB will not try to collect data on FM outlets operated in conjunction with AM stations because revenue, expense and profit figures are seldom calculated separately by station management, he added.

Bridgeport—Tony Brunton upped to news director of WICC, succeeding Bill Whalen, who leaves for new post at WNAC, Boston.

TV Followup Comment

Continued from page 35

(28) night's hourlong edition of "Close-Up!" on ABC-TV. It had merits and faults, but the overriding generalization to its credit is that the viewer gained an added insight of Kennedy, the man, and how he functions as President.

The hour outing, sponsored by Bell & Howell, was another vehicle produced by Drew Associates and Time, Inc., in conjunction with ABC News. It had the technique which now is becoming a trademark of exec producer Robert Drew, a technique which needs revision for the long pull. That over-the-shoulder view on the tv screen, with the backs of the principals in the foreground, gets tiresome after awhile. The rambling footage—so unlike the "March of Time" technique—tends to blur the story. The use of scenes never fully explained, nor explored, is another detriment.

What it did have on the credit side of the ledger was a sense of intimacy and despite the catch-as-catch-can footage, a total impression of the awesome job as Chief Executive was rendered.

Some of the footage, such as that of the Wisconsin primaries, was quite familiar to tv buffs. Other footage, Kennedy catching the news on tv, meeting with Government officials, chatting with his family, etc., had a freshness and an interest of no small dimensions.

Horo.

Recital Hall

The Ben Grauer-hosted "Recital Hall" longhair stanza moved into the choice Saturday night 10-11 p.m. slot on WNBC-TV last week (2) as a change of pace from the "Nation's Future" documentations. It's hardly calculated to woo over "Gunsmoke" fans from CBS or fight fans from ABC, but within its orbit of relaxation for the discriminating clef dwellers, serves its purpose. Solo guest for the moveover into the more desirable period was pianist Augustin Anievas, one of the Julliard prides with an enviable record in European concertizing and his recitals of Schumann, Chopin, Ravel, Menotti, Mozart and Liszt left no doubts as to his skill and virtuosity.

However, for a full hour showcase, the solo flight had a static quality, both in the Grauer background commentaries and in the one-man artist display. Certainly a program of such length, no matter what the degree of artistry displayed, warrants embellishment and diversified entertainment, at least to the extent of a duo presentation. And for a sharps & flats gabber of such eminent status over the years, there was a monotony about Grauer's contribs. Since a pianist is a pianist, the burden must fall on Grauer to provide a flair and color to erase the drabness and static quality of the presentation. It could have been an off night.

Rose.

Weist, Blair to WNBC

Dwight Weist and Frank Blair, two veterans, are joining the ranks of WNBC Radio's local N.Y. newscasters this week. Weist and Blair will be taking some of the morning news slots over which Ken Banghart some weeks ago quit the NBC flagship.

Weist will be heard five times a day, at 6, 6:30, 7:05, 8:30 and 9:30 a.m. Blair will do four five-minute newscasts a day, at 10:30 and 11:30 a.m. and at 12:30 and 1:30 p.m.

Banghart, after years of afternoon and nighttime work, felt that he didn't want to have to work an early morning four of duty at WNBC Radio. After he quit, he joined rival WCBS.

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New York
WPIX-TV
Thursday, April 13
8:30-9:30 P.M.

Los Angeles
KTTV
Monday, April 10
9:00-10:00 P.M.

Dick Walsh's Prognosis As To Pay-See: Few Productions Will Go Out 'Live'

By WILLIAM ORNSTEIN

Hollywood, April 4.

Tollvision will help film studios and their employes in every phase of production rather than plummet industry into drastic economic state, prez Richard F. Walsh of International Alliance of Theatrical Stage Employes observed during five day stay here. At same time he struck an upbeat octave for features and telepix as well as exhibition.

First of all, IA chief doesn't believe there will be too many live presentations on pay-see.

"I believe that whatever pay process is adopted will require a lot more film than what is now being produced. Just how much celluloid will be used is theoretical at this time. But one thing I do know. That is pay telefilms will improve the lot of all production workers. If the plan creates more films to be made, union employes will benefit all down the line, in my opinion."

In other words, Walsh felt, if more barrels of oil and bags of sugar are produced they will need more people to handle them.

"I wish I could estimate when pay teevee will become a reality. A lot of people here and in the east have been guessing. I don't want to do that because no one really knows. If I actually knew I would become a rich man."

He doesn't believe it will happen in four years. In his estimation it will require more time than that to install the systems, whatever they may be, in homes throughout the nation.

Production at studios here, he added, is now near capacity for IA holders. He also noted that the 43,100 employed during February is a good figure but not maximum. (Studios have had to call on outsiders not holding union cards to fill certain types of jobs because IA and basics couldn't provide craftsmen.)

If feevee should come into its own soon and take on assurance of a bonanza in four years, international union has right to reopen recently concluded negotiations on four-year pact with AMPP and TV Alliance. This applies to new wage benefits for workers, meaning pay tilts, Walsh said.

50th State Will Get Tollvision

Honolulu, April 4.

Definite assurance of pay-tv for this island metropolis was given by a group of industrialists, who disclosed that arrangements for cable transmission have already been set. Edward Dukoff, former manager of Danny Kaye, spokesman for the group, said they have had discussions with Louis Novins for an association with Telemeter, tollvision wing of Paramount.

Dukoff described Honolulu's "home theatre" as auxiliary entertainment and in "no way competitive to the present free tv." Plan is to present new films in both English and Japanese and stage features "at a price equivalent to one theatre admission."

Group for which Dukoff is spokesman comprises Francis Brown, financier; Richard Smart, part-time actor and owner of Parker ranch in the large island of Hawaii; Robert J. Young, associated with Smart and Laurence Rockefeller in the projected 30,000-acre resort city on the Parker ranch, second largest in the world; Kenneth Brown, architect and businessman, and Carl Hansen, proxy of First National Bank of Hawaii. Dukoff said he would reveal in two weeks the name of one of the largest chain theatre operators in the U.S., which will be associated with the project. Actual operation is still a year away, Dukoff admitted.

Ed Gray in Spread-Out

Exclusive International Films, headed by Ed Gray, has appointed Alex Dunn as head of its newly established London offices, and Renato Spera to be its chief rep in Rome.

Exclusive also has moved into larger New York quarters.

Mississippi, Louisiana Theatre Owners' Units Combined Convention

Cost-saving move has two TOA units—Mississippi Theatre Owners and Louisiana Theatre Owners—carding their first joint parley, set for June 18-20 in Biloxi, Miss.

Two groups will stage separate business sessions, but all other aspects of the meet will be joint affairs.

Ed Ortte is prez of the Mississippi unit, and Levere C. Montgomery heads the Louisianans.

Rockingham Park Shows Closed Circuit in Fans

Salem, N.H., April 4.

Closed-circuit television is providing another "first" for patrons of the Rockingham Park racetrack here, it has been announced by Lou Smith, general manager of the establishment.

All close-finish pictures are now flashed within one minute on more than 20 27-inch television screens placed at strategic levels throughout the clubhouse, mezzanine and grandstand. This gives the racing fans a view of the photo finish almost as soon as the judges get it.

Drive-In Wins Food Okay

Tyler, Tex., April 4.

A successful appearence before the city plan commission was made by Robert A. and Victor E. Fry, operators of the Rose Garden Drive-In Theatre. They sought a change in the zoning of their property.

The change was necessary in order to build a large food service building within the drive-in.

ACTORS ASK STATE GET OVERDUE WAGES

Los Angeles, April 4.

California Division of Labor Law Enforcement, Dept. of Industrial Relations, filed $20,818 judgment in Superior Court against Cape Canaveral Monsters Inc. and C.C.M. Prod. Inc., for services performed by 11 Screen Actors Guilds members who appeared in film without permission of Guild.

Pic titled "Cape Canaveral Monsters" was reportedly made at Telepix Studios in close to 10 days, and money is owed performers more than a year. Corporate defendants have no money and Sterling World Distributors, handling pic, has not yet turned any cash for distribution to producers or Phil Tucker, prexy.

Performers and claims are Scott Peters, $4,200; William Vess, $1,200; Florence Johnson, $100; Jason Johnson, $2,400; Katharine Victor, $3,000; Frank Smith, $1,050; Thelaine Williams, $600; Bryan F. Woods, $2,868; Billy M. Greene, $3,000; Joe Chester, $1,200; and Max Shiffman, $1,200.

BOSTON RALLY VS. TOLL

Boston, April 4.

Exhibitors in the Boston exchange territory will hear about "the malignant pay tv cancer that threatens to engulf their business" at a special meeting called by the Independent Exhibitors of New England as the result of a request from the Joint Committee Against Toll Tv, New York. Philip F. Harling, chairman.

The session will be held today (28) at the Hotel Bradford at 2 p.m. Emanuel Frisch, Congress of Exhibitors chairman, will speak.

'Variety' Rep Covers Carol Channing With Subscriber Family in Etobicoke

By ROBERT A. McSTAY

Toronto, April 4.

Nagged by the New York office of VARIETY to *"be sure to catch the Carol Channing tollvision program in a home under normal reception conditions"* this outpost sentry managed to do just that, though it wasn't easy on Easter night with so many of the well-heeled residents of Etobicoke out-of-town for the holiday weekend. But anything for Alma Mater!

The point about catching the program on a home set is an echo of VARIETY's longtime aversion to catching radio or television programs in studios. In the instance of the Easter week special Telemeter was adding another "historic" event to comic Bob Newhart and Gian-Carlo Menotti's "The Consul": this time it was a full intimate revue picked up live from its Broadway playhouse. Repeat performances in Toronto will be off the tape.)

Although they have seen only two movies in theatres during the past six months, the family of M. W. (Mack) Mercer, engineering consultant for General Electric, sees Trans-Canada Telemeter twice in midweek, plus Saturdays and Sundays. "Audience" consisted of wife, husband, their 16-year-old daughter and a girl friend, a visiting 22-year-old daughter and her husband, latter currently attending the U of Toronto.

One of the earlier Telemeter subscribers, the Mercer family had its coin box and Bell Telephone adjustments installed three days before the Telemeter tieoff on Feb. 19, 1960.

The Mercers, particularly the father, is fascinated by the fact that there are no tv commercials—and that the family and friends can get into comfortable clothing and are at home for the program. Their set is installed in an opulent basement playroom, surrounded by original paintings on the walls, bookcases, an open fireplace, lots of easygoing furniture. This once-inveterate film-going family has not been out of the house in the evenings except twice for "lost Generation" attendance in the past six months at even a suburban movie house of which there are two in Etobicoke.

Besides relaxing in home surrounding and going to bed when they feel like it, sans traffic problems, parking and the return home, the Mercers and friends also have the opportunity of seeing downtown first-run features within a fortnight on their home set.

The family, of course, does not charge the guests. Interestingly, coins come out of Mrs. Mercer's household budget. Whether or not the charge is a buck for the choice of two Telemeter channels — or $1.50 for special Telemeter broadcasts—plus matinees on Saturdays and Sundays.

The Mercers, with their guests, turn on the same Telemeter features at least thrice-weekly. The money from the coin box is collected every two months and they are not given a receipt; hence they do not know the amount spent annually—but they have friends in for two or three evening shows a week at a buck or $1.50 a throw.

One interesting facet is that they have never had to replace even a tube since Telemeter was added to their tv set over a year ago.

"Show Girl" was furnished live from the O'Neill studios. It opened with shots of the Times Square scene, with Faye Emerson's greeting of Sunday night celebrities in the lobby, long angle shots of the theatre's interior and the orchestral overture; then "Show Girl."

The prelims started at 8:15, curtain went up at 8:30. Miss Channing spoke first in special greeting to Toronto, introduced the Paramount and Telemeter nabobs, then began to entertain.

Technically the pickup was fine, a nice alternation of longshots and closeups. A lively sense of presence was achieved. It was obviously pretty much the show as given nightly in the theatre, not cut or pared for television screening.

For what it signifies, the Mercers liked the show so much they will pay again and see it again during the week.

Exhib Inconsistency Re Toll

Show business people who claim to be non-partisan in the pro-con hassle over home toll television this week pointed to a "peculiarity" (as one source termed it) in the position of certain exhibitors.

The observations go along these lines—

(1) Exhibitors profess to be against the entire concept of subscription tv;

(2) International Telemeter has about 150 applications for franchises and many of these are from exhibitors, including prominent ones who are aligned with the Joint Committee Against Toll TV;

(3) How does home toll differ very much from closed-circuit tv in theatres wherein the public is called upon to pay for tv programming?

This third item is regarded as particularly interesting for the reason that many bigtime exhibitors, who are party to the Committee Against-Toll TV, have been pioneers in the field of closed circuit and in which the customer has been called upon to pay up to $11 per ticket for a televised prize fight.

Boston Pledges Anti-Toll Funds; Speakers Call Pay-See Poison

Boston, April 4.

Independent Exhibitors of New England pledged to raise funds to fight toll television at a special meeting at the Hotel Bradford Tuesday (28). Ed Lider, president, set April 15 as the target date for the sending of the money raised to the Joint Committee, blasting toll tv as "The only thing I know of that can wipe you out overnight."

Emanuel Frisch, treasurer, Randforce Circuit, Brooklyn, N. Y. and Chairman, American Congress of Exhibitors, came to Boston to address the gathering of exhibitors. He told the group.: "Some theatremen take short range view that people will tire of it, but the fallacy, is you won't have pictures to show in your theatres." He said, "there's just so much of the entertainment dollar and with a coin box in the house there'll be nothing left for the movies."

He said the Joint Committee will oppose any kind of pay television. The next fight, he pointed out comes in Arkansas with Telemeter. The Committee is now working to get a vote through Congress and the strategy is to keep litigation in the works. Such litigation may discourage big interests backing toll tv, he said. Robert Sternburg, president of Allied Theatres of New England, spoke briefly from the floor. Both Allied and IENE are designating committees to join in the toll tv fight. Frisch urged the contacting of senators and congressmen as the biggest aid to the Joint Committee that the New England exhibitors could perform at present.

"The threat of toll tv is imminent and ominous," he said. "You are aware that permission for a three-year experiment of over-the-air Pay tv in Hartford has been granted by the Federal Communications Commission. I would like to make two brief factual statements. 1. There is no Pay tv operating in the United States today because of the efforts of our Joint Committee. 2. If Pay tv ever succeeds, it will absolutely, positively and unquestionably put all but a handful of you out of business.

"I say this not to scare you—though you should be frightened by this menace—but to stress that Pay tv is the most deadly-serious, outside element threatening our existence today. Pay tv seeks not only to compete with you for your patronage, which is bad enough, but, it also intends to bid against you for your life-blood—namely product.

"When Thomas F. O'Neil, president of Phonevision, testified before the FCC hearing last October in connection with the application for an experimental license, he distinctly said he would need 156 first run movies a year to operate his station, and that he intended to bid against existing motion picture theatres for this product. I need not remind you that last year's total output was only 266 films, with every indication that this year will be even less.

"We can fight and meet competition, you have done it before and we're still in business. But, if we lose our product to the Pay tv station, we are literally dead. In short my friends, this is why we, as theatremen, are fighting so hard against Pay tv, and why you, as exhibitors, must join in this fight. Reduced to its simplest elements, the issue is—who gets the first run picture—your theatre or the slot machines in the homes of your customers? If first run product should go to Pay tv, so that two, three, five or more persons would see each show in their homes they would completely saturate your area.

"Thus, the first run theatres would be forced to close for lack of product, and the second and subsequent run theatres would have no audience left for pictures that might eventually become available. We had two recourses—to ask the FCC to review the decision or to go to the Courts. In the interest of expediting the case, we have decided to appeal to the United States Circuit Court of Appeals. Our appeal has just recently been filed. Through it, we hope to obtain a ruling from the Court that the FCC does not have jurisdiction to authorize the Hartford test or any other such test, and that Pay tv is not in the public interest. This appeal should have the effect of postponing the start of the experiment in Hartford. We are determined to carry our case right up to the United States Supreme Court if necessary.

"In the interim, Telemeter has announced that it has enfranchised the Midwest Video Company to introduce its cable system in Little Rock, Arkansas. Big money-oil, stock and utility money, is behind this venture.

"This will not be the last effort for tests. If Pay tv ever gets mass circulation, it could pay off tremendously for its sponsors. The stakes are high, and that is why, literally, millions of dollars have already been spent in an effort to establish toll television. When we fight one brush fire, we never know where the next one will break out. We shall continue to fight Pay tv in every locality in which it attempts to obtain a foothold. We will fight it in Connecticut and in Washington where, as I have stated previously, our case is on file. We will oppose any application for the FCC to grant further permission to Phonevision. We will fight in Arkansas, where the latest Telemeter test looms on the horizon. Fundamentally, however, our broader hope and goal is Congressional action.

"In last year's 86th Congress, 22 separate bills were introduced to outlaw Pay tv. Two such bills have already been introduced in the new 87th Congress—one by Rep. Cleveland Bailey of West Virginia, and one by Congressman Emanuel Celler of New York. Each of these bills would make it illegal to collect a fee for a televised program in the home. Before many more weeks pass, similar bills will be introduced in both the Senate as well as in the House. Let us not have any illusions, however, last year all 22 bills stayed in Committee. The same thing will happen again this year unless we exhibitors and I mean everyone here today and every exhibitor in this exchange area and every other exchange area throughout the country, will do something specific about it."

Michigan Agin Toll

Detroit, April 4.

A resolution pledging support of the Joint Committee Against Toll TV and the establishment of a speakers bureau were actions approved by Allied Theatres of Michigan's board of directors.

Fred Sweet, manager of the Detroit Telenews Theatres, was named director of the speakers bureau.

$600-MIL. IN AMATEUR TOOTERS

Redd Evans Lights ASCAP Meet Fuse Over Board Control, Special Expenses

Redd Evans, writer, publisher and veteran critic of ASCAP's administration, touched off a hot crossfire of argument at last week's general membership meeting of the American Society of Composers, Authors & Publishers. In his speech from the floor which transformed a peaceful assemblage into warring and whooping factions, Evans made two charges: (1), that the new consent decree (see separate story) has not materially changed the power of a so-called small group of publishers and their satellite writers on the board to control ASCAP affairs for their own profit; and (2) that ASCAP was spending extraordinary amounts of money for special counsels and various legislative representatives in Washington.

Evans, who was cautioned by ASCAP prexy Stanley Adams to avoid attacking personalities, was nonetheless vigorous in his complaint that the top ASCAP publishers were stifling younger publishers. He asked how come that not one single new young publisher, with the exception of the special case of Frank Loesser, has come up from ASCAP's ranks in the last 20 years. Evans warned that ASCAP was being weakened by BMI's dominance of the hit lists in its upcoming negotiations for new radio-tv licensing pacts.

Evans sharply rapped ASCAP for spending coin so freely on special counsel like former Judge Simon H. Rifkind and Arthur Dean and Capital representatives, such as former Rep. Charles Brown, who has taken over the late Paul Cunningham's slot as ASCAP's legislative liaison man, and former Senator Joseph O'Mahoney, who has been retained by ASCAP to work in behalf of the jukebox amendment to the Copyright Act.

Evans was countered by Adams, who denied that he was a satellite of any publisher of the board; by

(Continued on page 61)

Capitol Holds Back LP Release Sked for April; Continues Discount Plan

Capitol Records is declaring a moratorium on its April LP release schedule. Diskery is continuing its March merchandise discount plan for another month and is cancelling the planned April releases of all Capitol and Angel albums, with two exceptions, a special educational LP and a comedy album. Other albums scheduled for April release on both labels will be incorporated into subsequent releases.

The educational LP will be "Symphonic Movements From The Masters" and "2,000 Years With Carl Reiner and Mel Brooks," which was recently purchased by Cap from World Pacific Records.

The Cap program gives qualified dealers a 1% discount on orders. To be eligible for the Cap plan, retailers need buy 100 Cap albums. After qualifying, they receive one album free for every three purchased. Qualifying order for the Angel program is 50 LPs, with the same benefits applying afterward.

Golden Records to Slice Kiddie Show Cast LP

"Young Abe Lincoln," the musical for children which opened Monday (3) at the York Playhouse, N.Y., for a limited engagement, will get the original cast album treatment by the Little Golden Records, kiddie label headed by Arthur Shimkin. Show is first of a series to be mounted by the Little Golden Theatre, production outfit headed by Shimkin.

Score for the play includes nine songs by Victor Ziskin (music) and Joan Javits (lyrics). Book is by Richard N. Bernstein and John Allen with additional dialog and lyrics by Arnold Sundgaard.

ASCAP Pushes Proposal To Ease Bylaw Changes

ASCAP has launched an allout attempt to revise its by-laws to reduce the dead weight of non-voting members. Under the current voting setup, each amendment must get two-thirds of all potential votes in the Society, thus giving every non-vote the effect of a negative ballot. The proposed amendment will enable amendments to be passed if they get two-thirds of those who actually vote.

Originally advocated by Pinky Herman, the amendment has now received an unusual endorsement from all 24 board members in a drive to get out the vote so that this proposition can pass.

Blaine Acquires Monarch Setup

Cosnat Record Distributing Corp., N.Y. distributors, has acquired the stock and assets of Monarch Records, L.A. manufacturer. The deal was set between Jerry Blaine, Cosnat prez, and Nathan Duroff and Nathan Rothstein, prez and veepee respectively of Monarch.

The acquisition includes Monarch's affiliates, Monarch Enterprises and Etan Products, producers of plastics. The Monarch assets include land, buildings and equipment. Terms of the acquisition provide for retention of the Monarch management.

In the fiscal year 1960, Monarch and its subsidiaries had sales of $2,123,799 and a net income after taxes of $142,954. In the four months ended Jan. 31, '61, Monarch's sales totaled $1,000,000 upon which a net profit of $83,000 after taxes was recorded.

Blaine pointed to the acquisition as significant that his firm now has record and plastic manufacturing facilities. Cosnat has nine wholesale distributing centers located in the following cities: N.Y., Philadelphia, Newark, Cleveland, Detroit, Cincinnati, Pittsburgh, L.A., and Chicago.

CAPITOL MOVES INTO EDUC'L DISK MARKET

Capitol Records is stepping into the educational field. The diskery has prepared a series of educational recordings designed for use in school and college music courses.

The album, "Symphonic Movements From The Masters," was prepared Cap's educational department with the cooperation of William C. Hartshorn, music educator and supervisor of music education for the Los Angeles high school system. Included in the LP are eight complete movements from eight symphonies. The works were culled from the Cap and Angel catalogs by Hartshorn.

The recording is packaged in a deluxe double jacket containing an introduction by Hartshorn, plus his suggestions for grouping of the movements for optimum instructional values. Also included are program notes on the eight works and their composers. In addition, the album contains a removable photographic wall-chart, illustrating the seating arrangement of a symphony orchestra.

Driscoll Promotes Smash

Chicago, April 4.

Dan Driscoll has joined Mercury Records as national field promotion manager for its new subsidiary label, Smash Records.

Driscoll was formerly with Warwick Records.

INSTRUMENT SALES AT PEAK

The dollar market represented by amateur musicians is zooming to an alltime high of over $600,000,000 this year, representing sales of musical instruments, sheet music and musical accessories. Last year's gross in this field was $590,000,000, representing a 7.3% increase over the preceding year and over 200% greater than the 1950 take of $235,000,000.

Currently, there are over 32,000,000 amateur musicians in the U. S., compared with 19,000,000 in 1950. According to figures compiled by the American Music Conference, an outfit dedicated to promoting amateur musical activities, the piano is still the top instrument with 21,150,000 persons playing. Other instruments and number of persons playing them are organ, 2,500,000; violin, cello, etc., 3,200,000; guitar, 4,750,000; accordion, 1,320,000; harmonica, 650,000; ukulele, 1,000,000; recorder, 550,000; brass instruments, 2,700,000; woodwinds, 2,800,000; drum, 375,000; flute, 1,275,000; others, 500,000. Total is more than the number of instruments since some persons play more than one instrument.

According to 1950 estimates, one person in every eight was playing some musical instrument regularly. Now slightly more than one person in six is tooting away. Whereas 20 years ago, the dollar volume of the musical instrument business was declining, currently it is on a sharp rise.

The market for sheet music is thus rapidly growing in the standard and educational field. Arrangements for bands, for instance, now have a market of 48,000 school bands in the U. S. plus 25,000 orchestras. In addition, there are 1,200 community symphony orchs composed of amateur musicians. Also there are about 1,600 combos, bands, orchestras, and symphonies supported or sponsored by industrial firms.

FTC Dismisses Col Payola Rap

The Federal Trade Commission has moved to dismiss its "payola" complaint against Columbia Records Sales Corp. which was filed last June. Harold A. Kennedy and Arthur Wolter Jr. made the motion for the Government to the FTC.

This marks one of the few times that the FTC has withdrawn a complaint although such labels as Capitol and Dot have asked that complaints against them be withdrawn.

The motion to dismiss the complaint notes that since the complaint was issued, Sec. 317 of the Communications Act has been amended so that diskeries can send cuffo platters to radio and tv stations. Harvey Schein, Col legalite, pointed out that the reason for the complaint against Columbia was for sending free disks to the stations and that it has never been involved in payola.

IDA COX SINGS AGAIN FOR RIVERSIDE LABEL

Ida Cox, veteran blues singer now in her 70s, is getting back into disk activity via a recording session for the Riverside jazz label this month. A contemporary of Bessie Smith, Miss Cox is now living in Knoxville, Tenn.

She fell out of sight since 1939 when she last appeared in a Carnegie Hall, N. Y. jazz concert under John Hammond's auspices. An appeal by Hammond last year in VARIETY to locate Miss Cox so that he could pay her some disk royalties was instrumental in the finding the whereabouts of the songstress.

Supreme Ct. to Decide Members' Rights To Intervene in ASCAP Consent Decree

Washington, April 4.

The arguments completed, U. S. Supreme Court ponders the legalistic braintwisters posed by the Sam Fox Music challenge to the 1960 consent decree signed by the American Society of Composers, Authors & Publishers.

The court's decision, which could come anytime before adjournment next summer, could in effect affirm the decree—or throw it open to modifications along lines proposed by Sam Fox Publishing Co., et al.

Two hours of oral arguments on the case last week centered on the basic issue of whether the Fox company (joined by Pleasant Music Corp. and Jefferson Music) were entitled to intervene in the proceedings leading to the latest decree.

Justice Dept., fighting the Fox challenge with ASCAP, put forward the argument that private parties don't have the right to step into consent decree proceedings and, in effect, say the Department is not doing its job in representing the public interest.

Dept. attorney Daniel Friedman told the court such a procedure could upset the whole consent decree system, and further cited the danger that ASCAP might pull out of the decree if Fox and the smaller fry contingent were permitted to intervene. Justices Felix Frankfurter, and Hugo Black, as well as Chief Justice Earl Warren questioned Friedman pointedly on this score.

Frankfurter commented skeptically: "Your position is that the Government represents everyone's interests and therefore no one can protect their own position."

Same Situation

Charles Horsky, of the Washington law firm of Covington & Burling, contended on behalf of the Fox challengers that the consent decree left the situation in ASCAP largely as it was before, i.e. the oldtime entrenched members were still in control.

Secondly, he maintained that if

(Continued on page 61)

Mills Releasing Folio Of Civil War Songs

Mills Music has climbed on the centennial commemoration of the Civil War with a new folio of songs titled "Echoes of the Civil War." It includes the 25 most popular tunes in the north and south during the war years, 1861-65.

The songs were arranged by Georges Bermont for piano, organ, guitar and accordion. Mills has arranged for a display of the folio at the Civil War Centennial Commission meeting in Charleston April 11-12.

UA Wraps Up 4 O'seas Deals

Art Talmadge, United Artists Records v.p. and general manager, wrapped up four foreign affiliate deals during his recent trip abroad. In each case, the foreign affiliates have agreed to retain the UA Records trademark on all disks in their respective companies.

The new affiliate in England will be EMI (Electric & Musical Industries). It'll be the first time in about five years that EMI will make this type of firm identification with a U.S. label. Deals were also completed with Barclay Records for France; CGD for Italy; and Hed Arzi for Israel. The affiliates were signed after meeting UA's guarantee requirements. The new pacts, which are on a longterm basis, go into effect April 15.

Talmadge made his two-week trip through Europe with Sidney Shemel, the label's director of foreign operations. Shemel is remaining in Europe where in the next couple of weeks he'll complete similar contractual arrangements covering Switzerland, the Scandinavian countries, Holland, Australia and New Zealand. In each case, Talmadge said the company will insist on its own logo identification.

Talmadge reported that the potency of the UA parent film company in Europe, plus the recent series of click singles and albums on the UA label, gave the diskery an important bargaining edge in discussions with the foreign companies seeking affiliation.

SOL GREENBERG UPPED TO MGM SALES CHIEF

Sol Greenberg has been upped at MGM Records to the post of national sales manager succeeding Leon Schachere. Greenberg, who had been diskery's single sales manager for the past two years, will be assisted by Harry Hostler, who had recently covered the midwest for MGM and Verve as a field rep.

Sidney Brandt, veepee in charge of operations, pointed out that these moves are in keeping with the company's policy of promoting from within the ranks wherever possible. Greenberg has been in the disk business since 1947 and Hostler operated an indie distributorship immediately prior to joining MGM/Verve.

This new move does not effect Bernie Silverman, former Verve sales chief, who will continue to direct sales activity for MGM and Verve in the 11 western states from his L. A. h.q.

LOMBARDO DUE IN TEXAS

Houston, April 4.

Guy Lombardo orch will appear at the Music Hall here on April 7 for two performances under the auspices of J. David Nichols.

The appearance is being sponsored by the Southwest Elks Lodge.

Presley Raises $52.000 In Honolulu Benefit For U.S.S. Arizona Memorial

Honolulu, April 4.

One-night benefit for the U.S.S. Arizona war memorial fund grossed $52,000, thanks in part to a last-minute cash contribution of $5,000 by Elvis Presley, star of the show, and his manager, Col. Tom Parker.

Show was staged at Bloch Arena, Pearl Harbor, with about 5,500 persons in attendance. Presley's performance earned an overwhelming reception. One-nighter was staged Saturday night (25), with singer-actor now busy filming "Blue Hawaii" exteriors here for Hal Wallis Productions and Paramount release.

About 3,000 fans were at the airport to see Presley arrive.

Heidi Bruehl Snags German Gold Platter

Berlin, April 4.

Heidi Bruehl, 19-year-old German screen and recording star, received her first golden disk for her Philips platter, "Wir wollen niemals auseinandergehn" (We'll Never Part). Miss Bruehl, the fastest rising young German recording artist within the past years, has already waxed her first song in English, latter, "Ring of Gold Forever More," is on Epic in the U.S.

Miss Bruehl has also climbed in the film field. She's been filming ever since 1954 and is currently making her 23rd film, "One Prettier Than the Other," a Melodie production, which Axel von Ambesser is directing for Ufa Film Hansa.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Jack Jones (Kapp): "BIG TIME" (Peter Maurice*) is a strong piece of material effectively delivered in a talk-sing rendition due for lotsa spins. "SHE'S MY DARLING, SHE'S MY HEART" (Garland*) is a pleasing ballad with an oldfashioned flavor.

The K-Nines (Vista): "101 DALMATIANS" (Wonderland†), title song of the Disney film, is a cute, moppet-angled number handled nicely by this choral group. "CRUELLA DE VIL" (Disney*), from the same pic, is a smoothly swinging rhythm ballad.

Don Lang & Frantic Five (King): "TIME MACHINE" (Nevins-Kirshner), a rocking number with a clever lyric, is belted in solid blues style by this singer and combo. "DON'T OPEN THAT DOOR" (J. Fields) is another side with commercial impact.

Jimmy Bowen (Capehart): "TEENAGE DREAMWORLD" (American†), a solid teen-angled ballad is handled in winning style by this young singer. "IT'S AGAINST THE LAW" (American†) is good rocking material.

Petti Ferguson (Valiant): "HEARTACHES OF YESTERDAY" (Sherman-DeVorzon), a slow ballad, is delivered in a very winning teenage groove by this songstress. "MR. GUITAR" (Sherman-DeVorzon) is an okay entry with the same kind of juve torch quality.

The Playboys (Chancellor): "BOSTON HOPP" (Rambed) is a swinging instrumental that'll get the kids hooting around the jukes. "WHAT'D I SAY" (Progressive) is a frantic rocker delivered by a combo known as The Cousins.

Aretha Franklin (Columbia): "ARE YOU SURE" (Frank-Rimmer), from the "Molly Brown" score, gets a potent workover from this fine songstress. "MAYBE I'M A FOOL" (Omelio) is another side delivered stylishly in a blues groove.

Johnny Burnette (Liberty): "BALLAD OF THE ONE-EYED JACKS" (Famous*), adapted from the Marlon Brando starrer, is an interesting folk saga projected effectively by this singer and chorus. "BIG BIG WORLD" (Studio†) is a pleasing country-flavored entry.

Andy Griffith (Capitol): "NEW RIVER TRAIN" (Andick†), a traditional folk number, is handled in flavorsome style by this performer. "THE ANDY GRIFFITH THEME" (Larrabee†), theme of Griffith's tv show, shapes up as a snappy instrumental executed by the Earle Hagen orch.

Bob Conrad (Darner Bros.): "I WANT YOU" (Monorco*) is a routine rocking ballad delivered in a standard vocal by this performer. "BALLIN' THE JACK" (MARS†) gets an okay workover.

The Fleetwoods (Dolton): "TRAGEDY" (Bluff City†), a slow ballad with a pretentious lyric, gets an arresting treatment by this vocal combo. "LITTLE MISS SAD ONE" (Camarillo†) is another pleasing ballad entry with chances.

Amanda Thigpen (Dot): "AFTER MY LAUGHTER CAME TEARS" (Cromwell, Shapiro-Bernstein*), an oldie, makes a strong bid for the current pop market in this blues-fashioned vocal by this newcomer. "MY BABY LOVES HIS GUITAR BETTER THAN ME" (Roosevelt) is a cute teen-angled idea for spins.

Cindy & Lindy (Coral): "HAVE SOME POPCORN" (Reis) is a teenage dialog set against a beat that may draw juve interest. "MATELOT" (Chappell*) is from Noel Coward's catalog making it too sophisticated for the teeners' taste.

Charlie Partee (Cub): "HOW COME" (Shalimar†) slides along with a catchy beat that will grab some teener approval. "PUT YOURSELF IN MY PLACE" (Shalimar†) has the zingy beat that usually pulls coins into the boxes.

Johnny Zee (Amy): "REBECCA, REMEMBER" (Music Hall Songs*) brings another femme name into the pop fold in a big ballad dressing that's good for some spinning shots. "WORLD'S APART" (Famous*) spins along pleasing ballad lines that's okay for an occasional jockey ride.

Bobby Freeman (Josie): "THE MESS AROUND" (Benell-Ed-Dar†), has the swinging rocking feel that the kids understand and usually build into a profitable spinning item. "SO MUCH TO DO" (Benell†) makes a lot of rocking noise but it does play up the sound the kids like.

Al Kasha (Brunswick): "WHERE THERE'S A WILL THERE'S A WAY" (Merrimac†) swings with a breezy beat that could attract the juke crowd. "MY ARMS, MY LIPS, MY HEART" (Merrimac†) has an interesting ballad form but its commercial possibilities are doubtful.

*ASCAP, BMI.

Best Bets

DAMITA JO ..... **DO WHAT YOU WANT**
(Mercury) ..... **Sweet Georgia Brown**

Damita Jo's "Do What You Want" (Benjamin) is a strong rocking ballad with a teen-angled lyric which this songstress projects to the hilt. "Sweet Georgia Brown" (Remick*) gets a colorful version due for plays.*

* * *

FRED ELLIS ..... **UNCHAINED MELODY**
(Coral) ..... **Tammy**

Fred Ellis' "Unchained Melody" (Frank) brings back this hit of a few years ago in a powerful vocal that should be good for another round of spins. "Tammy" (Northern*) is another revival of a recent hit very well done.*

* * *

DEL VIKINGS ..... **BRING BACK YOUR HEART**
(ABC-Paramount) ..... **I'll Never Stop Crying**

Del Vikings' "Bring Back Your Heart" (Atlantic†) is an excellent rocking ballad delivered with strong commercial impact by this vocal combo. "I'll Never Stop Crying" (Saratoga†) is an okay ballad.

* *

JOHNNY MADARA ..... **GOOD GOLLY MISS MOLLY**
(Bamboo) ..... **I Know, I Know**

Johnny Madara's "Good Golly Miss Molly" (Venice†) is a jumping entry with a beat and lyric angled straight for the coke set. "I Know, I Know" (Jadco-Mured†) is a routine ballad entry.

* * *

GARY CLARKE ..... **GREEN FINGER**
(RCA Victor) ..... **I Promised Amelia**

Gary Clarke's "Green Finger" (Mills) is a clever rocking number belted in appealing style by this singer and choral ensemble. "I Promised Amelia" (Roncom†) is a lilting ballad entry.*

* * *

WAYNE SHERWOOD ..... **CLOSER THAN KISSES**
(Aurora) ..... **Our Love Is Young**

Wayne Sherwood's "Closer Than Kisses" (Loena) based on a Grieg melody, shapes up as a class ballad forcefully projected by this fine singer. "Our Love Is Young" (Loena*) is a similarly grooved ballad.*

* * *

RANDY LEE ..... **SO WRONG**
(Everest) ..... **Tell Me**

Randy Lee's "So Wrong" (Cedarwood†) is a simple, country-flavored ballad in a standout rocking rendition that should appeal to the jukes. "Tell Me" (Cedarwood†) is a more routine rhythm item.

* * *

LAVERN BAKER ..... **SAVED**
(Atlantic) ..... **Don Juan**

Lavern Baker's "Saved" (Progressive†) is a nifty adaptation of the gospel idiom to the pop market with this songstress shouting the lyrics in boot-stomping style. "Don Juan" (Progressive†) is a clever-ly written rocking entry.

LAWRENCE WELK

Features **FRANK SCOTT'S** Harpsichord on a Great New Dot Album and "Single" **"CALCUTTA"** ...Following his Top-Hit "Last Date!"

Small Combo Review

DON ELLIS TRIO
Village Vanguard, N.Y.

Young trumpeter Don Ellis, who preemed last week at the Village Vanguard, is an ultra-modernist who could develop into the most important brass soloist since Miles Davis came on the jazz scene.

Combining a rich and original tone quality with an equally rich creative flair for the modern structuring, Ellis gets an enthusiastic return from the audience segment that likes the cerebral.

Some of his stuff is out of innovator Ornette Coleman's book, and the rendering of same would come over more effectively with strong-er backing. It's too much for bass and piano accomp (solid drums would give a handle in the far-out reaches). But in the ballads and bop instrumentals, there's a genuine freshness.

Paul Bley on piano and Steve Swallow on bass are a fine compliment to the front man. *Bill.*

Album Reviews

Brenda Lee: "Emotions" (Decca). Brenda Lee, who has been riding a flock of single hits, gives another album showcasing to her countrified rocking style. In this collection, the young songstress mixes up ballads and rhythm numbers, revealing a broadening vocal talent. Standout are workovers of "Will You Love Me Tomorrow," "Georgia On My Mind," "Crazy Talk" and the album title song.

"1961 Italian Song Hits" (London). The top entries in the recent San Remo song contest have been gathered into a highly interesting portraits of the current state of the Italian pop market. Except for the lingo, it sounds very much like the U. S. scene. The prize-winning entry, "Al Di La'" is a rocking ballad while many of the others seem to be juve-slanted, although there are a couple traditional melodic entries scattered around. Each of the entries is delivered by a different singer.

Louis Armstrong: "A Rare Batch of Satch" (RCA Victor). Out of Victor's archives comes more classic jazz. Culled from Louis Armstrong's recordings in the 1930s, this set contains several choice Satchmo vocals and trumpet solos, including "I Gotta Right to Sing the Blues," "When You're Smiling," "I'll Be Glad When You're Dead You Rascal" and "Laughin' Louie," a standout piece of highjinks and musicianship.

Pat Harrington Jr.: "Some Like It Hip" (United Artists). Recorded during his stand at the Blue Angel, N. Y., this set adds Pat Harrington Jr.'s act to the swelling catalog of comedy on wax. Harrington skillfully projects his dialectics and comedy sketches, drawing several sharp characters in a routines that ranges from politics to Newport jazz, including a stopover at Tanganyika. One sample of tasteless language, which may be shocker on a nitery floor, adds absolutely nothing to the comedy impact.

Spectacular Sound of Harry James" (MGM). If the big bands are ever to come back, the Harry James sound should play a big role in the revival. In this package, James offers a sheaf of fresh material, including one long "Blues Ballet," "The Jazz Connoisseur," "Sweet's Tooth," the standard "Lover Man" and "Connectin' the Bones." It swings all the way.

Stanley Holloway: "Join in the Chorus" (Vanguard). This is a group of songs evoking the tradition of the old British music hall. Perhaps corny by present standards, these are historic pieces delivered in flavorsome style by veteran British performer Stanley Holloway with a choral assist. Included are such items as "Lily of Laguna," "While Strolling in the Park," "If You Were the Only Girl in the World," "The Galloping Major" and others of a similar genre.

"Wild Stereo Drums" (Capitol). Joining the big boom of percussion albums, this is an attractive set spotlighting a variety of orchestral groups in a tympany mood, tailored, of course, for stereo impacts. Included are numbers by Les Baxter, Pepe Dominguin, Dick Harrell, Felix Slatkin and Billy May's orch, each one packed with striking drum effects for the audiophile trade.

"Hank Snow's Souvenirs" (RCA Victor). This is a fine example of the current sound in the country & western idiom. One of the most consistent hit makers, Hank Snow has blended a pop approach to a backwoods simplicity on such tunes as "Rhumba Boogie," "A Fool Such As I," "I Don't Hurt Anymore," "With This Ring I Thee Wed," "These Hands," and others. This set marks Snow's 25th year with Victor.

Oscar Brand: "Songs for The Madcap Airman" (Elektra). This group of songs keyed to the air age has some amusing ideas, but it's a lot of material for a relatively narrow peg. Oscar Brand, a folksinger with an unpretentious style, delivers brightly and infectiously numbers like "Teterboro Tower," "When I First Set Out To Fly," "The Roving Flyer and "Passenger's Lament."

Tony Martin: "His Greatest Hits" (Dot). The power-packed romantic piping style that's identified Tony Martin over the years, is neatly recapped in this package. Some of the songs, like "I Get Ideas," "For Every Man There's a Woman" and "There's No Tomorrow," have become Martin trademarks and his fans will dig it all again.

"Aretha Franklin with the Ray Bryant Trio" (Columbia): This young Negro thrush is being developed nicely by the Columbia people. After stirring up some noise in the pop singles market, she's now out with her first LP which should widen her sales scope. "Won't Be Long" and "Today I Sing The Blues," with which she dented the singles market, are recapped here but there's also such substantial stuff as "Over The Rainbow" and "It Ain't Necessarily So" which she handles with impact. The Ray Bryant Trio supplies excellent support.

"Percussive Jazz—Vol. 2" (Audio Fidelity). Sid Cooper is a hipster who knows what sound is all about. He's supplied arrangements here that let's an all-star group blow its way through a flock of material that will please the jazz-audio buff. The sidemen on the date are all topnotch and the repertoire which includes such tunes as "Fever," "Everything's Coming Up Roses," "The Lady Is A Tramp," "Baubles, Bangles and Beads" and "Lullaby of Birdland" is hard to beat.

Sammy Kaye Orch: "Sing and Sway With Sammy Kaye" (Decca). Sammy kaye is going after some of that sing-along loot. By adapting the sing-along beat to his rhythmic swaying style, Kaye has come up with an LP that could go all the way. His repertoire, made up of familiar oldies, adds up to frolicsome listening and participating.

The Eddie Thomas Singers: "Voices From The Apartment Below" (FTP). An attractive title is put into a usual format. The Eddie Thomas Singers work up a nice harmony quality on a repertoire that's been done over and over again. It's pleasant listening but it offers no surprises.

Herm.

Longplay Shorts

Mercury has an April 15 release date for first LP by the resident company of Second City, Chicago cabaret which specializes in avant-gardish satire. Album, titled "The Second City," includes material from the four revues presented by the acting company since the club opened in Dec. 1959.

Columbia Records April product totals 20 albums, eight popular, four Classical and five in the Latin-American series . . . The International Graphic Arts Committee has awarded a special citation in the album cover design annual competition to **Sid Maurer** for his cover of **Leopold Stokowski** on the Everest album of Wagner's "Wotan Farewell" . . . Artia Records will have 10 new albums on release in April . . . **Bill Dana's Kapp** album, "More Jose Jiminez" has been bought by the Columbia Record Club . . . **Sam Cooke** will return to the gospel singing fold in a special LP for RCA Victor . . . Epic Records will release six albums in April, two classical, three popular and one jazz . . . **Don Costa**, artists & repertoire director for United Artists, hopped to Nassau to record an album with pianist **Frank Froba**. It'll be latter's first LP for UA . . . **LeRoy Holmes**, general manager of Everest Records, is planning a **Charles K. L. Davis** album push for June. . . . **Booker Ervin**, who recently recorded album for Candid entitled "That's It," at the Coronet Club, Brooklyn . . . Decca in special push this week on **Carol Burnett's** LP, "Remember How They Stopped the Show." Set has been receiving plugs on the Garry Moore show which features Miss Burnett as a regular member . . . RCA Victor [illegible] six new classical and two educational LPs last week in addition to seven four-track tapes.

Julius Rudel Gets New Jobs at N.Y. City Center

Julius Rudel, general director and one of the conductors of the N.Y. City Opera, has been given expanded duties at the 55th Street house. Hereafter, he'll serve as musical director also of the light opera cycle, which this spring offers "Show Boat," "South Pacific," "Porgy and Bess" and "Pal Joey." He'll personally baton the first two, opening April 12 and April 26, respectively.

Rudel actually will be a three-phase official for City Center, since he has separately initiated a Gilbert & Sullivan cycle, which is to be a permanent fixture and, it is hoped, a raiser of profits to apply to the grand opera.

Pic Tunes Clicking Big Overseas Before & After Films Get Released

Zurich, March 28.

In view of a recent string of pop disk hits from just released or upcoming films, Swiss disk circles are once again asking themselves whether pre-release pushing of a potential hit song or theme can help to "make" a picture at the wickets or whether it's the other way around, i.e. a hit film automatically making a hit song. Actual experience of late has only served to confuse the issue once more since, in practice, it's actualy working both ways, according to the individual case.

The question has been cropping up due to the big hit registered in Switzerland with "Never On Sunday," the Greek-American release. Four different disk versions of the title tune are piling up solid grosses here, namely the original soundtrack version in Greek by pic's star, Melina Mercouri, on Barclay; a French version by Dalida on the same label; plus two German-language etchings by Caterina Valente (Decca-London) and Lale Anderson (Electrola). While the tune had already made an imprint here prior to the film's release, it's gone skyhigh once the picture had proven its b.o. potential, at least in some Swiss key cities.

Other film-disk hits have been following a similar trail since then, notably the Ferrante & Teicher recording, on London, of the "Theme from The Apartment." Here, the hit single has gone more or less parallel with the film, while the "Alamo" theme, "Green Leaves of Summer," on Col in the U.S., but released on Philips over here) has clearly preceded release of the John Wayne epic, currently at the Apollo Zurich. A French version of the "Alamo" theme, sung by France's Les Barclay vocal group on the Barclay label, is also among the hit singles here. It's a clear case as to "Pepe," title tune from the George Sidney production for Col. Although the pic is skedded for Swiss release in April only at the Scala Zurich, three different on-wax versions of the "Pepe" tune are already hot sellers here, namely the original soundtrack Shirley Jones recording on Colpix; Caterina Valente's German version (Decca-London); and Barclay etching by Italo-French singstress Dalida. It is hoped that the tune's disk success may serve as a potent trailer for the film. On the subject of film-disk potential, an interesting phenomenon, and one which further clouds the issue of promotion value in the disk biz here, is the case of Elvis Presley. According to reports from RCA's Swiss rep, Musikvertrieb A.G. Zurich headed by Maurice Rosengarten, every Presley record released in Switzerland so far has emerged as suretire hit. On the other hand, every Presley picture so far has flopped in this country. Latest example is "Wooden Heart," a top seller here, while the film "G.I. Blues" (Par) from which the tune is derived, has shared the fate of its predecessors. Explanation is probably the fact that the majority of Presley disk fans, same as all over the world, is in the teenage-or-under group, whilst in most Swiss cantons admission age for most pictures, including Presley's, is 18.

20th-Fox to Release Caravelli LPs in U.S.

The 20th-Fox label has wrapped up a deal with Ray Ventura's Versailles Records, of France, for release in the U. S. of two LPs a year by Caravelli & His Magic Violins. First set, due this month, will feature current European favorites as arranged and conducted by the young French maestro.

Henry Onorati, 20th-Fox Records prexy, and Duke Niles, Ventura's U. S. rep, set the deal.

Roger Williams set for a single performance April 7 at theh Southern Methodist U. Coliseum in Dallas. The SMU Student Center is sponsoring.

Fabian Graduates

Philadelphia, April 4.

Fabian had returned home briefly for his private graduation exercises at South Philadelphia High School. The 18-year-old rock 'n' roller had been turned down at the Jan. 19 graduation, when pressure of film and recording work prevented him from making several grades.

The youth won't be around for the June ceremonies. He told school principal Joseph J. Rossi that his appearance "might detract from the other graduates on their big day." Fabian completed his English courses at the studio schools of 20th Century-Fox and Paramount and made up his trigonometry by tutoring. Rossi described him as a B-plus student.

Stereo Phonos In Sales Slide

Washington, April 4.

First 1961 phonograph sales data shows both factory and retail sales of stereo sets sharply below last year. Electronic Industries Assn. also reported a steep slump in monaural sales.

Stereo factory sales in January totaled 211,383 as against 341,329 January, 1960. Sales at the retail level amounted to 271,124 last January compared with 368,964 the year before.

Monaural sales at the factory fell from 118,400 January, 1960, to only 80,366 last January. During the same period, retail sales of monaural sets dropped from 150,688 to 105,753.

Lionel Bart Double Win In British Songwriters' 1960 Ivor Novello Awards

London, April 4.

Composer Lionel Bart scored a double triumph in the 1960 Ivor Novello Awards. Score of his hit musical "Oliver!" was voted the year's outstanding musical contribution to stage play, film tv or radio production. And the show's standout number "As Long As He Needs Me," which remained in the charts for six months, was picked as 1960's bestselling, most performed work.

The ditty was also runnerup in the Outstanding Song category, bringing another mention of Bart's name in the Awards in which it has figured 10 times in the last four years.

Winners of the Outstanding Song award were Cyril Ornadel and EMI recording manager Norman Newell for their "Portrait of My Love." Jerry Lordan's "Apache" was voted "outstanding composition in the beat idiom" and a special award went to Dave Lee and Herbert Kretzmer for the Sophia Loren-Peter Sellers hit "Goodness Gracious Me." Eric Maschwitz, head of BBC Light TV Entertainment, also won an Ivor for "outstanding personal service to British pop music." And another Award went to Bob Farnon's "Seashore" in the light orchestral section.

Awards are organized by the Songwriters' Guild of Great Britain. Statuettes for the winners and certificates for the runners-up will be presented at a BBC-TV show on May 22.

FRITZ REINER RETURNS

Chicago, April 4.

Fritz Reiner, maestro of the Chicago Symphony who has been sidelined since last Oct. 6 by a congestive disorder, is returning Thursday (30) and will conduct the orchestra in the final five weeks of the season.

An assortment of guest conductors, but chiefly Erich Leinsdorf, had spelled him off this season. Reiner had fallen ill three days after the seasonal rehearsals began. He had been recovering at his home in Rambleside, Conn.

Scarsdale Spot Bows Name Band Schedule

The bands are moving into N.Y.'s Westchester County. Andy Bartlik is kicking off the band binge at his Fort Hill Restaurant, Scarsdale, tonight (Wed.) with Louis Armstrong's crew.

Lined up for following Wednesdays are Warren Covington and the Tommy Dorsey Orch (12), Ray McKinley and the Glenn Miller Orch (19), Buddy Morrow Orch (26) and the Count Basie Orch (May 3).

Bad Disk Timing Hurts Air Spins

Mobile, April 4.

Record manufacturers have been hit with a ban on many of their new releases by their failure to time them properly. Dick Price, one of the leading disk jockeys at station WKRG here, said that station policy will be to toss aside all records where "playing time' is not accurate.

Average time for playing a record now is "2:20" or two minutes and 20 seconds of playing time. When accurate, a d.j. can tape up a full hour session with announcements in between. But when a record labelled "2:20" runs two and 40 seconds or two minutes and 55 seconds, a whole hour or three-hour period can be fouled up. Hence issuance of such a warning to all record makers.

Fabian Fans in Furor Over Star's No-Show At Chi Rock 'n' Roll Dance

Chicago, April 4.

A non-appearance by Fabian created a riot at a rock 'n' roll dance in outlying Tinley Park here last week. Promoter Jim Lounsbury had promised the personal appearance at a similar dance in neighboring Joliet the night before.

A half dozen Fabian fan clubbers, readily identifiable by gray streaks powdered throughout their hair, became the focal point for the donnybrook, which involved 500 teensters and state, county and local police.

Chi papers accepted the promoter's assertion that Fabian cancelled because the teenagers rioted. However, Police Chief Harold C. Moore, explained: "The crowd was orderly until the word got around that Fabian was not going to show. Then, away they went."

WEISS TO FAR EAST TO SET WB LICENSEES

Bobby Weiss, Warner Bros. Records international director, is heading to the Far East on his around-the-world trek rounding up global licenses for the company.

Enroute to his Paris h.q. from the Coast where he huddled with diskery boss James B. Conkling, Weiss will stop off for meetings with disk execs in Japan, Hong Kong, the Philippines, Malaya, Thailand, Burma, Ceylon, India, Pakistan, Israel and Greece. He'll review future plans with current WB licensees in Tokyo and Manila as well as appoint new distributors in the remaining areas.

British Disk Best Sellers

London, April 4.

Wooden Heart..... Presley (RCA)

Are You Sure?..... Allisons (Fontana)

Walk Right Back. Everly Bros. (WB)

Theme For Dream ...Richard (Columbia)

My Kind Of Girl.....Monro (Parlophone)

Love Me Tom'r'w? Shirelles (Top Rank)

Exodus ...Ferrante & Teicher (London)

Lazy River .....Darin (London)

And Heavens Cried Newley (Decca)

Riders In The Sky Ranirods (London)

Billy Eckstine Goes to Mercury; ABC-Par Gets Crewe; Other Deals

Welk to Tour

Albuquerque, April 4.

Lawrence Welk and his troupe will play a series of four concerts in late April. W. H. Daly, of San Fernando, Calif., is tour promoter.

Welk opens in Louisville, April 23, and other three dates are Wichita, April 24; Albuquerque, April 24, and Las Vegas, April 26. Albuquerque show, skedded for city-owned 6,000-seat Civic Auditorium, is Welk's first appearance in New Mexico. Tickets will be scaled from $5.

AFM Boom Falls On Jingle Outfit

Following through on its pledge to tighten up its policing activities in the recording field, the American Federation of Musicians has put The Jingle Mill, N.Y. commercial recording outfit, on its "unfair" list. Union musicians who allegedly provided services for The Jingle Mill will be required to answer charges of working for a recording company that has no pact with the AFM governing their pay and working conditions.

Herman Kenin, AFM prexy, said there was a chain of "cut-rate mass production lines operating in the U.S. and Canada. We are determined to establish uniformity of practice among our some 1,400 contract signatories in the U.S. and Canada. Rooting out the sweatshop operators and denying them music services will get our prior and vigorous attention."

Tooter Unions From U.S., Latin-America Look For Site of Int'l Convention

Mexico City, April 4.

The U.S., Costa Rica and Mexico are vying for the honor of being the site of an inter-American assembly of musicians. Meeting being convened for the purpose of establishing the bases for an Inter-American Federation of Musicians.

According to a spokesman of the Mexican National Union of Musical Workers, a preliminary meeting of Mexican and American elements agreed that further talks will have to be held to set up the big convention. However, the matter of site is an open question still.

Mexican union officials feel site should be this capital since idea of the Latin American Federation of Musicians originated in the republic, and invites were sent to musician representatives in Central and South America.

Recently, however, American musicians have shown interest in the idea, want to be included in the Federation. Therefore original plan of a Latin federation has been shelved in favor of a continental one.

While nothing definite has been decided, delegates of the National Union last week approved unanimously a proposal to ask that the meetings be held in Mexico the first year. Then future conventions would be on a rotating basis, in various nations joining the organization.

Lerner Joins Sam Fox

Howard Lerner is joining the Sam Fox Publishing Co. as consulting advertising and promotional director. He'll coordinate all advertising and promotional activities including the Sam Fox educational, standard and popular catalog, the Fox background music library and various dealers' promotions.

Lerner had served as ad manager and promotional director for over and promotional director for also was associated with Carl Fischer.

Mercury: Billy Eckstine

Billy Eckstine will now record for the Mercury label under a new three-year deal. He'll cut his first album for Merc within the next 10 days. Hal Mooney, Merc's artists & repertory man, will handle the session. Eckstine recently recorded for the Roulette label and before that was with RCA Victor and MGM.

ABC-Paramount: Bob Crewe

Bob Crewe has joined ABC-Paramount as recording artist and songwriter. His first sides have been released. The titles are "Swingin' Family Tree" and "La La Loretta," both of which he penned himself.

Everest: Eddy-Sherwood

LeRoy Holmes, general manager of Everest Records, has picked up the options of Nelson Eddy and Gale Sherwood. Holmes is planning two Eddy-Sherwood duet albums for 1961 release.

Colpix: Nina Simone

Colpix Records is taking over Nina Simone for another three years. The vocalist-pianist is scheduled to record several albums during this period under an exclusive deal with Colpix.

Her next LP is due for release within the next four weeks.

Capitol: Rita Faye, Quadling

Rita Faye, 16-year old Nashville vocalist and auto harpist, has been added to Capitol's roster. Her first album, produced by Ken Nelson, will consist entirely of instrumentals though she will sing on future recordings. The auto harp is an instrument resembling a zither. Miss Faye, daughter of Liberty disker Smiley Wilson, was a child vocalist on the MGM label.

Also signed to the label was composer-conductor-arranger Lew Quadling. Already set is Quadling's first album of dance instrumentals which was produced by Tom Morgan.

Dianne Maxwell, 18-year-old singer, has joined the Capitol roster. She previously recorded for the Challenge label.

Miss Maxwell is bowing on Cap with "Born To Be With You" and "Whispering Pines." Her recordings will be produced by Dickey's artists & repertoire staffer Nick Venet.

Vista: Fred McMurray

Screen thesp Fred McMurray will take a singing fling on the

(Continued on page 62)

Walter Ward Asks 100G In Suit Vs. Coast Label

Los Angeles, April 4.

Singer Walter Ward filed suit in Superior Court here against High Fidelity Recording, for alleged breach of contract, seeking accounting and temporary injunction. Damages sought are $100,000.

Ward asks the court to declare him free to record for anyone, as of May 2, 1960, claiming defendants allegedly failed to follow formula permitting him to select material. He also alleges no royalty payments on "Dance by the Light of the Moon" record in Olympics album have been made, and said defendants put in other "dramatic and singing groups in same album without his consent."

Pettiford Widow in Row With Fund Administrators

Copenhagen, April 4.

The six administrators of the Oscar Pettiford Memory Fund here and the bassist's widow, Jacqueline, are in a hassle over funds. The administrators claim that she should get a job to help support her three children while she is beefing over the way they are managing the trust.

There is now about a 34,000 kroner ($4,913) balance in the trust which was set up last September for the care and education of the Pettiford children. Since mid-January, the widow has been getting 100 kroner ($14.45) a week from the fund. The administrators say that if she doesn't go to work the fund's capital will be exhausted in about four years. Pettiford died last September.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	14	4	**BLUE MOON** Marcels	Colpix
2	1	7	**SURRENDER** Elvis Presley	Victor
3	3	12	**APACHE** Jorgen Ingmann	Atco
4	2	12	**DON'T WORRY** Marty Robbins	Columbia
5	5	11	**PONY TIME** Chubby Checker	Parkway
6	6	4	**ON THE REBOUND** Floyd Cramer	Victor
7	4	11	**DEDICATED TO THE ONE I LOVE** Shirelles	Sceptor
8	10	8	**I DON'T KNOW WHY** Clarence Henry	Argo
9	25	7	**ASIA MINOR** Kokomo	Felsted
10	8	8	**THINK TWICE** Brook Benton	Mercury
11	24	3	**RUNAWAY** Del Shannon	Big Top
12	15	11	**WHERE THE BOYS ARE** Connie Francis	MGM
13	21	7	**WALK RIGHT BACK** Everly Bros.	WB
14	7	10	**EBONY EYES** Everly Bros.	WB
15	20	4	**MOTHER IN LAW** E. K-Doe	Mint
16	12	8	**LAZY RIVER** Bobby Darin	Atco
17	22	6	**PLEASE LOVE ME, FOREVER** Cathy Jean	Valmor
18	27	11	**YOU CAN HAVE HER** Roy Hamilton	Epic
19	28	6	**HAPPY BIRTHDAY BLUES** Kathy Young	Indigo
20	17	10	**GEE WHIZ, LOOK AT HIS EYES** Carla Thomas	Atlantic
21	33	10	**SPANISH HARLEM** Ben E. King	Atco
22	19	9	**LITTLE BOY SAD** Johnny Burnette	Liberty
23	26	7	**PORTRAIT OF MY LOVE** Steve Lawrence	UA
24	9	13	**WHEELS** String-a-Longs	Warwick
25	13	7	**THE TOUCHABLES** Dickie Goodman	Mark X
26	11	13	**BABY SITTING BOOGIE** Buzz Clifford	Columbia
27	35	3	**ONE HUNDRED POUNDS OF CLAY** Gene McDaniels	Liberty
28	16	7	**HEARTS OF STONE** Bill Black Combo	Hi
29	61	3	**TONIGHT MY LOVE** Paul Anka	ABC-Par
30	29	11	**WHEELS** Billy Vaughn	Dot
31	23	4	**FIND ANOTHER GIRL** Jerry Butler	Vee Jay
32	31	6	**LITTLE MISS STUCK UP** Playmates	Roulette
33	51	4	**I TOLD EVERY LITTLE STAR** Cindy Scott	Can.-Amer.
34	30	5	**JUST FOR OLD TIMES SAKE** McGuire Sisters	Coral
35	18	15	**CALCUTTA** Lawrence Welk	Dot
36	49	3	**ONE MINT JULIP** Ray Charles	Impulse
37	39	8	**STAYIN' IN** Bobby Vee	Liberty
38	—	1	**BABY BLUE** Echos	Segway
39	39	5	**TAKE GOOD CARE OF HER** Adam Wade	Coed
40	36	8	**FOR MY BABY** Brook Benton	Mercury
41	50	7	**HAVIN' FUN** Dion	Laurie
42	53	3	**CALIFORNIA SUN** Joe Jones	Roul
43	74	2	**THE BLIZZARD** Jim Reeves	Victor
44	44	2	**BUT I DO** Clarence Henry	Argo
45	40	12	**I WANNA LOVE MY LIFE AWAY** Gene Pitney	Musicor
46	68	2	**SHU RAH** Fats Domino	Imperial
47	83	12	**JIMMY'S GIRL** Johnny Tillotson	Cadence
48	62	5	**LIKE LONG HAIR** Paul Revere	Chain
49	—	1	**I'M IN THE MOOD FOR LOVE** Chimes	Tag
50	52	5	**ALL OF EVERYTHING** Frankie Avalon	Chancellor
51	45	16	**THERE SHE GOES** Jerry Wallace	Challenge
52	—	1	**TENDERLY** Bert Kaempfort	Decca
53	48	2	**MY THREE SONS** Lawrence Welk	Dot
54	65	3	**LONELY BLUE NIGHTS** Rosie	Brunswick
55	43	11	**GOODTIME BABY** Bobby Rydell	Cameo
56	95	2	**HELLO WALLS** Faron Young	Capitol
57	94	2	**ONE EYED JACKS** Ferrante & Teicher	UA
58	98	2	**I FELL IN LOVE ON MONDAY** Fats Domino	Imperial
59	—	1	**YOU CAN DEPEND ON ME** Brenda Lee	Decca
60	80	3	**YOUR ONE AND ONLY LOVE** Jackie Wilson	Brunswick
61	47	18	**WINGS OF A DOVE** Ferlin Husky	Capitol
62	54	4	**THAT'S IT, I QUIT** Sam Cooke	Victor
63	69	8	**I PITY THE FOOL** Bobby Bland	Duke
64	84	5	**PONY EXPRESS** Danny & Juniors	Swan
65	70	2	**TRUST IN ME** Etta James	Argo
66	99	2	**GREEN GRASS OF TEXAS** Texans	Infinity
67	60	2	**MEMPHIS** D. Brooks	Era
68	—	1	**TONIGHT I FELL IN LOVE** Tokens	Warwick
69	—	1	**WORLD IS WAITING FOR SUNRISE** Don Gibson	Victor
70	59	15	**ANGEL ON MY SHOULDER** Shelbey Flint	Valiant
71	67	4	**BUMBLE BOOGIE** B. Bumble & Stingers	Rendezvous
72	—	1	**IT'S NEVER TOO LATE** Brenda Lee	Decca
73	—	1	**BONANZA** Al Caiola	UA
74	—	1	**GREAT SNOW MAN** Bob Luman	WB
75	—	1	**WHAT DID I SAY** Jerry Lee Lewis	Sun
76	42	14	**SHOP AROUND** Miracles	Tamla
77	37	7	**MORE THAN I CAN SAY** Bobby Vee	Liberty
78	41	15	**TOMORROW** Shirelles	Scepter
79	32	11	**THERE'S A MOON OUT TONIGHT** Capris	Old Town
80	78	4	**DARLING** Phil & Harv	Rampart
81	—	1	**LITTLE LONELY ONE** Jarmels	Laurie
82	96	5	**TOP 40, WEATHER & SPORTS** Mark Denning	MGM
83	—	1	**A DOLLAR DOWN** Limelighters	Victor
84	46	3	**TO BE LOVED** Pentagons	Donna
85	63	5	**WATUSI** Vibrations	Checker
86	38	6	**I DON'T WANT TO CRY** Chuck Jackson	Wand
87	87	2	**DIXIE** Duane Eddy	Jamie
88	91	7	**HIDEAWAY** Freddy King	Federal
89	—	1	**I FALL TO PIECES** Patsy Cline	Decca
90	—	1	**WE BELONG TOGETHER** Belmonts	Laurie
91	—	1	**HEART OVER MIND** Ray Price	Col
92	—	8	**ONCE UPON A TIME** Rochell & Candles	Swinging
93	77	4	**LOUISIANA MAN** Rusty & Doug	Hickory
94	—	1	**ONLY ONE LOVE** Jackie Wilson	Brunswick
95	55	3	**DARK AS A DUNGEON** Tenessee Ernie Ford	Capitol
96	—	3	**DANNY BOY** Jim Reeves	Victor
97	58	4	**ORANGE BLOSSOM SPECIAL** Billy Vaughn	Dot
98	57	2	**MERRY-GO-ROUND** Marv Johnson	UA
99	64	19	**EXODUS** Ferrante & Teicher	UA
100	79	3	**IVORY MARBLES** B-B	Cover

Inside Stuff—Music

Bert Kelly, veteran jazz bandleader who claims to be the first to have used the term "jazz," has authored an historical jazz book, "I Created Jazz," to be published by Vantage Press in July. According to Kelly, the word "jazz" was a racy slang localism in San Francisco from 1899 to 1914, commonly used a verb until a San Francisco sportswriter used it as an adjective to describe the condition of the city's baseball team. Kelly claims to have carried the word to Chicago at the College Inn where he organized a new type of dance band, using "jazz" as a noun to describe his type of music. VARIETY, covering the music scene as of Oct. 27, 1916, carried the following comment: "Chicago has added another innovation to its list of discoveries in the so-called Jazz Bands. The Jazz Band is composed of three or more instruments and seldom plays regulated music. The College Inn and practically all other high-class places of entertainment has a Jazz Band featured."

When the State Dept. and its administrative agent, American National Theatre & Academy, ruled recently that Europe would be overcrowded this summer with American talent, it was sad news for Henry Lewis, of Los Angeles. It had been set for Lewis and a group to play Vienna and other European dates, which would have been an important prestige break for the Negro conductor. Lewis was coming up fast after successfully subbing for the indisposed Igor Markevitch in Los Angeles, and getting rave notices, including the N. Y. Times and Time mag. But the European trip went kaput when ANTA vetoed the $10,000 travel subsidy, which previously seemed assured.

The Country Music Assn. is planning to spread its gospel with an educational program in the public schools. In this connection, Mrs. Marguerite Yelton, of South Bend, Ind., has been researching in Nashville all of the past week and laying the foundation for an educational series on country music which she proposes to present in the form of lectures, slides, tapes, etc. For some years, Mrs. Yelton has been presenting a similar-styled educational series on wild life. She has already interested many school officials in the country music program.

The American Society of Composers, Authors & Publishers has reprinted an article by its general counsel, Herman Finkelstein, that originally appeared in VARIETY's 55th anni edition on Jan. 4 of this year. Titled "How Shall The Period of Copyright Be Extended," it proposed that the present 56-year copyright term, divided into two equal terms, be extended. One suggestion is adoption of the European convention of having copyrights run for the life of the author plus 50 years.

Lou Brecker, founder and exec director of Roseland Dance City, is marking his 44th anni as ballroom impresario this month. Brecker started in the ballroom biz in Philadelphia in 1917, moving to New York in 1919 when he opened the original Roseland on Broadway, latter moving to the current West 52d St. site after the former spot was torn down for a new building development.

"Culture of the Baroque," book by Theresa Schuessel, just published in Austria by Stiasny Verlag, Graz, Styria, contains the history of the "first opera." This time it is "Il Pomo d'Oro" (Apple of Gold) by Marc Antonio Cesti, written in 1666, text by Francesco Sbarra. Opera had five acts in 67 scenes. Lots of controversy going on.

The Record Industry Assn. of America has published technical standards for the manufacture of the new 7-inch 33⅓rpm record. Known as bulletin "E 4," the standards have already been circulated among RIAA members. They are also available, on request, to any interested party in the industry.

"The Green Leaves of Summer," the Dimitri Tiomkin-Paul Francis Webster tune from "The Alamo" which recently won an Academy Award nomination, is getting an international spread. The song is rolling in Japan, Spain and Italy and has been covered with over 40 disks in France.

The Big 3 (Robbins, Feist & Miller) is prepping a drive on Harry Tobias' catalog to celebrate his 50th year as a songwriter. The firm is currently pushing the Tobias Golden Anniversary with the disk jockeys.

Supreme Court on ASCAP Decree

Continued from page 57

his clients were allowed to intervene, the decree wouldn't have to be tossed out the window. Federal Judge Sylvester Ryan, who thumbed down the Fox appellants as intervenors, could merely hold a hearing on proposed modifications, Horsky said.

Finally, Horsky took the position that Justice Dept. would do well to get the benefits of his clients' expertise in a matter so complex as the inner workings of ASCAP. He said the Fox firm has been an ASCAP member for 40 years, while the other two companies have belonged for two decades.

The referendum by which the decree changes were okayed by ASCAP members might have had a different result if Fox and the other dissidents had been able to put forward their arguments in a court proceeding.

"We think it would be a monstrous doctrine to give it conclusive effect unless members had all the facts," Horsky averred.

Dominant ASCAP Group

The power of the dominant ASCAP group, he argued, is little reduced by the revision. Horsky hit particularly at what he termed an "obvious conflict of interest situation" whereby the staff under direction of the ASCAP board determines what data should go into the survey used to split the royalty pie.

ASCAP attorney John Dooling Jr. asked the court to dismiss the Fox appeal outright for lack of jurisdiction. Justice Dept. took this position last year, but prior to the arguments withdrew it.)

His main point was that, contrary to what the Fox challengers insisted, individual members of the Society aren't bound by the terms of the decree and therefore aren't forestalled from going to court later after the decree is finally effective. Frankfurter commented that he had trouble understanding the fine points raised in connection with the rights of ASCAP as a whole versus the rights of its individual members.

The Justice raised the question of whether—assuming an individual member successfully sued the Society in the future— the effect would be the same as if the Fox dissidents were allowed to intervene, i.e. the decree would be torpedoed.

Friedman, the Justice Dept. attorney, repeatedly conceded that the decree could have gone further on certain points. But he insisted that give-and-take is necessary in a consent decree negotiation and the 1960 revision, in the eyes of the department, was the best that could be extracted from ASCAP.

Holland Disk Best Sellers

Amsterdam, March 28.

Wooden Hearts ..Elvis Presley (RCA)
Sucu Sucu ..... Ping Ping (Tivoli)
Save Last Dance..... Drifters (London)
Rocking Billy .....Rita Valk (Fontana)
Lonesome Tonight ... Presley (RCA)
Josephine ..... Fats Domino (Imperial)
Never Sun. . Melina Mercouri Barclay)
Barcelona .....Wilmaris (Fontana)
I Love You ....Cliff Richards (Columbia)
Ramona ..... Blue Diamonds (Decca)

Mexico's Tooter Hassle Ends in Uneasy Truce With New Union Setup

Mexico City, April 4.

Venus Rey, who has been fighting to establish his own musician's union for the past 18 months, has finally won out. His Union Sindical de Musicos (Syndical Musicians Union) has been legally acknowledged by the Department of Labor's Conciliation & Arbitration Board last week.

Tirso Rivera, head of the established Mexican Musicians Union, and who has been feuding with Rey in matter of collective work contracts in recent months, said that the Board's decision was "the best for everybody" and that now there will be an end to internal bickering in ranks of musicians.

But Rivera warned that only as long as new union does not invade jurisdiction of his own organization, will there be peace. If Rey attempts to snatch labor contracts away from Rivera's union, there will be a new flare up of inter-union strife, latter asserted.

That the peace within ranks of musicians is an uneasy one is seen in latest Rey move. He has asked authorities to nullify collective work contracts in theatres, clubs, restaurants, etc., and to assign negotiation rights to his union. His argument being that majority of musicians in these spots belong to his union.

BENNY WITH CASALS FOR PUERTO RICO SYMPH

San Juan, P.R., April 4.

Plans are being formulated for Jack Benny to give a benefit violin concert with the Puerto Rico Symphony Orchestra "if Pablo Casals agrees to conduct."

In an impromptu appearance at the Condado Beach Hotel's Fiesta Room recently, Benny said the idea was discussed during his visit with Casals at the maestro's Isla Verde (a suburb) home.

Benny said he presented his first concert at Carnegie Hall for the benefit of the Musician's Retirement Fund four years ago. Shortly thereafter requests were received from orchestras all over the country inviting him to appear. Benny said that he has given about 24 such concerts.

The Casals-Benny meeting was arranged, Benny said, through his "close friend, Isaac Stern." Also present at the informal meeting was conductor-violinist Alexander Schneider, a resident of Puerto Rico.

Benny described his visit with Casals as one of the most memorable events of his career. He said he was intrigued with the intellect as well as the talents and simplicity of Don Pablo.

Benny's two-week Caribbean vacation, with Chicago hotel magnate Morris DeWoskin, began in Aruba, Netherlands, West Indies. Two men arrived in San Juan last week.

Silver Replaces Simon As Head of Bouree Prod.

E. Alan Silver, former veepee of Bouree Productions, has taken over the prexyship of the firm, replacing George T. Simon, the newly appointed exec director in the east for NARAS (National Academy of Recording Arts & Sciences).

The firm, which up to now has specialized in freelance disk production work, is planning to expand into the premium record field working with ad agencies and manufacturers.

Taubman Raps TV's Tooter Brush

Sez Television Spends More on Trucking Than on Musicians

Fewer than 200 musicians out of 38,000 enrolled in Local 802, N. Y. branch of the American Federation of Musicians, are now employed in the tv field, Paul Taubman, who compiled the figures, says that tv has broadened the horizons of practically every creative talent except the musical one.

Taubman, an orchestra leader member of 802 and a member of the board of governors of the Academy of Television Arts & Sciences, added that it looks as if music in tv is pulled out of tape libraries haphazardly by a clerk.

He pointed out that the tv industry spends far more money on trucking, stagehands, mimeographing services, and other such secondary elements than on musicians: "It is typical of tv today," he said, "that a producer spends upward of $100,000 on a one-hour dramatic show and then tries desperately to save the minimum $1,000 needed for live music by using old, and many times worn-out recorded bridges and softmood tapes from the library. As an example, Taubman mention a recently presented one-and-a-half hour dramatic show budgeted at $126,000. The cost for music was $81.75.

"A long time ago, the radio industry," he added, "developed a number of great orchestras and discovered great musical talents but today tv producers are buying musical backgrounds taped in Germany, France and Italy where the musicians perform for half the price." Taubman says he's now planning to wage a crusade for more live music on tv shows.

Moe Preskell Joins Kapp for Promotion

Moe Preskell has joined Kapp Records as director of promotion. Preskell, who'll work with deejays, tv as well as handle special dealer liaison, activated the Walt Disney and Wonderland Music companies and also was affiliated with Simon & Schuster's Golden Records.

In another appointment at Kapp, Chris Saner has been upped to the post as assistant national sales manager. He'll assist national sales manager Joe Cerami in the supervision of national sales and branch operations. Saner started with Kapp about a year ago as N.Y. branch manager.

Brit. Disk Sales 20% Over 1960; Exports Slide

London, April 4.

Disk sales in U.K. continue on the upbeat. In January platters totalled $4,600,400—20% up on January last year and 30% above the previous highest January figure in 1958.

But the spin of home sales is offset by a slowdown in export sales which, according to Board of Trade figures, were 6% less tan in January, 1960.

The U.S. recession is blamed for this scratchy note behind the big boom-boom noises being made by British diskeries. Last year nearly a third of their exports went to the U.S., the largest single market. This year the percentage has dropped to a quarter.

But, manufacturers expect 1961's retail sales to top 1960's peak $84,000,000. Prelim indications are that the February and March figures are also up on last year.

Since 1956 the big leap in British disk sales has been in extended play which have spun from under 7,000,000 to over 51,000,000 last year. But standard 78 rpm disks have tumbled from 47,500,000 to under 4,000,000.

Redd Evans

Continued from page 57

board member Arthur Schwartz, who denied that he or any other writer on the board were satellites or "mercenaries"; and by former Judge Ferdinand Pecora, of Schwartz & Frolich, ASCAP attorneys, who defended the hiring of the best men in Washington to support music biz legislation.

In an unusual appearance in a discussion, Herman Starr, head of the Warner Bros. music combine, the top publishing company in ASCAP, lashed out at Evans for attacking ASCAP's leadership as being selfish. Starr said that Evans was either "diabolical and cunning" or was "plain stupid" in making such an attack. Adams was compelled to caution Starr about making personal attacks. Louis Bernstein, of Shapiro-Bernstein, also rose to protest against the direction of Evans attack.

Other speakers from the floor including Hans Lengsfelder, Pinky Herman and Louis Bellin. Ned Washington delivered the report for ASCAP's exec committee and Frank Conner made the treasurer's report.

At the present time, ASCAP now has on its roster 5,329 writers and 1,740 publishers.

Schaeffers' 20th Anni

Berlin, April 4.

Peter Schaeffers Produktion, Berlin, one of Germany's top music publishing houses, observes its 20th anni this month.

House has published round 5,000 songs, including "Auf Wiedersehn," "Bon Soir," "Tina-Marie," "Chico, Chico, Charly," "Banjo Boy" and the current "Pepe." Latter reportedly has been waxed by more than 60 diskeries so far.

'RAGTIME' VIDEO SHOW IN PLAGIARISM SUIT

Rudi Blesh and Harriet Janis have filed suit in N.Y Federal Court against NBC, the Purex Co. and Edward H. Weiss Co., Hoagy Carmichael and others, complaining there was an alleged infringement on their book called "They All Played Ragtime, the True Story of an American Music" by "Those Ragtime Years," an NBC-TV show last November.

The plaintiffs wrote "They All Played Ragtime" prior to 1959 and assigned the rights to Alfred Knopf Inc., which published it. In July, 1959, Knopf reassigned the rights to the plaintiffs who revised the original and added new material and then in 1960 filed copyrights with the revised edition.

The defendants allegedly infringed when they brodcast, sponsored, produced, performed and packaged "Those Ragtime Years."

Eichmann

Continued from page 1

be the foreign ones. That is, the Israeli audience will see the trial via London or New York, a few weeks late, with foreign narration.

There are negotiations under way to avoid this absurd situation. For the time being, a local documentary is running in film houses showing the courtroom where Eichmann will stand trial and telling the audiences that "this is the trial you will not see."

If situation does not change, Israelis will only listen to the proceedings, on the Kol Israel radio. And a closed circuit tv will be set up for the first time in the country, leading from the courtroom to a nearby hall with 700 seats, no admission fee.

Another problem that is worrying the film houses in connection with the Eichmann trial is the fate of German speaking pix. For many years Jewish resentment to anything German was so strong that nobody would have dared to sound a German voice in his movie. But in recent years Swiss and Austrian made—or at least labeled—pix have infiltrated the Israel market. German-made pix are still forbidden officially. Many an editorial was written against the German speaking Austrian and Swiss pictures, even demonstrations were held against some movies. By former inmates of Nazi concentration camps, but the pix kept coming.

On the Upbeat

New York

Pianist Roger Williams will be unable to participate in the "Grammy" Award show April 17. . . . **Erroll Garner** set for his first summer tent date of the season at the Tri-City Musical Tent, Albany, June 25 . . . **Goldie Hawkins** returned to the piano of his eastside spot after a Caribbean holiday. . . . Personal manager **Chuck Taylor** leaving for Europe tomorrow (Thurs.) for a three-week tour with **Julian (Cannonball) Adderley**. . . . **Helene Dixon**, who showed up at Kings County Hospital with mysterious injuries last week, once recorded for the Epic and Vik labels. . . . **Joanie Summers**, Warner Bros., thrush, returns to the UCLA campus Friday (7).

The Professional Music Men, org which has given out $250,000 since 1937, is readying its 27th annual journal with the proceeds going to the men in the Music Publishers Contact Employees union. . . . **Ann Ronell** will guest on **Gene Barne's** NBC-TV "Family" show on which music from her adaptation of the opera "Gypsy Baron" will be played. . . . Walt Disney's Vista Records is out with its first 33⅓ rpm single with the **K-Nines'** etching of "101 Dalmatians" and "Cruella De Ville." . . . **Bobby Rydell** makes his third shot on the Perry Como Show tonight (Wed.).

The Gaylords, currently appearing at the Latin Quarter, will begin a six-weeker at the Wagon Wheel, Lake Tahoe, June 1. . . . The Barry Sisters headlining at the Colonia Inn, St. Petersburg for 10 days beginning April 10. . . . The Vincent Youmans Co. planning to promote "No, No Nanette" for summer stock showings. The Youmans' tuner is now playing at the Hotel Pierre's Cotillion Room. . . . Taree 1961 Volkswagens were awarded to MGM distributors in its Starpower Sales Program contest. Winners are Roberts Records Distributors, St. Louis; Melody Sales Co., San Francisco, and Record Sales, New Orleans. . . . After six months on the Coast, **Sue Evans** will kick off an eastern tour starting at the Lake Club, Springfield, Ill., April 8. . . . **Vivian Hamilton's** at the piano at Stonhenge, Ridgfield, Conn. She's the wife of **Duke Ellington's** clarinetist **Jimmy Hamilton**. . . . **Connie Francis**, MGM thrush, set for a two-week tour of South America Aug. 14.

Dub Allbritten, Brenda Lee's manager, has taken over male singer **Pat Shannon**. . . . The Johnny Cash show started a string of one-nighters this week. . . . **The Modern Jazz Quartet** set for April concert dates in Dallas and Seewanee, Tenn., with guarantees of a complete integrated audiences.

London

Seven solemn Britishers who play jazz in a style thought to have gone out with Rudy Vallee are setting the town a-jig with a Parlophone coupling of "You're Driving Me Crazy" and "Charlie My Boy." Calling themselves **The Temperance Seven**, the semi-pro group wear tailcoats and smoking-jackets for their appearances at Mayfair shindigs and Chelsea parties, but they're real serious about turning back the tempo to 1926—and it's working like "Crazy" which sold 13,000 copies after it had been voted a hit on the BBC's "Juke Box Jury" tv show . . . EMI launching a "Special Branch" to develop promising young singers . . . **Alyn Ainsworth**, music director of Granada Television's "Spot the Tune", will have a tune spot for British production of "Bye, Bye Birdie," opening London June 15 with **Marty Wilde . . . The Fabulous Flee Rekkers**, rock group, booked for the Ringwood Jazz Festival June 17 . . . **Andrews Sisters** booked for extensive tour of U.K. this summer starting Southampton May 22.

Hollywood

Many of the radio stations have discontinued the usual "salute to the Oscar song nominee" this year. Reports have it they were getting too much pressure . . . **Dimitri Tiomkin** and **Sammy Cahn** will be in London next week, Tiomkin for "Guns of Navarone" and Cahn (& Van Heusen for "Road to Hong Kong" . . . Las Vegas has made "Green Leaves of Summer," (Tiomkin and "Second Time Around," (Cahn-Van Heusen) 6-5 and take your pick for Oscar choices . . . Oldtimer Matty Matlock is in Bracewood Hospital, South Pasadena for observation—would like to have his friends drop him a line . . . **L. Wolfe Gilbert** back from Gotham ASCAP board meeting . . . KRCA is hopped up over its April 6 "Hollywood Record Room" segment featuring **Bobby Troup**, host, and guesstars **Nelson Riddle, Buddy De Franco** and **Nancy Wilson**. Cap's **Brown Meggs** scripted.

Sal Mineo: "Record buyers are not necessarily theatre ticket buyers. Because an artist sells 1,000,000 records it doesn't follow there will be 1,000,000 'ready-made' ticket buyers to his picture—they may not like him as an actor" . . . **Jerry Goldsmith**: "Composers do not want to get tied down these days. They are asked to do a pilot and are asked to sign for the series, if it's sold. It's an inhibiting factor. Music can make a heavy sympathetic character by the less talented composer—and it's sometimes done."

Chicago

Eddie Blue to the Bismarck Hotel here April 24 for a fortnight . . . **Jimmy Palmer**, currently at the Roosevelt Hotel Grill, N. Y., repeating for seven weeks May 1-June 17 . . . **Ramsey Lewis** Trio plays concerts May 19 at the Univ. of Nebraska and May 21 at Univ. of Northern Illinois, DeKalb, then to Baker's, Detroit, May 22 for a fortnight . . . **Mello-Larks** to the Colony Club, Omaha, May 4-13 . . . **Jacy Parker** Duo set for the Gush-

Mercury Signs Billy Eckstine

Continued from page 59

Vista label. He'll record the song from his recent Walt Disney film "The Absent Minded Professor." The tune is called "The Flubber Theme."

Warner Bros.: Robert Conrad

Tv's "Hawaiian Eye" co-star, Robert Conrad, will break into the disk field via the Warner Bros. label. He appears on the tv show with Connie Stevens who's already been recording for the label. He'll record his first singles for WB within a month.

Cadence: Eddie Hodges

Archie Bleyer, Cadence Records prez, has brought 13-year-old Eddie Hodges into his diskery fold. The youngster, who is currently on Broadway in "Critic's Choice," appeared on stage in "The Music Man" and on the screen in "A Hole In The Head" and "Huckleberry Finn." His first Cadence disk will be introduced April 13 on Dick Clark's "American Bandstand Show" (ABC-TV).

Roulette: Marion Colby

Marion Colby has been put under contract by Morris Levy's Roulette label. She's currently on a western tour visiting deejays plugging her new etching, "Just Because" and "Sometimes It Is Better To Cry."

Capitol: Cordoba, Christian Bros.

Mariano Cordoba, Castillian guitarist, has been added to the Capitol roster. Executive artists & repertoire producer Ralph O'Connor will supervise Cordoba's recording sessions. O'Connor plans to record the guitarist next month.

The Christian Bros., radio quarter of the Church of God, have also come into the Capitol orbit. The hymn singing quartet is scheduled for its Capitol album debut in May. They'll record under the supervision of exec artists & repertoire producer Ken Nelson.

Tico: Vin Strong

Vin Strong, Panamanian organist, has been signed by Tico Records. His first release will be "Latin Percussion."

Reactivate Dorset Label

Sid Pastner, general manager of Strand Records, has reactivated the company's Dorset label. Jack Angel, Strand sales manager is selecting distributors to handle the Dorset line of singles, which will be available in both 45 rpm and 33 speeds.

Sid Ascher, Strand's ad-pub manager, will also be national promotion manager for Dorset. The initial Dorset releases will be out April 15.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	17	**EXODUS** (Victor) **Soundtrack** (LOC 1058)
2	4	13	**CAMELOT** (Columbia) **Original Cast** (KOL 5620)
3	3	8	**KINGSTON TRIO** (Capitol) **Make Way** (T 1474)
4	2	11	**LAWRENCE WELK** (Dot) **Calcutta** (DLP 2539)
5	6	24	**ELVIS PRESLEY** (Victor) **G. I. Blues** (LPM 2256)
6	11	8	**MITCH MILLER** (Columbia) **Happy Times** (CL 1568)
7	5	15	**MANTOVANI** (London) **Music from Exodus** (LL 3231)
8	8	12	**FRANK SINATRA** (Capitol) **Swinging Session** (W 1491)
9	9	22	**BOB NEWHART** (WB) **Button Down Mind Strikes Back** (WI 393)
10	12	13	**BERT KAEMPFERT** (Decca) **Wonderland by Night** (DL 4101)
11	7	11	**GREAT MOTION PICTURE THEMES** (UA) **Various Artists** (UAL 3122)
12	13	32	**NEVER ON SUNDAY** (UA) **Soundtrack** (UAL 4070)
13	25	3	**FRANK SINATRA** (Capitol) **All the Way** (W 1538)
14	15	8	**WILDCAT** (Victor) **Original Cast** (LOC 1060)
15	10	48	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
16	20	10	**LIMELITERS** (Victor) **Tonight: In Person** (LPM 2272)
17	16	16	**UNSINKABLE MOLLY BROWN** (Capitol) **Original Cast** (WAO 1509)
18	14	10	**RAY CONNIFF** (Columbia) **Memories Are Made of This** (CL 1574)
19	19	21	**MITCH MILLER** (Columbia) **Memory Sing With Mitch** (CL 1542)
20	18	7	**HARRY BELAFONTE** (Victor) **Returns to Carnegie Hall** (LOC 6007)
21	17	12	**RUSTY WARREN** (Jubilee) **Knockens Up** (JLP 2029)
22	23	2	**JOHNNY MATHIS** (Columbia) **I'll Buy You a Star** (CL 1623)
23	26	7	**DO RE MI** (Victor) **Original Cast** (LOC 2002)
24	21	5	**JOHNNY HORTON** (Columbia) **Horton's Greatest Hits** (CL 1596)
25	33	7	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
26	36	2	**HENRY MANCINI** (Victor) **Mr. Lucky Goes Latin** (LPM 2360)
27	30	19	**THE ALAMO** (Columbia) **Soundtrack** (CL 1558)
28	22	7	**MIKE NICHOLS & ELAINE MAY** (Mercury) **Evening with Nichols & May** (OCM 2200)
29	24	3	**RAY CHARLES** (Impulse) **Genius Plus Soul Equals Jazz** (A-2)
30	27	50	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
31	39	4	**BING CROSBY** (WB) **Join Bing & Sing** (1363)
32	28	5	**RAY CHARLES** (Impulse) **Dedicated to You** (ABC 355)
33	35	2	**PLATTERS** (Mercury) **Encore of Golden Hits** (MG 20472)
34	38	3	**BILL BLACK COMBO** (Hi) **Solid and Raunchy** (12003)
35	32	3	**BROADWAY'S BEST** (Columbia) **Assorted Artists** (BZW 1)
36	29	45	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
37	40	3	**BOBBY RYDELL** (Cameo) **Rydell's Greatest Hits** (C 1009)
38	34	17	**LAWRENCE WELK** (Dot) **Last Date** (DLP 3350)
39	31	14	**BILLY VAUGHN** (Dot) **Soundowners Theme** (DLP 3349)
40	37	3	**BRENDA LEE** (Decca) **This Is Brenda Lee** (DL 4082)

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Early Inking Causes Gregory to Lose Loot in Mpls. Nitery Despite SRO Biz

Minneapolis, April 4.

Fast-rising comic Dick Gregory figures his first appearance in this city was a money-losing proposition for him even though Freddie's nightclub where he closes Wednesday (5) has been packing 'em in during Gregory's nine-day stint. "My salary here these two weeks won't even pay the hotel bills for the three of us—my press agent, my secretary and me," Gregory told Minneapolis Tribune columnist Will Jones.

Gregory noted that his contract with Freddie's for $450 a week and signed shortly before the entertainer rocketed to national prominence through stories in Time and Newsweek and a guest spot on the Jack Paar show, is costing him $6,000 a week. He's now asking and getting $6,500 weekly for cafe dates next fall.

Negro comedian asked his agent to buy up his contract with Freddie's but was told, "If it looked good to you at $450, p'ay it." Adding option insult to financial injury, Freddie's has options with Gregory for subsequent appearances at $750 and $1,000 weekly. Comic isn't too distressed with these financial breaks of the game, however, pointing out that he expects his income to be up from $1,500 last year to $800,000 in 1961.

Signing of Gregory at rock-bottom prices represents another coup for Freddie's owner Pete Karalis. With a gift for latching on to stellar performers just before they reach the top, he inked Bob Newhart for two appearances last year at fractional figures, shortly before Newhart attained stardom.

SIEBRAND CARNIVAL LOSES NEW MEXICO

Albuquerque, April 4.

The newly-named State Fair Commission, in its first session last week, earmarked a total of $65,000 to be spent for entertainment for the 11-day 1961 New Mexico State Fair Sept. 14-24. At the same time, the board authorized Manager Tex Barron and chairman Jack Dillon to negotiate for the talent.

Entertainment budget is an increase of $15,000 over the 1960 show. Last year, Barron was authorized to spend up to $50,000 for talent for the show, and got by with a bill for $26,500.

Barron is expected to go to the Coast in the next couple of weeks to o.o. talent and talk to agents.

After 10 years on the midway for the New Mexico exposition, Siebrand Bros. Carnival of Phoenix this year won't be on the line-up. The show was unseated by Craft Shows of North Hollywood for the 1961 contract.

Beutler Bros., Elk City, Okla., rodeo stock suppliers and long a part of the State Fair here, had their contract renewed to supply stock for the show, the price to be determined by the number of performances planned—an item yet to be worked out, since there will be some change in shows, due to extension of the fair from 9 to 11 days this time around.

Chairman Dillon from Albuquerque is a motel and restaurant operator. Other new members on the board are: Kenneth Black, Arrey; Tom Slaughter, Roswell, and T. D. Neal, Eagle Nest.

L.A. Theatreman Sells Holdings, Turns Producer

Los Angeles, April 4.

Herman Miller, partnered with Fred Stein for past five years in theatre operations, has sold his 50% interest in three corporations to Stein and will swing over to production of rhytnm and blues shows in Southern California theatres.

Properties included the Mirea Corp., owner of Center Theatre and Snack Bar; G.&G., Inc., operator of Golden Gate Theatre; and P.&M. Corp., operator of Boulevard Theatre, all located in East Los Angeles.

First of Miller's new shows will be staged at Manchester Theatre April 16, with second to be at Lyric, Monrovia, April 23. He previously produced such exploitation shows at three theatres which he disposed to Stein.

N.Y. State Fails to Raise Legal Drinking Age to 21

Albany, April 4.

The legal drinking age in New York State will remain at 18 for another year. Bills raising it to 21 were killed in the Senate and Assembly Excise committees last week. The highly controversial issue, which has brought pressure from neighboring states with a 21-year age minimum, was referred to the Joint Legislative Committee on Intoxicating Liquor for study.

Agitation in the legislature for lifting the quaffing age to 21 has been going on since 1953. Latest measure was jointly sponsored by Assemblyman Lucio F. Russo, a Staten Island Republican, and Senator Dutton S. Peterson, an upstate Republican.

Russo believed this year's bill would have passed by an overwhelming vote, if one had been taken. "Part of the vote," he said, "would have come from members actually for the legislation; the rest from members influenced by sentiment back home."

Hilton Expansion Policy Puts Revue Into Denver Hotel

The Hilton chain is expanding vaude operations. Already the largest hotel loop talent user, it is now inaugurating shows in the Denver Hilton. Signed to start the policy is a Barry Ashton Revue which will go in May 1 for 12 weeks.

The 12-week booking indicates that the Denver inn will give the talent try a longterm trial. It'll be a non-name production policy for the time being, but it's always possible to add names as they become available.

In most Hilton hotel situations, the matter of booking acts is generally up to individual inn managers with, of course, approval by the regional or national office. Of late, more hotelmen are looking into the feasibility of shows because of the heavy accent on the convention trade. Shows, as well as other entertainment, are deemed essential to nabbing conventions.

Ashton, who will inaugurate the product on policy in Denver, is also the producer at the New Frontier, Las Vegas, and the 365 Club, San Francisco.

Can. Sportsman's Show Gate Dips to 80,000

Ottawa, April 4.

An estimated 80,000 attendance for the eight-day Central Canada Sportsman's Show, which shuttered Saturday (1) in the Coliseum here, was down slightly from the 1960 figure. Cold, wet and snow on the final Sat. is believed responsible for counteracting the expected upped date for the Easter holiday weekend.

Pompoff Thedy Family billtopped the arena show which also had Barbara Morris and seals, Billy Roe dogs, Anne Clark archery, a Canadian Indian family in powwow terp, others. Billy Long emceed. Exhibit section had two Canadian Television names, Peter Whittal of "Mr. Fix-It" and King Whyte who has his own tv web sports stint. James Ledgerwood was general manager. Al Saunders batoned the pit band.

New Steel Pier Ad-Pub Chief

Atlantic City, April 4.

Jack Goldman, of Philadelphia, has been named advertising manager and publicity director of Steel Pier George A. Hamid Sr., operator of the showplace.

Goldman formerly was a manager in the Warner Bros. theatre chain in Philadelphia and was a press agent for Allied Artists and Universal-International picture companies.

Edmonton, Alta., Aud Hikes Rental Fees 11%

Edmonton, Alta., April 4.

Edmonton's Jubilee Auditorium will boost its rental fees an average of 11% on July 1 in an effort to bring revenue closer to expenditure. E. R. Hughes, chairman of the auditorium management committee, said the old rates were, in some cases, "not enough to cover the cost of turning on the lights."

In the fiscal year ending March 31, 1960, the cost of operating the auditorium was $285,000 and revenue from all sources was only $95,000. Hughes said the rates were established in 1957 at a level that would encourage the use of the auditorium.

He estimated the new rates will only cut the deficit by five per cent. The commercial rate for a single performance in the main theatre will be $600 after July 1, compared with $500 at present. Additional performances on the same day will cost $450 instead of the present $250.

Vegas Dunes To Ax Nude Policy?

Las Vegas, April 4.

The future of Harold Minsky as entertainment director of the Dunes Hotel here is up in the air. Major Riddle, hotel's operator, is mulling a name policy to succeed the Minsky format in which nude production motifs predominate.

Riddle is reportedly anxious to bring in as many names as is possible, and he feels that he will be unable to do so as long as bare-bosomed babes are featured. Riddle is said to have been shopping for name talent as well as imported novelties.

The Minsky policy is generally given credit for putting the Dunes in the black. Hotel had been a white elephant until Minsky was installed by Bill Miller, who was in charge of entertainment before Riddle became operator. The nude policy was so phenomenally successful that many inns along Route 91 followed suit immediately.

Vegasites Do a Reverse Horace Greeley: Go East For Broadway Ganders

There's a temporary trek east of Las Vegasites. Abe Schiller, the city's goodwill ambassador who is with the Flamingo Hotel, was in New York briefly last week before taking off for Europe, where he'll spread the Vegas gospel and scout talent for the hotel. He'll be gone several weeks.

Also expected in New York within a fortnight is Ben Goffstein, president of the Riviera Hotel. Goffstein, who has the final say on talent buying, will gander the current Broadway crop of shows in an effort to find a successor to "La Plume de ma Tante."

He's especially interested in "Gypsy," the David Merrick production which is on tour. Most of the legit enterprises at the Riviera were initially produced by Merrick.

Others in and out of New York are Jack Entratter, Sands Hotel prexy, who was recently in the city and is expected in town again soon, and Stan Irwin, the entertainment director of the Sahara Hotel.

From Reno, Bill Miller of the Riverside Hotel gandered the crop of Gotham cafe shows before planing back about 10 days ago.

TENNESSEE ERNIE TO STAR IN CCE '61 SHOW

Ottawa, April 4.

Central Canada Exhibition's grandstand show for its 1961 season will be produced by Stuart McClelland for MCA. Star will be Tennessee Ernie Ford, with Anita Bryant and June Taylor Dancers also pacted. Johnny Matson will emcee and Teddy Phillips will baton the pit band.

CCE office expects to announce other names within the next two weeks. Exhibition runs Aug. 18 to 26 sans Sunday (20), with Ford et al. appearing Aug. 21 and 26. It will replace its annual gate-booster raffle of a house and lot with a $25,000 silver dollar giveaway.

Catskill Resorts Holding Line On Need for Talent, Charlie Rapp Opines

The Catskill mountain hotels will use at least as much entertainment this summer as in previous years, according to Charlie Rapp, the largest booker of talent in that area. Adverse economic tides won't hurt the use of acts in the mountains, he feels, inasmuch as all inns must now go after conventions. Once the hotels book organization business they must use the best acts available.

Most hotels must book talent over the weekend, Rapp said, to insure entertainment for the regular guests. However, with increasing solicitation for banquets and palavers, the amount of talent must be ample to meet the evening entertainment requirements.

The mere fact that hotels must go after the mass business, Rapp points out, makes the increased use of entertainment mandatory. The number of spots that will be booking acts cannot be estimated at this point. However, the key date for the seasonal preem is the Memorial Day weekend, when every hotel puts on a major act splurge.

The current Passover holidays are also important entertainment barometers in the area. But most of the hotels theme their divertissement along religioso lines, with bookings of cantors as the major headliners.

Rapp's territory, as last year, will encompass the Sullivan County spots, some hotels in the Pennsylvania Poconos as well as several New Jersey inns. He remains the largest Catskill booker by far, supplying most of the hotels with talent.

As in former years, many acts will be doubling and tripling on weekends. The Catskill route is the most important area for the small performer based in New York, since many of them live throughout the year on what is earned in the mountains during the summer.

Ravazza Bows Room At Pitt's Beverly Hills

Pittsburgh, April 4.

The Beverly Hills Hotel, a plush nitery in the North Hills section here, has expanded its facilities to seat 400 and will open its new room Thursday (6) with Carl Ravazza at its first headliner.

The hotel housed the area's first intimery 10 years ago when it was owned by Max Deaktor, but it went under when he booked shows that were so expensive he couldn't make the nut even with capacity crowds. Diosa Costella and Ciro Rimac and his revue opened the room that could only seat a little over 50 people.

Connie Costa took it over three years ago and she attempted names again and while she did business, her lack of capacity prevented her from showing a profit. During the past two years she has built up a banquet business and has been using local shows on weekends. Local agent, George Claire, is booking.

Talent May Find Fresh Market In L.I. Beach Clubs

The Long Island beach clubs, most of which have major league entertainment on weekends, may be in for a talent revolution now that the Malibu Shore Club, Long Beach, L.I., is trying for a consistent schedule of names throughout the week.

Sol Liestner, Malibu's operator, is negotiating for Pearl Bailey to go in June 30 for seven days to be followed by Louis Armstrong July 7 and Xavier Cugat & Abbe Lane to start July 14. Deals are being finalized for these acts.

According to Liestner there is still no decision as to whether the turns will work in the 750-seater for members only or whether non-members will be admitted. Indications are that non-members will be let in during weekdays. Roster of members of the beach club now runs around 5,000.

Full week name entertainment may force other beach club operators in the New York area to follow suit and expand entertainment budgets. With the lure of name entertainment free to guests, there is likely to be a strong incentive to get on clubs' membership rosters.

Boston's Bradford Roof Bows 'Theatre in Round'

Boston, April 4.

The Bradford Roof initiated its new wrinkle of theatre in the round with "Where's Charley?" in its 450-seat nitery layout atop the Bradford Hotel tonight, Tuesday (4). The two-hour musical, starring Will Able, is offered with a full course dinner starting at $4.95; Saturdays, $5.95; followed by dancing.

Billed as "Boston's first music theatre in the round restaurant," the spot has set "Can-Can" for April 25-May 14; and "The Boy Friend," May 16-June 11.

Judy in Dallas Repeat

Dallas, April 4.

Mrs. J. David Nichols, head of the Dallas Theatre Guild, has set Judy Garland for a return one-nighter here in May. Miss Garland is also slated for a return engagement in Houston on May 10. Miss Garland's initial engagement here Feb. 21, was one of the most spectacular shows ever presented at the Music Hall.

The Dallas Theatre Guild has submitted an offer, through Associated Booking Corporation's local office, for the Eleanor Powell revue which recently closed at the Sahara Hotel in Las Vegas.

AGMA SLATES FIRST 'SHOWCASE' AUDITIONS

The American Guild of Musical Artists will hold the first AGMA "Showcase" auditions tomorrow (Thurs.) and Friday for productions to be staged by the union designed to develop new musical talent. AGMA is slated to produce "Der Freischutz," the Von Weber opera to be presented in the fall. It's to be followed by Verdi's "Falstaff" to be conducted by Enrico Leide at the Brooklyn Museum. Both will be broadcast by WNYC, N.Y.

Other events on the fall season program include an evening of dance and a concert of AGMA instrumental and vocal soloists.

According to Faine, AGMA executive secretary, the group in charge of auditions will be a 10-member executive planning committee to comprise Robert Ackart, Adele Addison, Suzanne Ames, Ann Ayars, Frances Bible, Frank Kanan, Tilda Morse, Thomas Pyle, Regina Resnik and Betty Stone. Richard Stuart Flusser will be director of this project.

Ray Charles Racking Up Solid Grosses on Tour

The first two dates of the Ray Charles tour has hit bonanza proportions. Promoter Hal Zeiger says that two performances Saturday (1) at the Music Hall, Kansas City, and the Kiel Auditorium, St. Louis, the following day scored $30,038.

Gross in Kansas City resulted in $11,618, while the St. Louis take came to $18,420. Charles hits Carnegie Hall, N.Y., April 30.

A.C.'s 'Gay 90s' Room Bows at Ritz-Carlton

Atlantic City, April 4.

Ritz-Carlton hotel, on the boardwalk at the lower end of the hostel belt, opened its Gay Nineties room Saturday night (1) featuring Rose Gallo and her piano. Room, located off the boardwalk, will use some talent during season.

Ritz, now operating under a management of local residents, plans many renovations as the season approaches.

Ringling Show

Continued from page 2

Uncle Sam bedecked in red-white-blue hue. Each effort is knowingly cornball for the mass eye, and dazzling with a what's-gonna-happen-next? impact.

Sock Second Half

By convention, the post-intermission segment packs most of the hi-powered dramatics, which may account for the impression of lags in the forepart. Top thriller exotic is high-wire exponent Harold Alzana, a Ringling staple. His net-less 40 feet up is strong stuff, not withstanding the portable net below, and the plaudits are deservedly loud. As in the past, the cannonshoot of the two Zacchini sisters is the showstopper, and a bang in both meanings.

There's sufficiency to spare in the trapeze and kindred performing. Standard but slick stints are turned in by the Comets, the Rockets, and the Flying Gibsons. Distaffers represented include Aneta, Miss Arlina, the three Weaver Sisters, Galla Shawn, doing a click headstand routine), Pat Kirby and Evelyn Fritsch.

Another solid trapeze standout is Gerard Soules, who reprises his knack of falling forward and hooking the bar by his heels. A share of the tight-wire honors goes to Stantos, who works closer to terra firma in a display of intricate footwork.

Slayman Ali and the Toozoonin troupes, from Araby, oblige with the multi-formation and rat-a-tat rumbling. Ditto the Moroccans, while the Voladors use a springboard for distance leaps, including a skein where they soar over some massed elephants.

The teeterboard allez-oops are handled smoothly by the Great Bokaras; while the Binders, who also make use of the teeter, add some ace head-to-head and hands-to-hands balancing. Also click in the equilibristic art are the Yong Bros.

The Del Morals nail fine focus with a ground man balancing the others on a swaying pole. The Bisbinis know their juggling in several variations. And the unicycling plus juggling contingent includes Kolmedy, the three Morles, and Blue & Yvette, each with familiar but sock slants. Also in the balancing category: the Rigettis and the Rodos. Gutis centres a good novelty acrobatic routine with the aid of some Ringling clowns.

Inevitably, the animals corral strong appreciation. Ironically, Stephenson's dogs, least exotic species on the premises, seem to furnish the most fun with their familiar scampering. Klauser's Bears are a charming trio of behemoths who go through their paces amusingly and with amazing docility.

Prof. Keller's cats (lions, tigers and leopards) make a properly sullen and snarling menagerie in evidencing their training, and Jack Joyce's camels put the dromedary smartly in the mix. Tonto the lion and his Bengal tiger cronies respond smartly to Trevor Bale's whipcracking.

There's no neglect of equines. Charles Moroski and Gana Lipowska have a stable of graceful liberty horses to work with, and the latter perform like the horsey nobility they are. As for the mounted brigade, the Diana Sisters and Parent and Stephenson roam their respective rings artfully.

There's good humor, albeit cut short by time limitations, as ditto most of the other displays, in the capers of Kasten's Animals, another repeater, comprising a chimp, goose, fox, cat and, reportedly, some smaller animals undiscerned.

And, of course, Hugo Schmitt's brood of elephants, if not as lightfooted as the Radio City Rockettes, manage a unison performance that's quite a marvel of its own. The pachyderms, of course, would be a hit in any event.

Back in command of the band this year is Merle Evans, who'd been absent from the troupe for four years. His downbeat is an unobtrusive plus, both on production melodies, and for underlining suspense and farce elements in motion.

The clowns, natch, comprise a vital element with their on-off-on-off slapstickery. And this year's contingent includes some additional midget members for lubricating the risibilities. Fellows not only work hard, but — the important thing — achieve their purpose throughout.

Per usual, the pre-show show is downstairs, the warmup for payees that ranges freak displays, the array of animal cages, and sundry hawking and related flavor-cummidway. It's an established but still potent filip.

Incidentally, if the firstnight timing is par, show this year has shaved some time. Including a 10-minute intermission, layout ran to about two and a half hours (contrasted to last year's closer to three), meaning the arena empties on weeknights (with a 7:30 kickoff) shortly after 10 o'clock.

John Ringling North production, staged and directed by Richard Barstow. Executive producer, Arthur M. Concello; general director, Pat Valdo; choreography and aerial display, Margaret Smith; performance director, Robert Dover; designed by Eret Jose de Zamora; production numbers, Valdo, Max Weldy; costumes & floats, Weldy; supervising designer, Crayon; equestrian director, Trevor Bale; musical direction, Merle Evans; lighting, Dean McMurray; general manager, Harold Genders; announcer-vocalist, Harold Ronk. At Madison Sq. Garden, N. Y., March 29-May 14; $6.50 top.

Features The Zacchinis, Harold Alzana, Gerard Soules, Yong Bros., Del Morals, the Binders, the Voladors, Galla Shawn, Weaver Sisters, the Bisbinis, Santos, Pat Kirby, Evelyn Fritsch, Aneta, Moroccans, Jack Joyce, Miss Arlina, Gutis, the Rodos, the Morles, Blue & Yvette, Flying Gibsons, Tonto the Lion, Kasten's Animals, Capt. Hugo Schmitt and His Elephants, Stephenson's dogs, Klausers' Bears', Prof. Keller's Lions-Tigers-Leopards, Charles Moroski, Gana Kipowska, Diana Sisters & Bros., Great Bokaras, Slayman Ali, Toozoonin, the Rigettis, the Comets, the Rockets, Otto Griebling, Freddie Freeman, Chuck Burnes, Paul Wenzel, Paul Jung, Cha-Cha Morales, Albert White, Gene Lewis.

Wallace Bros. Circus Sets Initial Boston Playdate

Boston, April 4.

Wallace Bros.-Pan American Combined Circus is booked for Boston Arena, sponsored by the Catholic Prosparvulis Club to benefit its charitable activities fund for 18 performances, April 16-23.

The Wallace outfit will do two-a-day on Sundays and Monday through Thursday. On Friday and Saturday (21-22), they'll do three shows. It's first Hub playdate for Wallace Bros.

Agents & Mgrs. Moves

Robert Coe and **Jerry Weintraub** joined the roster of Conference of Personal Managers East . . . **Leonard Drew** joined General Artists Corp. club date dept. **Judy Kyle** named assistant to **Stan Scottland**, heading that sector . . . **Larry Gore** tapped as eastern publicity rep for the Dunes Hotel, Las Vegas . . . Publicist **Kurt Hofmann** and his wife, Belette, back Monday (3) from a week of business at Palm Beach.

Joe Glaser, head of Associated Booking Corp., returned to New York, after a western booking trip . . . **Lou Smolove**, eastern regional director of the American Guild of Variety Artists, has undergone major surgery at Flower Fifth Ave. Hospital . . . **Lee Salomon** back at his desk after two weeks in Miami Beach . . . **Jennie Grossinger**, of Grossinger's Hotel, Ferndale; humorist **Harry Hershfield**, and **Big Joe Rosenfield** to be guests of honor at the annual luncheon and fashion show, April 25 at the Hotel Waldorf-Astoria, given by the Hebrew Home & Hospital for the Chronic Sick.

Vaude, Cafe Dates

New York

Jose Greco and his dancers are set for a two-weeker at the Broadhurst Theatre, N.Y., starting May 9 . . . **Patti Moore & Ben Lessy** slotted for the Latin Quarter, July 4 for two weeks . . . **Trude Adams** pacted for the Beverly Hills, Cincy, starting April 21 . . . **Eagle & Mann** have signed with General Artists Corp., and are slated for Boulevard, Rego Park, L.I., June 9 . . . **Tina Robin** to the Roosevelt Hotel, New Orleans, May 11 . . . **Sandy Stewart** inked for the Desert Inn, Las Vegas, April 18.

Mort Sahl pacted for a repeat at Basin St. East, June 5 . . . **Joe E. Lewis** given a December date at the Cocoanut Grove, Los Angeles . . . **Carmel Quinn** started a two-weeker at the Elmwood Casino, Windsor, Ont., Monday (3). Writer Lyn Duddy working on new act for her . . . **Corbett Monica** slated for the Pigalle, London, in June . . . **Ginny Tiu** on a series of concert dates which had her at the Miami Beach Auditorium, Monday (3), and Jacksonville Coliseum to be played Friday (7).

Helene & Howard booked for an 11-week date at the Palladium, London, starting May 19. . . . **Barbara McNair** set for El San Juan, San Juan, June 7. . . . **Three Stooges** pacted for the Corn Palace, Mitchell, S.D., Sept. 24 for one week. . . . **Alan King** into the Eden Roc, April 4 followed by the Shoreham, Washington, April 11.

Mickey Manners opening Slate Bros., Hollywood, April 6. . . . **Guy Danford** new to Martine's, Merchantville, N. J. . . . **Karen Chandler** moves to the Gaslight, Dallas, April 18. . . . **Ritz Bros.** slated for the Beverly Hills, Cincy, April 21. . . . **Hildegarde** set for the King Edward, Toronto, April 6.

Chicago

Arren & Broderick in the New Frontier, Las Vegas, until April 27 . . . **Dick Smith** in La Rue's, Indianapolis, until April 13 . . . **Mickey Sharp** down for the Galaxy, Dayton, April 10 for a week.

Clancy Bros. & Tom Makem, currently at the Playboy Club here, skedded for the hungry i, San Francisco, June 5-July 1 . . . **Pepi Runnels**, now at the Town and Country, Winnipeg, booked for the Chi Happy Medium April 24 for four weeks, then into Mr. Kelly's July 4 for a month . . . **Deep River Boys** set for McCurdy Hotel, Evansville, April 17-29 and the Embers, Ft. Wayne, Ind., May 1-23 . . . **Lewis & Christie** booked for a fortnight at the Tidelands, Houston, starting April 3.

Sarah Vaughan plays a one-niter at the U. of Michigan, Ann Arbor, April 29, then is down for a three week stay at Basin St. East beginning May 1 . . . **Pearl Bailey** does a guest shot on the Ed Sullivan show April 16, then two weeks at the Empire Room, Chi, starting May 11 and one week at the L. A. Home Show. She opens May 25 . . . **Goofers** into the B&B Club, Indianapolis, April 18 for a week, then to Angelo's, Omaha, April 28-May 6.

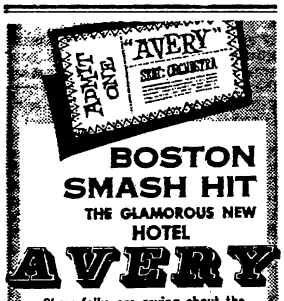
Hollywood

Georgia Gibbs opens three-week stand at Sporting Club, Monte Carlo, July 10 . . . **Dianne Lefte** into Dino's Lodge April 17 for two stanzas . . . **The Revels** on Canadian tour . . . **The Treniers** return to the Summit April 10 for third round this year for 18 days . . . **Johnny Preston** on concert trek through Idaho, Washington and Minnesota.

Shelley Berman does one-niter April 18 at Granada Theatre, Santa Barbara . . . **Linda Darnell** rehearsing nitery act for break-in at La Fiesta, Juarez, starting April 24 . . . Cocoanut Grove resumed its weekly (Tu) Hawaiian nights with **Vince Akina** combo . . . **Mary Kaye** Trio into Harrah's Lake Tahoe May 28 . . . **Tommy Cooper** will be featured singer in new revue opening April 10 at Statler-Hilton.

Pittsburgh

The Town House returned floor shows this week with the **Skyliners** as the first attraction. They will be followed in turn by the **Platters, Ink Spots, Thunderbirds, the Flamingos, Maynard Ferguson's** orch the **George Shearing Quintet** and **Chubby Checker** . . . **Jane Morgan's** June 19 date at the Ankara has been postponed to a later date . . . **Don Slone** of the new Beau Brummel private club will use only femme singing pianists . . . Club will bow in July.



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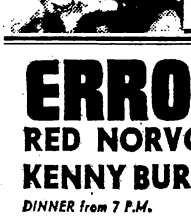
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Palisades Amus. Park Sees Clicko Season Despite Bad Weather Preem

Fort Lee, N.J., April 4.

With Easter Sunday coming 15 days earlier than last year, brisk winds and near-freezing temperatures tended to hold down holiday attendance here at Palisades Amusement Park. The Rosenthal Bros.' fun emporium, as per custom, opened for the season the previous day. Rain dampened the preem festivities.

Park officials, however, take the weather in their stride. They feel that although the elements may temporarily discourage attendance, rain, snow, etc., in the long run builds a "want-to-see" potential that develops a better payoff at the boxoffice.

Despite the inflationary trend in the national economy, the park will "hold the price line" accoruing to manager Mrs. Anna Cook. She points out that the 30c admission tap (which includes free parking) has been in effect for the last five years.

A previous booking prevented a day-and-date opening of both the park and the Clyde Beatty-Cole Bros. Combined 3-Ring Circus. Policy in the past was to preem both simultaneously. However, the big top moves in April 15 for a stand through May 21. Reserved seats will be scaled to $2.80 top for adults and $1.90 for children.

Top billing in the circus, of course, goes to animal trainer Beatty. Guest star is clown Emmett Kelly while among other acts are the Great Wallendas, trapeze artist La Norma and Gallaso, who stands on his forefinger. The company will work in a heated, fireproof tent.

Meantime, Bert Nevins Inc., the park's publicists, has done lotsa tub thumping to whet the public's interest Tieups have been made with most of New York's major tv and radio stations. Emphasis naturally has been placed on tv stars with moppet followings.

For example, WPIX's Chuck McCann who stars on the station's "Laurel and Hardy and Chuck" show, was on hand for Saturday's inaugural to mingle with his juve fans and sign autographs. Similarly, Tom Gregory of WNEW-TV's "Cartoon Playtime," appeared yesterday (Tues.) as did WABC-TV's Tommy Seven.

Now in its 64th year, the park has some 150 rides distributed over eight midways. Among the new rides is the Calypso, a huge revolving platter with multi-colored gondolas. Other fresh attractions include a German-made carousel, the Double Loop-O-Plane, Whip Lash, the Star Flyer, the Giant Sky Wheel and the Flying Coaster. *Gilb.*

Fair Fare

Las Vegas, April 4.

Lita Roza, songstress who was voted top vocalist in England for seven years straight, opened in the Flamingo lounge Thursday (30). Miss Roza took a taxi from the hotel to downtown on her first day here, and the cabbie got a ticket for running a red light.

The sympathetic singer asked the driver what his fine would be—he said $10, so she gave him a $10 tip.

'True Name' Card In Massachusetts Now Costs $2

Boston, April 4.

Performers appearing in theatres, niteries and other amusement spots must pony up $2 when they file their "true name" statements with the commissioner of public safety. A bill requiring the fee was inked into law Wednesday (29). True name law has been on the books since 1948, but no fee was charged previously. New fee, the fee-grabby bureaucracy explains, will help defray cost of administering the act, and the receipt issued for filing will also serve as an identification card for the entertainer.

Some 2,100 performers have filed true name statements in Massachusetts since 1948.

Edmonton Fair's Free Show Sans Price Hike

Edmonton, Alta., April 4.

Edmonton's week-long exhibition in July will be the first major Canadian fair to offer a free grandstand show without upping the 50c main gate tab for adults. Only change is the elimination of the 25c charge for children six to 14. Everyone over six will pay 50c and kids under six will be free. Passes will be virtually eliminated.

Grandstand capacity is 8,700, with room for expansion. The stageshow, produced by MCA, Chicago, will play five weeks on the Western Canadian Class A fairs circuit.

Deft Circus Saga

"I Love You Honey, But the Season's Over" by Connie Clausen (Holt, Rinehart & Winston; $3.95) is an attractive, frothy book of circus recollections, timed to arrive with the annual bow of the Big Show in New York. Author was a Wisconsin farm girl whose parents moved to Sarasota, Fla., in 1941. Family apartment house was filled with winter-quartering Ringling people. This led to an offer for Connie from John Ringling North. He thought she looked like the perfect "Alice in Wonderland" for his tanbark spec. Connie remained two years with the circus; and she relates her joyous experience with humor and authentic flavor—not omitting aspects of her romance with Paraito Cristiani, of the famous equestrian clan.

The love story and Connie's circus days concluded when she accepted an offer of a free ride to Hollywood, where, eventually, she became head of promotion for MGM. Later, she moved to N.Y., studied acting, and married a tv exec, Alvin Hollander Jr. Tome is sprightly addition to contemporary Big Top lore, and possible source for a gladhearted film. *Rodo.*

PAN-HILTON BOOKS U.S.TALENT

The Panama-Hilton, Panama City, is branching out with bookings of talent from the U.S. Booked there for a stand is singer Vi Velasco, who goes in April 17 for a week.

Bookings in that inn are by manager Roberto Lugo, who normally spots Latin talent from various Spanish speaking countries.

Crash Kills Impersonator, Injures 5 Others In N. Y.

Robert Mikla, 29, a female impersonator, was killed March 29 on the N.Y. State Thruway, near Rochester, when the station wagon in which he was riding overturned after a blowout. Five other entertainers were injured in the crash. They were on their way from Binghamton to Buffalo to fill a nitery engagement.

Stanley Schiff, 22, is in critical condition; Thomas Dorsey, 27, is reported in fair condition, while those whose conditions are good are Raymond Gumiemey, 28; James Gilman, 32, and James Hamilton, 23.

Tax Stands on Cabaret Checks While Internal Revenue Fights Bush Case

Internal Revenue Service served notice Monday (3) it will fight a court decision limiting application of the cabaret tax. It will not abide by a ruling by U.S. Court Of Appeals for the seventh circuit which held: (1) services and refreshments furnished to patrons after the show is over are not subject to the cabaret bite; and (2) services and refreshments furnished before the entertainment are properly taxed only if paid for during or after the show.

Tax will continue under old rule, namely that any amounts paid by a cabaret patron who's present for any portion of the entertainment is subject to the tax, regardless of moment when he paid his tab.

The court ruling was in the case of Bush's Inc. vs. U.S. Revenue said instead of appealing this specific case, however, it would appeal a decision of the U.S. District Court for Western Missouri which was based on the Bush precedent.

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Since this announcement is costing me $310.00 (*Variety* ad rates), you can easily make up your minds as to whether or not I mean what I am about to say.

If Dick Curtis, who has just completed his eighth appearance here (another record-breaker, I might add) isn't one of our top show business comedy talents—and I'm not eliminating for the purpose of comparison *any* big name you'd care to mention—then I want to sell my Dallas King's Club, and business is great!

Ed Sullivan or Garry Moore will probably grab him because of his fresh new material, Dinah Shore because of his great timing with a line or a situation, and any Broadway producer for his versatility and obvious musical comedy talents. Actually, someone on the west coast will probably put him in a television series (he's one heck of an actor, too) and then we'll all be out off luck—which brings me to my final words.

Dick, don't forget the fellow who gave you eight of your early breaks. Shortly, I won't be able to afford you, but I hope and trust you'll come back anyway.

Chris Elson
and the KING'S CLUB Staff
ADOLFHUS HOTEL, Dallas

P.S.: Dick's agency is MCA. His personal manager is Stan Greeson. And, by the way, Dick himself ought to be plenty surprised when he sees this ad!

Hotel St. Regis, N.Y.

Patachou with Joe Basile; Milt Shaw Orch and Walter Kay Trio; $2 and $3 cover.

Not since George M. Cohan glorified "Yankee Doodle Dandy" and acrobatic acts in yesteryear vaudeville used to "pull an American flag finish" for what the trade used to call "kind applause" (how could you refuse to hurrah the Red, White & Blue?) has there been such rampant chauvinism as has been the pop song propaganda for Paris, its charms, its femmes, its environs, its Seine, its Sacre Coeur, its Notre Dame, its metro, its bistros, its mademoiselles, its La Tour d'Eiffel, its [illegible] and it's right there in not-so-free verse. Whatever is the French road company of the Brill Bldg., it cooperates pretty well with French tourism and the French Chamber of Commerce. And thus has come about, for decades, the observation that a good French chanson or chansonniere or diseuse can sell her his wares like French post cards.

None has eclipsed Patachou, Genevieve, Piaf, Boyer (and that goes for Charles as well as Lucienne), Chevalier, Montel—and any others you can think of—in glorifying the appeal of Parisian s.a. and b.o. True, most often one hears it thousands of miles away from Paris, and there could be some cynics who might even ponder then how come all this nostalgia and lyrical flight unless, perhaps, said coantootsies find that Yanqui dollars ease the pain when they ultimately return to the Butte, the elysian fields of the Champs, the Rive Gauche or even such more mundane rues as la Paix, Royale, de Rivoli, Clichy or the sundry pares from the Tuilleries to Boulogne.

There's no gainsaying it—the French guys and dolls who have charmed the ears and eyes and hearts of those unfortunate not to have been born in the radius of the Cafe de la Paix certainly are the best trailers for French tourism, couture, allure and, of course, toujours l'amour.

Patachou is not lacking in that brand of most appealing propaganda but she is also not lacking in enterprise when it comes to giving her vocal script a neat fillip or two. She has done, for some years, a satire on the American brand of hot love as she dissects "Wonderful Guy," ribbing the "corny Kansas" and "blueberry pie" lyrics as seemingly lacking in the poetic flights of the Gallic gal-meets-boy wordage that one encounters, for example, in her discourses of "Mon Menage" and the like.

Piece-de-resistance of the "new" but ever-socko Patachou is a parody on "My Fair Lady" which is more "Irma La Douce" than "Pygmalion." Arthur Lesser, husband-manager of the chanteuse, fashioned this broad lampoon of the Lerner & Lowe classic and the lyrical salute to "Lisa" (Doolittle) comes out "on the street where you work," etc., in a not too subtle paraphrase of the original. It makes for much humor and is a refreshing change of pace.

Patachou preemed last Thursday in midst of the Holy Week b.o. downbeat to big biz, and the Maisonette, to quote maestro Milt Shaw, maitre d'hotel George and his staff, is "at last back to its traditional form." Patachou, still in her trademarked blue skirt and white blouse (by Dior), is backed by her own French accordionist Joe Basile (with whom she records) and her songalog is a delightful hour to all Francophiles, of which the Yanks are a dominant rooting section, especially when it comes to bistro entertainment. Miss Patachou makes each lyric count for plenty of mileage and her own brand of physical (with the expressive hands) as well as vocal interpretation is a click with the customers. *Abel.*

Deauville, Miami Bch

Miami Beach, April 1.

McGuire Sisters (with Kaye Sisters), Dave Barry, Les Rhode Orch; $5-$6.50 minimum.

The McGuire sisters are the last of the lineup of top names booked through the 650-seat Casanova Room of this big inn. They make a fitting closing attraction.

The attractive trio played this room two years ago. Going on their impact then and on audiences at current stand, they're one of the more solid big-dough acts. Opening night they garnered heavy reception with every number. It's a canny book of standards and specials they have had arranged for them. Eschewing too much of the "and then we recorded" bit, they purvey a showmanly set that has them limning, in a clever piece, their showbiz career. It's smartly staged, to allow for display of comedic bents, with the gal-in-the-middle, Phyllis, show-stopping via her artful carbonings of Judy Garland, Louis Armstrong among others. Kudo to Godfrey, their "discoverer" is of course, the topper. Entrance of the Kane sisters, the 12-year-old triplets, leads-in to a wham segment of six-part counter-harmony and then dancing to wind them into more auditor-clamor.

Dave Barry opens the proceedings cold, but soon has the warm-up aura on high with a slew of new and highly topical one-liners. He's played these precincts before but never to better laugh-effect, peaking the rundown of routines on family, vocal-effects and his by now classic drunk. Latter's a howl-filled closer that sets the we-want-more reaction. Barry's a solid staple among comedians who play this tough cafe circuit.

Les Rhode and orch back superbly. Due for a four-week run next week (opener date not yet set) is Barry Ashton revue, "Playmates of Paris." *Lary.*

Sahara, Las Vegas

Las Vegas, March 28.

Steve Lawrence & Eydie Gorme, Moro-Landis Dancers, Louis Basil Orch (17); produced by Stan Irwin, stage direction by Sy Lein; $4 minimum.

Steve Lawrence and Eydie Gorme (Mrs. L.) hit the Congo Room with a refreshing splash, endorsing previous reports that America has a spectacular new singing team which is a potent entry in any situation, nitery or othewise.

Both artists have worked in Vegas individually, but this debut as a family act tops all previous efforts, and got deserved cheers from first-nighters. The smooth, well-balanced turn also registers in the yock department, with some very funny ad-libs being tossed into the planned repartee.

Lawrence is a savvy song-seller as he delivers "The Song Is You," "Portrait of My Love," "Don't Take Your Love From Me," and "Lazy River." With a sparkling personality, the tastefully gowned Miss Gorme socks "Just One of Those Things," "Who's Sorry Now?" "Funny Valentine," and "Bill Bailey."

They pleasantly duet such standards as "I've Heard That Song Before," "Bi Mir Bist Du Schoen" and "Besame Mucho." The well-staged festivities give Miss Gorme opportunity for costume changes. Solid assistance is provided by Joe Guercio, guiding the Louis Basil orch (17).

The Stan Irwin production is in for four weeks, to be followed by Cisele MacKenzie and The Mills Bros. April 25. *Duke.*

Neve, San Francisco

San Francisco, March 31.

Carmen McRae, Bill Rubenstine Trio, Dick Kerr, Gene Bardoli Orch (6); $2.50 admission.

In her first Frisco apeparance in several years, Carmen McRae shows as one of the very best singers to hit this circuit in years, a fine, sensitive, remarkably sure performer with a manner of song delivery, phrasing and emotional projection without parallel today.

In the first place, Miss McRae is a songwriter's dream. She has articulation, phrasing and an ability to swing. But more than that, she obviously studies a lyric and makes each song into a miniature theatrical performance.

On the sad ballads, such as "I Love You, Porgy," or "Baby, Baby, All the Time" she is essentially a tragedienne, an American Edith Piaf singing for every hard luck chick in life the story of every heartbreak.

Although she has been around the jazz circuit for some time, she has not before risen to this pinnacle of the performer's art. She is a natural, if properly staged, in the cafe society clubs. She's solidly based in jazz but her appeal is to the whole gamut of audience that digs showtunes and good singing.

Bill Rubenstine's Trio handles the accompaniment expertly; Dick Kerr (see New Acts) offers a comic interlude and Gene Bardoli plays for dancing. *Rafe.*

Talk of Town, London

London, March 28.

Lena Horne, Lennie Hayton, Steve Arlen, Pat Ferris, Josephine Blake, Page & Bray, Georges Campo, Girls About Town (24), Boys About Town (5), Sydney Simone Orch; $5.95 minimum.

Lena Horne played the Savoy 18 months ago and those who missed her during her last West End stint are determined not to be guilty again of such a social gaffe. That's the simple reason why Miss Horne, on a percentage at this large late night restaurant, is clearly a good financial thing during her seven-weeks stand. As usual she is garnering a rave press and standing the patrons on their ears.

The sinuous chanteuse slithers provocatively on to the stage and is sophisticatedly cool in her professionalism, warm in her impact. Immaculately backed by Sydney Simone's outfit, with husband Lennie Hayton in charge, the star goes into her act at 11:30 p.m. and does about an hour of topline trilling.

"Ooh!" is followed by a rendering of "The Man I Love" and a neat comedy number, called "Get Rid Of Monday." Then comes a Jules Stein Medley, "Rainbow," "Never-Never Land" and a cutely derisive version of "I Said 'No'." Miss Horne's tremendously spirited carolling of "Surrey With The Fringe On Top" has the audience really bravoing. She follows with another medley, this time the work of E. Y. Harburg. "New Fangled Tango," "Don't Commit The Crime" and "It's Alright With Me" officially finalizes her act. But certainly not on the opening night. The audience demanded more and got it in the shape of "It's The Right Time," "Bewitched, Bothered And Bewildered" and "Evil," before Miss Horne bowed out on an audience still shouting encore.

The sheer fastidious perfectionism of the Horne act makes her one of the best London has seen in years.

At 10 p.m. Robert Nesbitt's "10 O'Clock Follies" acts as a gaily colored hors d'oeuvres to the main act. It's a slick enough floor show with pretty girls, lavish costumes and decor (R. St. John Roper and Tod Kingman responsible respectively) and Billy Petch's light-hearted choreograph. There's an Arabian Rhapsody, night scenes in New York, Rome and Paris and a "Holiday In Tahiti" scene. *Ferri.*

Riverside, Reno

Reno, March 23.

Billy Williams Revue (15), Ford & Reynolds, Arthur Walsh & Rounders (3); no cover or minimum.

It's a top calibre lineup that Bill Miller has booked for current lineup at the Riverside and on it's one that'll pay off in firstrate fashion. With Billy Williams fronting a talented group of musicians and instrumentalists, with the comedic efforts of Ford & Reynolds, with the unpredictable Arthur Walsh—the variety is there to catch all tastes.

Williams, on the local boards for the first time in several years, has augmented his one-time quartet into an impressive variety show. The headliner's smooth vocalling, the impessive backing of Horace Henderson Combo, a tap artist, and the nice blending of the Four Dukes' voices make for a solid hour of good entertainment. Turn is varied, allowing much upstaging of crew members, and it's a 60 full minutes with no lulls. Included are the ballads, the standards, up-tempos and some classic trumpet work by a femme horn blower.

Williams wins top response with such as "The Very Though of You," "Autumn Leaves," and "I Believe." Projection is effortless and commanding, and the stage savvy is obvious.

Tight staging results in little waste of time for title intros, and crew is obviously well rehearsed. Rating mention for solo work is Tommy Butler on "Behind the Green Doors" and Skip Cunningham for impressive tap work. Clora Bryant is an artist on trumpet and the Four Dukes reap good reaction with "Side by Side," among others.

Ford & Reynolds, no strangers to the Riverside stage, repeat with some of the routines essayed on the last time around but have added new material. Reynolds for the most part plays it straight with Ford setting the pace, be it either in the story-telling or on their sax and drums work. On show caught, two were trying new material, with some editing and closer stage discipline needed to evoke full worth of the new routines.

Arthur Walsh, despite his many talents for both comedy and dramatics, relies heavily on props and gimmicks for his appeal. His offering reflects his "Hellzapopin'" schooling, with the same fast pace in delivery. Hats, telephones, etc., fill the act for effects, and giveaways and aud participation are stressed. He makes full use of facial contortions and suiting to match his characters.

Backing Walsh are the Rounders and Tabby Calvin, a red-tressed thrush who's a real belter. She sings "The Lady Is A Tramp" and "All Of Me" with savvy.

Show is booked until April 19. *Long.*

Vieux-Colombier, Paris

Paris, March 20.

J. De Beckers presents a sketch revue, "Ad Libitum," in 24 scenes with Veronique Silver, Renee Toledano, Jean Valmence, Nono Zammit, Henri Labussiere, Henri Virlojeux, Christian Donnadieu, Nestor Campos Trio, Olga Da Silva; staged by Henri Labussiere; music, Michel Emer; $3.50 minumum.

Cellar boite used to be a jazz dance spot in the existentialist days of the early '50s and then became an ordinary cha-cha dancery. J. De Beckers has now refurbished it, given it a small stage and turned it into an intimate revue spot.

However, there's still a deference to dancing in the solid Latino rhythms of the Nestor Campos Trio and the carioca terping and chirping of sinewy Olga Da Silva. The club shapes mainly for locals since a good smattering of French is needed for the show.

Veronique Silver, Renee Toledano, Jean Valmence, Henri Labussiere, Nono Zammit and Henri Virlojeux go through a series of sketches and recitations gleaned from the work of poets, authors and noted sketch writers and comedians of the chansonnier circuits. They are ably accomped on the piano by Christian Donnadieu.

Director Labussiere has provided movement and built up a good progression in these sketches which, if having no topicality, display a gently anarchistic air. They also have enough wit and efficacy in delivery to garner yocks as well as an occasional poetic shaft.

Though not up to the heyday of the intellectual boites of yore, Club Vieux-Colombier may catch on with locals wanting more gray matter than undraped chassis in their nocturnal recreation. Price is right and boite well decorated, but it is small and gets hot when a crowd is packed in. Air conditioning would help.

It looms of touristic interest but an interpreter would be an asset. This may be the first in a return to the more literate nitery revues. Michel Emer's background music is also an aid. *Mosk.*

The Impulse, Rochester

Rochester, N. Y., March 29.

Donald Byrd-Pepper Adams Jazz Quintet; $1.50 admission weekdays; $2.50 weekends.

After smash first week in which Lambert, Hendricks & Ross with the Ike Iassics instrumental trio, the Donald Byrd-Pepper Adams quintet moved into this boozeless bistro.

Byrd, formerly a member of the Art Blakey and Max Roach combos, is moving along in the world of modern jazz since cutting his professional teeth in 1955. This is a windup job of a two-month tour which took Byrd-Adams combo through eastern Canada and midwest cities. For Adams, Rochester native, the Impulse engagement was a homecoming.

After this run, combo will spend two weeks recording for Blue Note. Then Byrd plans a big orchestra.

Combo's appearance here has Byrd on trumpet, Adams on baritone sax, Layman Jackson on bass, Herb Hancock on piano, Teddy Robinson on drums.

The Byrd-Adams team is at its best in numbers like "Portrait of Jennie, combining best qualities of trumpet and baritone sax and working with effective blue spotlight for the number. "Great Guy," their own composition, also came in for some brisk mitting from a sparse late ayem crowd.

Dick Warner and Neil Sawyer, Impulse co-impresarios, report first week's turnout exceeded their hopes. *Dave.*

Waldorf-Astoria, N.Y.

Gordon & Sheila MacRae with David Carter, Jim Daugherty, Howard Krieger, Charles Magruder, Norman Leyden; Emil Coleman & Theo Fanidi Orchs; $3, $4 covers.

Gordon & Shelia MacRae are vets on the hotel circuits with an expertise in this field. They are well acquainted with class protocol and reach an easy rapport with the affluent section of our society. This time around the Empire Room, the MacRaes have come in with a new act, over which writers Lyn Duddy & Jerry Bresler have labored arduously in their behalf. The results seem well worth the investment of time and effort.

The act is still new to this couple. There are sections which need a mite more work and there are spots which seem to be overarranged and overdone. A few performances will probably bring the turn to its proper veneer.

Primarily, this is a duo of fine talents. Both sing well, both have a flair for light comedy and both know how to pace themselves for maximum effect.

The writers have arranged their act in sections so that they can reach heights in a particular field. Thus, there's a section in which they do impressions. MacRae gets himself a lot of plaudits with his rips of Ed Sullivan, Dean Martin, Ed Murrow, Perry Como, among others, while she jackpots with impressions of Keely Smith, Carol Channing and Zsa Zsa. The pair sing tandem and in solo and do well in both parts. Mrs. MacRae has one of the more imaginative bits with her delineation of Gladys Green, a girl in the big city. Four lads that they have acquired for this engagement toss her about with careful abandon, while she warbles.

MacRae similarly has his moments. He sings the Rodgers & Hammerstein tunes with which he's been associated with vitality, and they exit to a pairing of "Accustomed to her Face" and "I Remember It Well," both with liberties to the original lyrics. It's an act that comes off exceedingly well in this spot.

There are a lot of credits to this turn. Aside from the contributions by Duddy & Bresler, Shirley Henry & Harry Crane provided additional comedy material, and Norman Leyden conducted the Emil Coleman orch with authority. The assisting lads in the act are David Carter, Jim Daugherty, Howard Krieger and Charles Magruder. The relief is by Theo Fanidi orch while the elegant atmosphere of the room is maintained by the excellent staff helmed by Louis at the tape. *Jose.*

Beverly Hills, Cincy

Cincinnati, March 24.

Chordettes (4), Guy Marks, Moro-Landis Dancers (9) with Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.

There's a happy Easter tang to the current double framer. The Chordettes contribute a gay songalog. Guy Marks, co-headlining comic, adds to the laurels of his bow here 16 months ago. The Moro-Landis ensemble opens and closes the 75-minute floorshow in style.

Spring finery is evident in the near completion of a facelifting of the BH Trianon Room. 700-seat theatre restaurant. It has been a midwest plushery since the unveiling in 1937. New color scheme is red and pink. Lighting, bar, kitchen and interior units have been modernized. Carpets and chairs are new.

The four Chordettes, in pink spangled gowns and white gloves, are long on barber shop harmony, stage savvy and mike technique dating back to their Godfrey days. Biggest returns at preemig were on "Summer Place," "Blues," barber shop solos, "Lollipop" and a record medley including their golden "Sandman" waxing for Cadence.

For a standup comic, Marks is young, personable and smooth working. His talent embrace mimicry and satire. Opens with his surefire fancies of his first love, an ostrich, and communes with animals. Warms up with impressions of Bill Hart in silent films, three-way conversation of Gary Cooper, Humphrey Bogart and an Indian chief, current western stars, singers with radio bands, tv commercials and his latest clincher, a JFK takeoff. *Koll.*

Fontainebleau, Miami

Miami Beach, April 2.

Paul Anka, Henny Youngman, DeMarlos (2) Len Dawson Orch; $5-$7.50 minimum.

This is the closing package of the season for the LaRonde Room, to climax an in-and-out season riddled by the vagaries of act-cancellations and or dates shiftings. Prexy-booker Ben Novack, for his final offering, showed smart showmanship in setting Paul Anka for the Easter-holiday school crowds and then adding Henny Youngman and the suave terp team of the DeMarlo's for the adults who pay the tabs.

Anka played here at the rival Eden Roc to open the season for that swankery last Christmas. He looked and sounded very pro then; there's been no change in his manner or delivery since—rather, it's improved. The dark, young lad has a big book of his own originals to draw from, and does so aptly. His penchant for rewriting or updating a lyric by another cleffer stands him in good stead to provide the special material twist that takes him out of the rock 'n' roll clan. He inserts his recording hits in an inventively arranged vocal-rundown of budding career; adds those specials, tosses in the basic big-beats the junior set dig and winds a winner with every type of customer in the house. Only fault, and one easily remedied, is having the mike-sound decibels pitched to point where the din sometimes mounts in enough volume to fill a convention hall. He doesn't need it.

Youngman, showing the click at the Hotel Plaza, N.Y., influence, comes on in white tie and tails, with an incongruous turban to start giggles. The fast-talking one-liner vet essays a set of all-new waggery that starts slowly then quickly hits the laugh-rise. Canny showman that he is, Youngman cued his material to the risibilities of the younger patrons, end results being a well earned fill for his laugh-bag. Per always, he tops with his "violining," and observations on random subjects. He's played most every other swank room on the Beach, but this is his first time at the Font and probably, won't be his last.

The DeMarlos, a handsome pair, come up with some unusual ideas in ballroomology; the eye-absorbing femme is a lithe and graceful terper whose sinuous approach heightens the sultry overall effect. This routine in which she dances atop the Steinway, is a standout. They're class all the way. Len Dawson and his crew, per usual, are adept showbackers, even with add of a big string section for Anka. Novack is mulling a revue idea to come in for late spring and summer. Until this jells, La Ronde shutters endweek (18). *Lary.*

Mr. Kelly's, Chi

Chicago, March 27.

Dorothy Loudon, Smothers Bros. (2), Marx-Frigo Trio; $2.50 cover.

There's surprising balance to this bill considering that both halves of it deal, for the most part, in song satire. Smothers Bros. work exclusively in the folksong idiom, while Dorothy Loudon spoofs the more traditional cabaret styles, from the red-hot mama to the vocally acrobatic jazz chirper. Neither really steals the other's thunder, and the effect of the parlay is complementary. One thing is wanting, however, that either act could fulfill, and that is a straight rendition of a single good tune. After a while, there's just a little too much kidding around.

Miss Loudon continually threatens to break into serious song—and certainly has the pipes to do it with—but she never quite obliges. It's the nature of her act, of course, and well that is under normal circumstances, but when the preceding turn teases similarly she's in a position to cash in for large returns with a straight airing of almost anything. The bill needs just that little change of pace, and hers is such a potentially exciting vocal talent that there'd be nothing lost.

This apart, and taken purely on her own terms, Miss Loudon is as right for the room as any comedienne who's ever played here. She's chi-chi without being tony, witty without being too "inside," and broad-humored without defeminizing herself as many femme fun-makers are prone to do. She punctures both songs and singers, as for instance in an uproarious recitation of the lyric to "Mobile, Ala.," and a no-names-please cartoon of the contemporary jazz thrush. Withal, a delightful turn.

Debuting in Chi, the Smothers Bros. too are immensely satisfying, playing it ingenuously as a pair of diffident egghead folksingers. In the respect of their verbal byplay they're a sort of collegiate answer to Homer & Jethro but differ, of course, in the routines and musical genres.

Mostly, it's a matter of songs gone wrong, or never getting started, and it pays off in a constant round of chuckles. The boys are gifted singers, as they indicate a few bars at a time, and the chief spokesman (Dick) a promising monologist.

Marx-Frigo Trio backstops with customary adeptness and gives out nifty jazz between sets.

Next up are Helen O'Connell and Barbara Gilbert, April 17 for three weeks. *Les.*

Fairmont Hotel, Frisco

San Fancisco, March 31.

Della Reese; Ernie Hecksher Orch (11); cover $2.50 weekdays, $3.50 weekends.

Della Reese made the jump from the bottom to the top of Nob Hill in a little over a year. Her last engagement locally was at Fack's II (now the Neve) and this is her first hotel booking here.

Opening night show was something less than a full house, though sympathetic in the main to her chirping. The singer did a 40-minute stanza (no encores) of a baker's dozen tunes and chatter. Mercer Ellington conducts the Hecksher orch for her stint and she has her own drummer (Floyd Williams) who gets a solo spot, and her own pianist (John Cotter) who also does some of her arranging.

The band, though cutting the arrangements neatly, overblew the singer throughout much of the show. By actual count there were three numbers in which the lyrics were impossible to distinguish although the sound of the voice was to be heard.

Miss Reese is in the Ethel Merman class when it comes to decibel value. Three-quarters of her show is belted out in what is certainly the loudest voice to hit Frisco night spots since Anna Marie Alberghetti some years ago. The sheer volume, coupled with her exaggerated mannerisms such as the extra added syllable at every possible point leaves the Fairmont audience a little bewildered, though willing to be pleased.

When the singer throws away the Vegas brass, however, and sang "His Eye is On the Sparrow" she brings down the house with a moving performance that is so good one wonders why she doesn't do more of this and less of the regular. Her intros to songs, spoken in sing song, throw-away style are effective and she is certainly a looker whose mere appearance onstage sets up a favorable atmosphere. The whole act, though, could use a soft pedal to good advantage. *Rafe.*

Trade Winds, Chi

Chicago, March 30.

Gene Baylos, Linda Merrill, Joe Parnello Trio; $2.50 cover.

Gene Baylos was called in, virtually at the last minute, to substitute for Lenny Bruce who is sick — with hepatitis. The late change made for a light opening night house, but Baylos welded the scattered tablers into an audience and worked them over with his artful monology for repeated yocks.

Baylos sweetened adversity by using the customers as a focal point for a nearly 10-minute opening routine that scored heavily with the out-of-towners. His act, including the pop-eyed "I just drove in from Florida—all night" running gag, is pure Baylos—sure-footed, fast and yock-loaded. He finished to a mitt tribute that attested to his total audience command.

Linda Merrill's uptempo thrushing of a standard songalog fits in well with the Trade Winds' tone and clientele. Her singing is embellished by some rock impreshes, topped by a swinging cameo of Roberta Sherwood, replete with glasses, sweater and cymbal that garnered a brisk reception from the auditors.

Joe Parnello Trio backs the show with their usual deft musicalizing. Baylos is followed in by Jackie Miles. *Mor.*

New Frontier, Las Vegas

Las Vegas, March 30.

"Holiday in Rio," with Marya Linero, Arren & Broderick, Ron Urban, Elisa Jayne, Evy & Everto, Martha & Adolfo, Maria Caruso Val Damon, Roberto Navarro, Jerry Jackson, The Ashton Dancers (16), The Maldonado Dancers (8), Dick Rice Orch (11); produced & staged by Barry Ashton; associate producer, Wolf R. Kochmann; assistant to Ashton, Lorenzo Maldonado; costumes, Lloyd Lambert; original music & lyrics, Val Grund, scenery, Doris West, masks & special effects by Roschu; lighting, Hugo Grgueta; flying effects, Peter Foy; Lew Kane, company manager; $4 minimum.

Barry Ashton has a resounding hit in "Holiday in Rio," which is sure to join the hard-to-get-a-table category as soon as the word gets around about the splendid new explosion of entertainment in the Venus Room. The fast-moving revue is well-balanced and smoothly staged. It's also solidly stocked with top-drawer dancing, singing, comedy, novelty, and beautiful girls—including the latest in Vegas exotica: flying nudes.

The trapezed bra-less beauties appear in a brilliantly colorful "Birds of Paradise" number, which features the exciting torso undulation of Marya Linero, who also tosses her provocative terping into other production numbers. Special lighting effects on a voodoo ritual brought cheers from first-nighters.

The novel contributions of a chill-thrill knife-throwing act billed as Martha & Adolfo, the highly-skilled unicycle artistry of Evy & Everto, and the "impossible" feats of magician Ron Urban who seemingly grabs doves of different colors from nowhere, are pleasantly sandwiched between the spectacular choreoed splashes.

The yock department is repped by Elisa Jayne, a pert, shapely brunette who does very funny carbons of such performers as Bette Davis, Ed Sullivan, Brigitte Bardot and Marilyn Monroe; and rambunctious singing and 88ing by the vet vaude team of Arren & Broderick which brings both laughs and applause.

Ashton created, staged, and did the choreography for the show, with an assist from Wolf R. Kochmann and Lorenzo Maldonado. A special bow goes to Lloyd Lambert for designing the costumes, to Val Grund for clicking the original music and lyrics, and Hugo Granata for the dramatic lighting. Dick Rice's orch (11) does a superb job of cutting the festivities.

"Holiday in Rio" is in for an indefinite run. *Duke.*

International, N.Y.

Micki Marlo with Bob May & Jack Mann; Billy Falbo, Mello Kings (5), Mike Durso & Artles Orchs; $6 minimum.

Jack Silverman, following the phenomenally successful run of the Ritz Bros., has retired into a modestly priced show for the Holy Week holidays. Nonetheless, it's a good card entertainmentwise with Micki Marlo in a new turn with two boys, and the local bow of Billy Falbo, who has been making good impressions in a variety of situations.

Miss Marlo, a few years back, appeared to be one of the more promising singers in the field. However, rock 'n' roll came in simultaneously, and singers of skill seemed a secondary consideration. She continues to be a knowing chirper, and a better with positive projection. Her tunes are varied, rhythmic and easily absorbed. She also provides occasional flashes of musical wit to round out her turn.

The boys integrated with Miss Marlo in the act are Bob May & Jack Mann, who are a pair of expert tapsters. They are, of course, strong enough to hold up on their own, but association with Miss Marlo gives them a wider horizon.

Their cleat work is sharp and clean. They show a lively style with their taps atop a platform. It's a spirited act that not only permits Miss Marlo breathing space, but allows for change of pace to the show. They also work briefly with Miss Marlo to provide a potent exit.

Falbo, who has been working many scenes around the country, is a likeable comic. His style is rather basic and at times reminiscent of the oldtimers. As a matter of fact, his opener, "Twenty Years from Now," materialwise seems to have been intended for use in 1959. The material needs updating. Otherwise, his conception of a poker game, a sculptor and impressions of some of the show biz toppers are firstrate. He winds up strong.

The opening turn is by the Mello Kings, four boys and a guitarist, who seem to be trying to expand rock 'n' roll into acceptance by more mature groups. The throwaway choreography in most of these groups contains some steps that require skill. And some of their tunes and arrangements seem modified for the square spenders.

It wasn't the Mello Kings' night, particularly since bus parties from Philadelphia were the mainstay of the audience. Group seems to be transitionists, a link between the teensters and the non-diggers. It's a difficult role for the youngsters and they cannot be chided for making the attempt here.

The Boots McKenna line has oldtimey but punchy routines for this round. Mike Durso, per usual, provides good orchestral background. *Jose.*

Barclay Hotel, Toronto

Toronto, March 29.

The Hi Lites (3), Hank Garret, Bob Arlen Dancers (6), Bobby Rose, Percy Curtis Orch (8); $1.50 cover.

Since scoring harmony honors at the Canadian National Exhibition's 24,000-seat grandstand show last summer, The Hi-Lites have played niteries from Dallas, Tex., to Springfield, Ill., with side excursions to "The Jack Kane Hour" and the "Joan Fairfax Show" on tv.

With Jimmie Nolan as lead singer, Larry Sturon as bass and Harry Harding tenor, harmony trio had no difficulty in selling their smooth and vivacious singing to the Barclay Hotel customers.

From their bouncy opening of "Getting to Know You," The Hi-Lites instantly were across, with their "Till the End of Time" the only ballad number offered, when caught. Their comedy and novelty songs are a highlight, however, particularly their "When Vaudeville Was King," in which they do impressions and singing styles of yesteryear greats.

Their "Hands" number, a medley of spirituals done in belting style, is outstanding, ditto their "Around the World" which brings in dialect singing. Youthful trio is okay for urban rooms. They stayed on 30 minutes when caught and had to begoff.

Hank Garret, ex-football tackle of U. of South Carolina, proves himself a monologist of first-rate calibre. He scores with his dialect stories, his advice to married women and his uncanny impressions of film stars. He is a personable comedian and does a well-paced segment.

Bob Arlen Dancers round out in two production numbers, with Bobby Rose as singing emcee. Percy Curtis orchestra does lusty backgrounding of all acts and plays the dance sessions. Twice-a-night floor show runs 60 minutes, with acts in till April 8. *McStay.*

Harold's Club, Reno

(FOLLOW-UP)

Reno, April 1.

The Characters in this reprise (joining holdover headliner Rusty Draper) again prove their talents in a variety of areas—on comedy, vocals and instrumental work. But the offering this time around shows a bit of de-accent on the comedics, although the turn is far from lacking in the fun stuff.

Carmen Baccari, ace guitarist, retains the anchor spot holding the presentation together, with Johnny Ricco doing a commendable job on vocals, Freddy Baccari scoring on the fun bits, and Jimmy (Blackie) Hunt, a redhead, doubling on comedy and impressive accordion work. And as per usual, Jack Kent rates for his expert backing on drums.

Ricco takes the opening vocal spot on "Ridin' High" and show keeps the same level for full 30 minutes of sense and nonsense. For this playback, echo chamber is used for the Ricco vocaling—and to good effect in this intimery. Other titles include "You'll Never Walk Alone" and "If I Loved You."

Baccari also makes with the pipes on "Mama" but scores best with mouthed remarks to others in the group and to stage-siders. He's also effective on his limp-wrist impreshes. Hunt rates good mention for his top-league accordioning. All are good musicians with a talent for comedy. As in past dates, they reap hefty response—and earn it.

Current lineup billed through mid-April. *Long.*

Sands, Las Vegas

Las Vegas, March 29.

Dean Martin, Eber Lobato Dancers (9), Garr Nelson, Copa Girls (12), Antonio Morelli Orch (22); produced by Jack Entratter; stage direction, Harold Dobrow; choreography, Renne Stuart; $4 minimum.

Dean Martin has sauntered back into the Copa Room with his effortless approach to one-liners and vocals, and as usual delivers for boss Jack Entratter a blockbuster performance. Initialing with special Vegas lyrics by Sammy Cahn) to "From This Moment On" and "It's All Right With Me," Martin eases into some of the songs he's done here before, but this time there's a difference—he finishes many of them.

He uses some first-time gags ("I'm the only singer around who has 10% of four gangsters"; "I'm a teetotaler—I totally hate tea"; "Remember the great words of Montezuma: 'Tell those Marines to stop singing in the halls!'"), which are sure-fire yock triggers. Ken Lane at the 88, fronting the Antonio Morelli orch (22) keeps the relaxed romp on an even keel.

The robust, operatic voice of baritone Garr Nelson is featured in a brand new, colorful background to the song, "Put on a Happy Face," a lively production number woven by choreographer Renne Stuart, which is populated by the 12 stunning Copa Girls.

The Eber Lobato Dancers (9) spotlighting the exciting Nelida are held over for this one, with a new array of torrid terps which conclude with one of the most frantic finishes ever seen in Vegas. It's the sort of blackout that brings gasps from the audience.

Martin, originally skedded to close April 18, exits two days early for a tv rehearsal, so Jerry Lewis has agreed to open on the 17th instead of the 19th as a favor to his ex-partner. *Duke.*

Eddys', K.C.

Kansas City, March 31.

Guy Mitchell with Scotty Turnbull, Billy Williams Orch (6); $1.50-$2 cover.

It's been five years since Guy Mitchell played Eddys', and then it was just songs. This time around he's added ace guitarist Scotty Turnbull, and is also inserting a wee bit of comedy and terp. The combination adds up to a well-paced and nicely moving turn. But it's a bit short at 30 minutes as the solo entry at the club.

Singer swings away on a bevy of tunes that have kept him on the hit parade. They range from "Pittsburgh, Pennsylvania" to his all-timer, "Singing the Blues." All are backed by Scotty Turnbull, clicking a slick guitar, and all faves with the house.

Mitchell varies the pace with a couple of quick impressions, plus a bit of tapology, then turns the stage over to Turnbull who raps out a couple of guitar nifties to big hand.

Mitchell is back with "T for Texas" and "Hang Me Down," ending the proceedings with the customers wanting more. Pair have much to offer and keep it tight, making for a good show, albeit a bit brief. They stay through April 13. *Quinn.*

Il Pappagallo, Rochester

Rochester, N.Y., March 29.

Matt Scherzi Trio; no cover, no minimum.

Matt Scherzi Trio, all Rochester musicians, has caught on big with local commercial jazz buffs.

Bob Fafone, owner of this downtown nitery, booked Sherzi Trio for a two-week engagement early in 1960 and it has been there since except for some time out for record cutting and Florida in February. Recordings for the Upbeat label are scheduled for April. Present recordings by the combo include "Take The A Train" from the Ellington book, "Paul's Palace," "Imagination" and "Lillette." The last two are vocals done with the Jerry Scherzi orch of New York.

Matt Scherzi's piano styling carbons Red Garland. Other members of trio are Bill Porter on drums and Pete Deramo on bass and vocals. On the night reviewed, Scherzi group had this dancing and listening spot rocking with Andre Previn's "Like Young" and "Angel Eyes." *Dave.*

CURRENT BILLS

WEEK OF APRIL 5

NEW YORK CITY

MUSIC HALL—Gladys Kreise, Helen Wood, Alegrias Bros., Rassos, Bill Drew, Corps de Ballet, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — John Larsen, Colin Croft, Ormonde Douglas, Nance Rasmussen, Doreen Morrow, Alwyn Smith, Bram Schriever, Judy Hooke, Charles Phipps, Eileen Hattam, Frederick Dore, John Scott, William Howard, Vincent Foster, Arthur Gorman, Lorraine Quinn, Ian Smith, Robert Clarke.

SYDNEY (Tivoli)—Bob Kole, Rita Tanno, Wendy Waring, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Reg Collins, Ted Ziegler, Philip A'Vard, Lloyd Cunnington.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Schickler Sisters, Knie's Ponies & Mules, 4 Palacios, Circus Roland, 5 Elwardos, Berosinis, Rudy Horn, Moni, Captain Danion's Sea Lions, 3 Lorandos, Lilliam Kenny, Sydney, Trio Faber, Our Sammy, Little Jimmy.

BRISTOL (Hippodrome) — Tony Hancock, Audrey Jeans, Albert & Les Ward, Three Gheras, Skylons, Leo Bassi & June, Neil & Pat Delrina.

HANLEY (Royal)—Billy Fury, Tommy Bruce, Mark Wynter, Joe Brown, Dickie Loader, Vince Eager, Nelson Keene, Four Kestrels, Georgie Fame, New Orleans Rockers, Valentine Girls.

LIVERPOOL (Empire)—Emile Ford & Checkmates, Jimmy Lloyd, Patti Brooks, Joe Black, Fordettes, McAndrews & Mills, Tommy Wallis & Beryl.

MANCHESTER (Hippodrome) — Don Arrol, Morton Fraser's Co., Desmond Lane, Ray & Jackie Penn, Hill Billy Polecats, Nenette Mongadors & Anne, Lester Sharpe & Iris, Larry Grayson.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Errol Garner.
BLUE ANGEL — Dick Gregory, Dean Jones, Mary u Matarazzo, Jimmy Lyon 3.
BON SOIR—Phyllis Diller, Marc London, 3 Flames, Jimmie Daniels.
Camelot—Bobby Greco, India Adams, Gladys John.
CHARDAS — Micheline Bardin, Janet Pavek, Tibor Rakossy, Dick Marta, Bill Yedla, Elemer Horvath.
CHATEAU MADRID—Carmen Amaya, El Canay 6.
COPACABANA—Nat King Cole, Gary Morton, Douglas Clarke, Paul Shelley Orc, Frank Marti Orc.
EMBERS—Joe Bushkin 3, Buck Clayton 4, Joan Bishop.
HOTEL ASTOR—Eddie Lane Orc.
HOTEL NEW YORKER—Milt Saunders Orc, Verna Lee.
HOTEL PIERRE — "No No Nanette," Jimmy Carroll, Jeanne Michelle, Bonnie Murray, Ronald Rogers, Harry Snow, Mary Tremain, Stanley Melba Orc, Joe Ricardel Orc.
HOTEL PLAZA — Marguerite Piazza, Ted Straeter Orc., M. Monte's Continentals.
HOTEL TAFT—Vincent Lopez Orc.
HOTEL ROOSEVELT — Jimmy Palmer Orc.
HOTEL ST. REGIS — Felicia Sanders, Milt Shaw Orc, Walter Kay Orc.
INTERNATIONAL—Micki Marlo, Billy Falbo, McKenna Line, Mike Durso Orc., Aviles Orc.
LATIN QUARTER — The Gaylords, Thorens, Chop Chop & Charlene, Harrison & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc
LEFT BANK—Cal Bostic.
LITTLE CLUB—Jane Harvey
LIVING ROOM—Bobby Cole 3, Doug Talbert, Anne Merlin
NO. 1 FIFTH AVE—Dossie Hollingsworth, Suzanne Bernard, Joan St. James, Harry Noble, Dick Hankinson.
ROUNDTABLE — Tyree Glenn, Mabel Mercer.
SAHBRA — Sarah Rubine, Rahel & Zilla, Martin Roman, Sara Avani, Kovesh & Mizrachie, Leo Fuld.
SAVOY HILTON—Gunnar Hansen Orc, Marco Rizo 3, Ray Hartley.
TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc, Martinez Orc.
UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Three Young Men.
VIENNESE LANTERN—Haydee, Marguerite Becker, John Mosinos, Ernest Schoen, Joe Loppi.
VILLAGE BARN—Jack Wallace, Johnny King, Belle Carroll, Tex Fletcher, Susan Budy Orc, Lou Harold Orc.
VILLAGE GATE—Nina Simone, Herbie Mann 6.
VILLAGE VANGUARD—Jazz Messengers, Int'l. Jazz 4
WALDORF-ASTORIA—Gordon & Sheila MacRae, Emil Coleman Orc, Theo. Fanidi Orc

CHICAGO

BLUE ANGEL—"Si Si Calypso," Lord Christo, Jamaica Slim Henry, David Bynum, Olga Montenegro, Lady Francine, Roger McCall, Tino Perez Orc.
CONRAD HILTON "Ballads & Blades" Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Morano & Knowles, Clint Perreau Orc, Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5)
DRAKE — Carmen Cavallaro, Jimmy Blade Orc
EDGEWATER BEACH—The Show Toppers (6), Kenny Black Orc.
GATE OF HORN Bob Gibson Charles Lewsen, Bob Camp.
LONDON HOUSE — Jack Teagarden, Audrey Morris, Eddie Higgins Trio
MISTER KELLY'S — Dorothy Loudon, Smothers Bros., Marty Rubenstein Trio Max & Frigo.
PALMER HOUSE — Joey Bishop, Bob De Voye Dancers, Ben Arden Orc.
PLAYBOY CLUB—Meg Myles, Phyllis Branch, Bobby Short, Wanderers Three, Burns & Carlin, Jorie Remus, Don Sherman.
TRADE WINDS — Gene Baylos, Linda Merrill, Joe Parnello Trio.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Dell Fin Thursday, Ivan Lane Orc. (5).
CLOISTER—MacWilliams, Al Hirt.
COCOANUT GROVE — Georgia Gibbs, Bob Melvin, Freddy Martin Orc.
CRESCENDO — Geo. Shearing Quint., Earl Grant.
DINO'S — Kitty Kover, Jack Elton, Steve La Fever.
LE CRAZY HORSE—Crazy Horse Revue
SLATE BROS.—Jerry Lester, Dagmar, Dick Stabile Trio.
STATLER HOTEL—"Playmates of '61" Skinnay Ennis Orc.
THE SUMMIT—Robinson Bros.
YE LITTLE CLUB — Randy Sparks, June Ericson, Joe Felix Duo.

LAS VEGAS

DESERT INN—Tony Martin, Ford & Hines, Donn Arden Dancers, Carlton Hayes Orc.; Lounge: Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.
DUNES—"Holiday in Japan," Izumi Yukimura, Rie Taniuchi, James Borges, Rocky Fellers, Nagata Kings, Bill Reddie Orc.; Lounge—Billy Eckstine, Joy & The Boys.
EL CORTEZ—Johnny Ukulele, Lei Momi, Bromley Twins, Spencer Quinn.
FLAMINGO—Steve Allen, Jayne Meadows, Gabe Dell, Belle Montrose, Flamingoettes, Nat Brandwynne Orc.
FREMONT—Joe King Zaniacs, Fabulous Jets, Satellites.
GOLDEN NUGGET—Bob Wills, Wade Ray 5, Sunshine Boys, Bobbie & Smoky Coats.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan.
MINT—Pat Moreno's "Artists & Models of '61."
NEVADA CLUB—Vido Musso, Johnny Paul, Joe Loco, Marcy Layne, Dick Sparks.
NEW FRONTIER—"Good Nudes of '61," Bobby Sargent, The Cables, Cathy Ryan, Dick Rice Orc.; Lounge: Ink Spots.
RIVIERA—"La Plume de ma Tante," Robert Clary, Liliane Montevecchi, Jack Cathcart Orc.; Lounge: Goofers, DeCastro Sisters, Playboys, Peptones, Marty Heim.
SAHARA—Eydie Gorme, Steve Lawrence, Moro-Landis Dancers, Louis Basil Orc.; Lounge: Mary Kaye Trio, Freddie Bell & Bellboys, Deedy & Bill, Peter & Hank, The Caballeros.
SANDS—Dean Martin, Eber Lobato Dancers, Copa Girls, Garr Nelson, Antonio Morelli Orc.; Lounge: Dave Burton, Morrey King Strings.
SHOWBOAT—Bonnie Sloan, Skeets McDonald, Deuces Wild.
SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Neil, Rudenko Bros.; Slipperettes, George Redman Orc.; Lounge: Lori Phillips; Charlie Teagarden Orc., Twin Tunes.
STARDUST—"Lido de Paris"; Lounge: Bernard Bros., Kim Sisters, Happy Jesters, Micki Lynn, Ralph Young.
THUNDERBIRD—"Scandals On Ice," Gogi Grant, Dick Weston, George Arnold, Shirley Linde, Phil Richards, Kay Brown, Harry Nofal, Garwood Van Orc.; Lounge: Millionaires, Frank Gusto.
TROPICANA—"Folies Bergere," Jean Fenn, Claudine Longet, Arnaut Bros., Marvyn Ray, Florence & Frederic Dancers, Ray Sinatra Orc.; Lounge: Perez Prado, Al de Paulis 4, Dubonnet Trio, De Fuentes Bros., Guy Landis.

MIAMI-MIAMI BEACH

AMERICANA — Lou Adler Orc, Pupi Campo Orc., Ross 3.
CARILLON—Lou Walters Rev., Harry Mimmo, Tanya & Biagi, Janine Claire, Mons. Choppy, Kayal & Christine, Can-Can Girls, Jacques Donnet Orc.
CHARY'S—Buddy Greco 3, Buddy Lewis 4, Bobby Fields Trio, Ken Hewitt Trio, Iris Robin.
DEAUVILLE — McGuire Sisters, Dave Barry, Kane Sisters, Les Rhode Orc., La Playa Sextet.
DIPLOMAT—Damita Jo, Mandy Campo Orc.
EDEN ROC—Frankie Avalon, Alan King, Mal Malkin Orc.
FONTAINEBLEAU—Paul Anka, Henny Youngman, DeMarlos, Len Dawson Orc., Varadero Sextet.
MURRAY FRANKLIN'S—Murray Franklin, Paul Gray, Jackie Heller, Kay Carole, Frankie Hyers, Carolly, Charlie Callas, Eddie Bernard.
PALLADIUM—Art Mooney Orc, Caney Orc., Ralph Font., Candi Cortez, Miguelito Valdez Orc
SAXONY—Ruth Wallis, Norm Geller Orc
SEVILLE—"Caught in Act," Jack DeLeon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul
THUNDERBIRD—Frankie Scott, Richie Bros., Dick Merrick, Terrificos, Berj Vaughn Four.

RENO-TAHOE

HAROLD'S CLUB—Rusty Draper, Character, Don Conn Orc.
HARRAH'S (Reno) — Arthur Ellen, Denis & Rogers, Ted Campbell, Skeets Minton, Jim DeNoon.
HARRAH'S (Tahoe) — Fred Waring, Jerry Colonna, Leighton Noble Orc., Hank Penny & Sue, Cooper Sisters.
HOLIDAY — Nick Lucas, Troubadors, Charles Gould, Satin Strings.
MAPES — Don Lane, Margie Monteil, Nokabouts
RIVERSIDE—Billy Williams, Ford & Reynolds, Arthur Walsh, Tabby Calvin.
WAGON WHEEL (Tahoe) — Andrini Bros., Wilder Bros., Bobby Page, Surfers.

SAN FRANCISCO

BLACKHAWK — Miles Davis, Black Sheep, Earl Hines Orc.
EARTHQUAKE McGOON'S — Turk Murphy Orc
FAIRMONT HOTEL—Della Reese, Ernie Heckscher Orc.
GAY 90'S—Ray K. Goman, Bee & Ray Goman
HUNGRY I Stan Wilson, Burns & Carlin, Betty Bennett.
JAZZ WORKSHOP—Cannonball Adderley 5.
NEVE—Carmen McRae, Dick Kerr.
NEW FACK'S—Mel Young, Bobbi Norris, Geo. Cerruti 3
ON THE LEVEE—Kid Ory Orc.
PURPLE ONION — Don Irwin, Carol Brent, Freddie Paris
365 CLUB—Phyllis Inez, Barry Ashton Dancers, Roy Palmer Orc.

Musicians Pay

Continued from page 1

now develops, VARIETY is reliably informed, that tricky bookkeeping will be employed to keep the facts from ever being known.

The official statement from party headquarters today is that the Gala netted about $1,000,000 and that published reports that the gross ran as high as $1,500,000 were exaggerated. But the party won't give a gross figure. To do so would give away the expenses. And they obviously ran high. Frank Sinatra & Co. had a whole floor of the Statler-Hilton Hotel here during Inaugural week, and as one party official commented: "I visited the hotel, and I would say they were living in style."

Latest development was the disclosure that the American Federation of Musicians is pressing the Democrats for about $20,000 owed to 50 Washington and 20 Los Angeles musicians, plus expenses, for playing the Gala Salary runs about $300 each for about 25 hours of rehearsal and performance time.

"It is true," said a partly official, "that we haven't been able to pay the musicians. If they will be patient, they will be paid. There were more pressing debts resulting from the (Presidential) campaign which had to be paid first with Gala receipts."

The party, he said, is today about $2,000,000 in the red. [This was the amount intended to be erased by the Sinatra-Lawford bash.]

L. B. Mayer

Continued from page 1

rights of "Blossom Time" and "Paint Your Wagon."

Negotiations for sale of two theatrical properties at one time never materialized.

Included in real estate holdings of estate are California Bank Bldg. in BevHills and property adjoining on Canon Drive; Mercantile Bldg. in Miami; Rivoli Theatre on Broadway, N.Y.C.; and acreage in So. California. Additionally, there are numerous securities, identification of which are not being made public at this time.

House Review

Apollo, N.Y.

Jocko's Rocketship Revue with Clyde McPhatter, Jackie (Moms) Mabley, Bluenotes, Baby Washington, Shep and Limelights, Bobby Freeman, the Larks, Doc Bagby Bond (11); "Four Fast Guns" (U).

Sound and fury of the Big Beat rents the Harlem vaudery this stanza, and it makes for satisfying showcasing of some nouveau disclicks lined up by WADO (N.Y.) deejay Jocko. The musical displays could have been too much of a good thing were it not for some comedy leavening — and thoughtfully slotted, at that, just ahead of headliner Clyde McPhatter.

McPhatter has something like a princely status in this idiom. On this occasion, he asserted his talents ably enough, but it was almost anti-climactic in the peculiar monotony of r&r.

Jackie (Moms) Mabley is an easy click with her drawl-'em-out funnies and ditties. She displays a social awareness with some of her stuff, but most of it is in the broad and gamey category for mass appreciation.

On the musical side, a standout session is supplied by the five Bluenotes, both harmonically and via firstrate acro-footwork. Their polish generates beaucoup excitement. Baby Washington gives the show some "form" in a glamorized toreador outfit that suits the kittenish lyrics of such items as "Too Late" and "Nobody Cares."

Shep and the Limelights (3) deliver a routine stint competently, and Bobby Freeman draws nice plaudits for his shout-and-sway offerings. The Larks, five fellows and a femme, are another routine unit, indistinguishable from the field. Doc Bagby's tooters showback capably, and Jocko's conferenciering is properly ebullient. *Pit.*

HANSHAW FORMS AGENCY

Frank Hanshaw, who recently resigned from General Artists Corp., has opened his own talent agency. He'll represent Frank Sennes, Coast booker in the east, as well as handle his own talent rost.

New Acts

DEAN JONES
Folk Songs
17 Mins.
Blue Angel, New York

Dean Jones is a personable and intense "leading man"-type, doubling from the concurrent "Yum Yum Tree," at the Henry Miller Theatre on Broadway. He has also appeared in almost a dozen films and guested on tv.

It is admirable that the versatile thesp should want to extend his scope and the aim for authenticity with folk songs which undoubtedly date back to his youth in the south, but the similarity of the half-dozen numbers he sings makes only for sameness. This feeling is heightened by the more or less similar hard-driving vocal technique ranging from "Gallows Tree," the opener, to the closing ballad, "I Know My Love." In between are folk songs titled "10,000 Miles," "Old Joe Clark" (a Blue Grass item), "Dear Companion" and "Song of the Ox Driver" (Mississippi origin), all unquestionably from authentic native sources.

To suggest that Jones, an attractive he-man juve, essay some items more "popular" (from the operetta and musicomedy ballads) might perhaps suggest he dilute his programming concept. Nonetheless, whether in the sophisticated Blue Angel orbit or otherwise, that would appear to be a necessary common denominator.

Folk songalogs have been commercial, from Belafonte to The Weavers and in between, but somehow Dean Jones could further his saloon impact by broadening the repertoire base by changing pace.

(Since reviewed, Jones reportedly has varied some of his routine.)

A well-established leading man personality, he is professional in this, his nitery debut. He has two special rhythm accompanists on guitar and string bass. His Thursday night preem was seemingly importantly regarded judging by the sizeable William Morris agency turnout from Abe Lastfogel down. *Abel.*

DICK KERR
Comedy
30 Mins.
Neve, San Francisco

Kerr is athletic-looking standup comic with a slightly cornball accent (a la George Gobel) and the need to do a lot of work on his act.

When caught, he was leaning mainly on impersonations and Irish dialect jokes with an occasional real bluesmoker thrown in for shock effect.

The impersonations stem from Kerr's ability to sing. This lets him get off on a list of singers including Billy Daniels, Johnnie Ray, Dean Martin, Perry Como, Elvis Presley, Morton Downey (!) and Frankie Laine. None of them are really firstrate, though any would make good padding for a stronger act.

With Johnnie Ray, the comic takes off his coat and lays on the floor, pounding his fists on the planks for a closer. With Presley he muffles the mike and jumps around a la the stereotype of EP.

The Irish dialect, with a bit on a golfing priest who is taken by a pro, material is okay but like the impersonations, is not sharp enough to stand on its own. And this is the critique of the whole act. It is fundamentally a collection of material that almost, but not quite, makes it. Kerr would do well to revise the whole act, tighten it (even in a short 30 min. spread, it was loose and flabby), leave out the smokers and reduce the impersonations to a passable minimum. A little goes a long way with those, since there are a number of comics who do them better.

On the night caught, comic was having the panics working to a slim and unresponsive house. *Rafe.*

THREE YOUNG MEN
Songs
25 Mins.
Downstairs at the Upstairs, N.Y.

Ever since the Kingston Trio hit it big, there has been no dearth of male trios on the circuits. The newest to make its try for bigcity acceptance is the Three Gentlemen, imports from Montana, who happily eschew the sounds of the Kingstons and derivative outfits, and go in for an effect reminiscent of vocal groups which used to make the rounds of theatres year in and out and accented entertainment.

The Three Young Men give the effect of getting their jollies out of singing. They have a happy mien, infuse their work with a great deal of spirit, and provide a well-rounded and joyful session. The Young Men are not columbusing any new harmonic effects; those now known seem to suffice. Their tunes comprise old-world ballads, excerpts from musicals and novelties and oldies that provide a rounded picture. Their work still needs some additional touches, but what they now have is sufficient for exhibit in most situations. Dick Riddle, at the piano, paces his colleagues, Bob Ruby and Pat Fox, for excellent results in this chichi hospice. *Jose.*

PAT COLLINS
Hypnotism, Comedy
60 Mins.
Gay Nineties, Minneapolis

Though she's been experimenting with a hypnosis act for more than a year, Pat Collins is just getting started on the regular nightclub circuit. A ringer in both looks and form for Sophia Loren, Miss Collins adds plenty of glamor to a predominantly male field in which platinum blond locks, youth and a curvy figure were never considered to be prerequisites.

Charmer has no trouble in enticing tablesitters to undergo hypnosis. After a reassuring explanation of the art, they flock to the stage at Miss Collins' invitation and she proceeds to entrance 'em on a mass production basis. Results are amazing, to say nothing of being, frequently, hilarious. Miss Collins tells her spellbound subjects they're Jose Greco, Crosby, Marilyn Monroe, Presley and other show biz stars and encourages them to perform. The takeoffs are sidesplitters. Another choice bit has subjects rooting for their pet nags at a horse race. It's all done in good taste, and there's a minimum of embarrassment on the part of either audience or subjects.

Performer also builds immeasurable goodwill by circulating in the audience when she's offstage, offering to help patrons who were hypnotized during the show to overcome heavy smoking or nail biting or to lose weight. On the basis of her first stay here, extended from two weeks to four months, she really gets results.

Act would be better suited, perhaps, to an intimate club where there would be less noise and fewer distractions. However, Miss Collins' command of her audience in this generally boisterous nitery indicates her showmanship and her complete mastery of the medium. *Rees.*

MARY LYNN SHEPHERD
Songs
30 Mins.
Walker Hotel, Toronto

Direct from her singing-secretary success in the "Planet Ice" tv spectacle, plus fronting for the Denny Vaughan Orch and singing on the "Tommy Hunter Show" for the Canadian Broadcasting Corp.'s cross-country tv treatment, Mary Lynn Shepherd opened at the posh Franz Josef Room of the Walker Hotel and had to beg off when caught. All her arrangements are by Earl Parnes.

Her invasion of intimate niteries stamps the tall blonde with an eye-appealing chassis and, as a singer, with an exceptional voice that was brought along by four years study at the Royal Conservatory of Music, U. of Toronto, plus her personality projection and salesmanship in her previous chores.

She bouncily opens with "Good Night for Singing," then a French medley, a switch in power-style to "Climb Every Mountain" and such standards as "Night and Day" and "Bye, Bye Blackbird." Nothing outstanding in her repertory but she encored to a rousing auditor response with a sprightly medley from "King and I."

Clad in green sheath gown with sequined bodice, blond songstress graduated with honors to the nitery biz and, via her tv work, exhibits an unusually musical set of pipes. Sleekly gowned and coiffed, Miss Shepherd appeals both visually and vocally; has, in addition, that 22-year-old look of freshness in voice and personality. Her professional showmanship should click solidly in her new pursuit. *McStay.*

TIP Ousts McDonald as V.P.-Treas.; Company Has $266,481 Net Capital

Theatrical Interests Plan, a legit investment-producing corporation, is having internal problems. Dennis McDonald has been ousted as vice-president and treasurer of the firm in what TIP president Ted Ritter says was a move by the board of directors to cut costs.

A statement by McDonald's attorney, Max Kaufman, implies the discharge stemmed from accusations made by his client in relation to the operation of the corporation. Kaufman asserted that McDonald, in a memorandum to the board of governors, charged that there had been "acts of omission" by TIP officials who "have not functioned properly."

A board subcommittee, consisting of Kenneth Banghart and Albert Selden, has been appointed to investigate McDonald's allegations. McDonald, who's under contract to TIP until September, continues as an employee and a board member until then. His vecpee-treasurer duties have been shifted by John Gerstad, who's also a v.p. and secretary McDonald is scheduled to meet with the subcommittee tomorrow morning (Thurs.).

TIP, which was formed during the 1957-58 season, had a deficit of $106.392 on a total capitalization of $372,873, leaving a net capital balance of $266,481 as of its last fiscal accounting for the year ending June 30, 1960. During the period covered in that audit, gross income was $89.863 and total expenses and losses was $139,194.

(Continued on page 73)

Busy Holidays

Although actress Barbara Berjer is employed, it apparently takes a vacation to put her to work. Either her own vacation or someone's else.

As understudy for the two principal femme roles in "The Best Man," at the Morosco Theatre, N.Y., Miss. Berjer subbed for Leora Dana while the latter vacationed the week of March 13. The ensuing week, during her own vacation, Miss Berjer played the title role in an Equity Library Theatre revival of "The Country Girl," at the Lenox Hill Playhouse, N.Y.

Returning to her understudy assignment, the actress subbed last week for the vacationing Kathleen Maguire as second femme lead in "The Best Man."

3-Theatre Center For Performing Arts in L.A., Not Music Hall Alone

Los Angeles, April 4.

A Southern California center of the performing arts is to be established here on the site originally designated for the erection of building housing only a Music Center. The project, still to be called the Music Center, will encompass three houses, the originally-planned 3,200-seater, another seating 1,800 and the third 800.

The three theatres will occupy the seven-acre Civic Center site bounded by First, Hope, Temple and Grand Streets. The largest of the playhouses will be tagged Memorial Pavilion, the smallest the Forum and the other the Center Theatre. The buildings will be planned, designed and engineered by the architectural firm of Welton Becket & Associate.

The undertaking is to be financed by private subscription, with the Music Center Building Fund Committee responsible for raising the estimated $5,000,000 cost of construction the of two smaller houses. The committee had previously pledged itself to raising $6,000,000 toward the Music Center project making its total commitment $11,000,000. Los Angeles county has agreed to guarantee $9,000 toward the construction cost of the Pavilion as well as providing the site for the Center.

Ground-breaking for the Center is planned for this summer and the Pavilion is scheduled to open in December, 1962. Construction of the Forum and Center is expected to be completed by the spring and fall, respectively, of 1963. The Forum will house intimate drama, recitals, chamber music concerts, lectures and civic-cultural meeting. The Center will be the berth for other dramas, musicals, intimate opera, some light opera and certain other musical and theatrical events, not requiring the elaborate facilities of the Pavilion.

The entire project will be operated by the non-profit Music Center Operating Corp. The development is to include underground parking facilities for 2,000 cars.

Texas Little Theatre Is Converting Film House

Lufkin, Tex., April 4.

The old Lynn Theatre, a film house, will be remodeled for use by the local Community Theatre. Lee Butler, prez of the newly organized group, says the renovation will include the construction of a stage, painting and re-upholstering.

The work will be done with member-contributed labor and donated supplies.

Bendix in Summer 'Take Me' Reprise

William Bendix, who succeeded Jackie Gleason in the Broadway production of "Take Me Along," will repeat the part played by him in the musical next July 3-30 at the Chicago Melody Top, Hillside, Ill. Following its four-week tent stand, the presentation may embark on a brief first class road tour of major midwest cities.

The musical adaptation of Eugene O'Neill's "Ah, Wilderness" did not tour following the termination last Dec. 17 of its 57-week Broadway run under the production auspices of David Merrick. Bendix, in what marked his return to Broadway after nearly 20 years as a film, radio and television star, took over the Gleason assignment eight weeks before the presentation closed.

"Take Me" and five other musicals will make up the season at the Melody Top, which had a successful getaway semester last year. The offerings are presented by Bill Rach, in association with Charles A. Comiskey and Joseph R. Vaughn. Functioning as year-round New York representative for the venture is Henri W. Gine. Director for the upcoming season is Jay Harnick, while Fred Werner is musical director, Larry Stevens, choreographer, and Al Millman, stage and production manager.

The 1961 session will begin May 29 with a three-week run of "Show Boat," starring Lisa Kirk. A two-week run of "South Pacific," starring Howard Keel will follow June 19-July 2. The four-week "Take Me" stand is next and then two weeks of "Anything Goes," costarring Phil Ford and Mimi Hines. Gordon and Sheila MacRae follow as "Bloomer Girl" headliners the Aug. 14-27 fortnight. The closing entry for two weeks Aug. 28-Sept. 10 will be "Student Prince," with the star as yet undesignated.

The spot, which seats about 2,200, will institute a two-performance Saturday night schedule this summer, one at 6 p.m. and the other at 9:30 p.m.

Dallas State Fair Sets 6-Musical Summer List

Dallas, April 4.

The State Fair Musicals, under new managing director Tom Hughes, has set its 20th season at State Fair Music Hall. Six shows, each in for two weeks, will run from June 12-Sept. 3. The first five musicals will be produced locally. Hughes' staff includes Gus Schirmer Jr., stage director; James Leon, musical director; Toni Beck, dance director and Peter Wolf, technical director.

The schedule includes "Song of Norway," June 12-25; "Destry Rides Again," June 26-July 9; Brigadoon," July 10-23; "Take Me Along," July 24-Aug. 6; "Bell on Dollar Baby," Aug. 7-20, and the touring company of "Bye, Bye Birdie," Aug. 21-Sept. 3, to close the season.

Tom Roland to Direct

Warsaw, Ind., April 4.

Tom Roland, head of the Manchester (Ind.) College Theatre Department, will direct the local Wagonwheel Playhouse this summer.

Herbert Petrie, owner-producer, says a new theatre of steel, with a permanent roof, open around the sides to give an open-air feeling, is being built to replace the former tent playhouse.

'Choice' Still 36% In the Red, With 200G Pic Sale

"Critic's Choice" is figured to have recouped about 64% thus far on its $150,000 investment. That's an on-paper estimate, taking into consideration revenue due from the sale of the film rights to 20th-Fox, reportedly for $200,000. Since the production gets 40%, less 10% commissions of the picture income, its share of the film coin will be at least $72,000.

As of last March 4, the Otto Preminger presentation had a deficit of $125,966. Since there's figured to have been little change in the show's financial status since March 4, the deficit, on the basis of the anticipated film income, is now estimated at around $54,000. The Ira Levin comedy, starring Henry Fonda, cost $93,024 to produce. An overall $24,791 tryout loss brought the cost of opening the play on Broadway to $117,815.

Besides having some losing weeks at the Ethel Barrymore Theatre, N.Y., where it's now in its 17th stanza, the presentation had to pay $7,500 in settlement of a contract with Gena Rowlands, who was replaced by Georgann Johnson during the out-of-town tryout. For the five weeks ended March 4, the play cleared $8,349, with the operating profit ranging from $550 on a $27,569 gross to $2,331 on a $29,379 gross.

On $25,575, its lowest gross during the five-week period, the show earned an operating profit of $1,599. Contributing to that, however, was a waiver of one-fourth the royalties due the author and Preminger as director. Anent the film sale, Bob Hope is to star in the picture, which is not to be released until after January, 1962.

Show Biz Luncheon For New Dramatists' Drive

A luncheon for several hundred individuals active in legit and "allied" fields is scheduled for April 14 in connection with the New Dramatists Committee's $40,000 fund-raising drive. According to New Dramatists president Mary K. Frank, the campaign is predicated on the belief that everyone in the theatre benefits from greater playwriting activity and hence all should "share the load" in terms of discovering and aiding new playwriting talent.

The luncheon, to be held at Sardi's restaurant, N.Y., will be cohosted by Ralph Bellamy, president of Actors Equity; Howard Lindsay, playwright-actor-producer and one of the founders of the New Dramatists in 1949; Solly Pernick, chairman of the Fact-Finding Committee of the entertainment unions and an IATSE officer, and John Shubert, producer and theatre owner. Broadway producer Kermit Bloomgarden is overall chairman of the fund drive.

Some Fun, Hey?

Knowing that all theatre treasurers loathe twofers, several people connected with the production of "Under the Yum Yum Tree" cooked up a scheme to plague the boxoffice crew of Henry Miller's Theatre, N. Y., where the show is playing its last two weeks on cutrates.

They had about a dozen bogus twofers printed for the film, "La Dolce Vita," which is booked for the house to follow "Yum Yum." A deadpan stooge was recruited to approach the Miller ticket window, demand twofer seats for the picture and become irate when refused.

Seasonal Slow-Down Seen Cutting Road List to 7 Shows, All Tuners

By JESSE GROSS

The seasonal slowdown in road activity the next few months is expected to reduce the summer touring list to seven shows—all musicals. As usual, the bulk of the warm-weather playing time will be confined to Los Angeles and San Francisco, but not limited to Clive Light Opera sponsorship there.

Coast dates have been lined up for five of the shows, of which one will play part of the summer in Chicago and another the northwest. A sixth will play Washington in June and into September and the seventh will possibly spend most of the summer in Philadelphia, which hasn't had a hot-weather booking of a regular touring show in some years.

During the next seven months, Los Angeles will get seven musicals and Frisco six and possibly seven. The regular touring entries set to play both cities include "Bye Bye Birdie," "Fiorello," "Gypsy," "My Fair Lady" and "Sound of Music." "Birdie" and "Sound" will be on CLOA subscription in Los Angeles, along with local productions of "Merry Widow" and "Guys and Dolls."

"Gypsy," which will play Los Angeles, but not under CLOA subscription, will be presented by the association in Frisco. The subscription series there will also include "Birdie," "Sound" and "Widow," with the possibility of "Guys" being added as an "optional" fifth show. In Los Angeles the CLOA entries are presented at the Philharmonic Auditorium, owned by the Baptist Church, which prompted CLOA managing director Ed Lester to sidestep

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Vive La Difference

It was worth a news note several months ago when Colleen Dewhurst, who plays the pregnant mother in "All the Way Home," at the Belasco, N. Y., became pregnant. Since time, tide and nature wait for no actress, it's become necessary to revise the show's dialog slightly.

Only one line has been changed, the mother-in-law now looking intently at the "expecting" woman and now saying, "Baby don't show much yet, do it?"—the "much" being inserted.

Miss Dewhurst is the wife of actor George C. Scott.

'Calamity Janes': Betsy, Edie, Carol

Betsy Palmer, Edie Adams and Carol Burnett are some of the stars who'll play the title role this summer in various stock productions of the legit version of the 1953 western filmusical, "Calamity Jane." It's believed Miss Palmer's appearance in the property will mark her debut in a legit musical.

The actress is scheduled to headline the John Kenley presentation at the Packard Music Hall, Warren, O., and possibly the Veterans Memorial Auditorium, Columbus. Miss Adams is slated to appear in a St. Louis Municipal Opera production the fortnight starting June 12, and Miss Burnett is also skedded for a two-week stand in the musical at the Starlight Theatre, Kansas City, beginning July 17.

In the picture, the title role is played by Doris Day, who costars with Howard Keel. Legit and television rights to the property were acquired by the Tams-Witmark Music Library, established New York licensor of musical performance rights for the stock and amateur markets. The firm, banking on the possibility of a Broadway production of the musical next season and or a television presentation, is not leasing the property for production within a 250-mile radius of New York.

The initial production of the legit adaptation of the Warner Bros. film will take place in Ft. Worth, where the musical is to open May 27 at the Casa Manana for a three-week run. It's not been disclosed yet who'll play the title role there, but the male lead will be essayed by Danny Scholl. The book for the legit edition was adapted by Charles K. Freeman from the screenplay by James O'Hanlon. Sammy Fain and Paul Francis Webster, respective composer and lyricist for the film, have revised the original songs, in addition to providing several new numbers.

Mex Production Group Does 'Bullring' Comedy

Mexico City, April 4.

A new production unit called Central de Espectaculos 'Show Center' has started activities with a comedy, "They Want to Be Toreros," by new Mexican playwright Jaime Rojas Palacios.

The piece is located around a bullring and involves toreadores, apprentices and hangers-on. The atmosphere is believable and the characters are strong. German Robles, who staged and plays the lead, is a better actor than director. Guillermina Tellez Giron is uneven, but Guillermo Zetina and Sergio Jurado turn in credible performances.

Fernando Lujan has his best scenes in the first act in the role of the sportswriter. And minor parts are played by fledgling actors including Mario Vera, Justo Solis, Antonio Corona, Jaime Jimenez Pons and Mario Chavez.

The comedy is not of particular importance but, because of its background and theme, is understandable to Mexican audiences. It has better pace and more laughs than some of the imported works that suffer in translation.

English Actors Bitter At Scrapping of Plan For National Theatre

London, April 4

The Government has indefinitely tabled long-proposed plans for the construction of a National Theatre on London's South Bank. Chancellor of the Exchequer Selwyn Lloyd has told the House of Commons that the cost, estimated at more than $5,600,000, would be excessive.

However, the Government will increase its grants to the Old Vic and to the Royal Shakespeare Theatre at Stratford-on-Avon, as well as to provincial stock companies, spending, in all, up to $1,200,000 a year. The national theatre scheme, which was to have included a company of 150 actors to play repertory in London, at Stratford and on tour, has been talked about for nearly 50 years.

Queen Elizabeth, now the Queen Mother, laid the foundation stone for the Thameside building in 1951, and many English actors are angry that the whole project has come to nothing. Michael Redgrave declared, "We hoped against hope not to see, at this moment, on this vital issue the Government turn the lights out and plunge us into darkness."

Donald Wolfit commented, "A national theatre is needed more in this country today than ever it was. We are the only great nation without one."

Peter Hall, director of the Royal Shakespeare Theatre, added, "Very disappointing. But the promise of financial assistance means we can go some way towards paying artists fairly."

British Stratford Now The Royal Shakespeare

London, April 4

The Shakespeare Memorial Theatre at Stratford-on-Avon, which opens its new season tonight (Tues.), is now known as the Royal Shakespeare Theatre, by command of Queen Elizabeth. The new title is figured likely to please most people connected with theatre, for the word "Memorial" has been criticized as being morbid. As Anthony Quayle, then the theatre's director, wrote 12 years ago, "What a funereal air hangs about that word 'Memorial.'"

The building was opened by the Prince of Wales in 1932. In 1926 the previous building was destroyed by fire.

Shows Abroad

You in Your Small Corner

London, March 22.

Arts Theatre presentation (in association with Michael Codron) of a two-act (six scenes) drama by Barry Reckord. Staged by John Bird; decor, Motley. Opened March 21, '61, at the Arts Theatre, London; $2.15 top.

Mrs. Jordan ..... Pearl Nunez
Jim ..... Gordon Woolford
Dave Jordan ..... Neville Munro
Terry Jamieson ..... Jeanne Hepple
Mrs. Jamieson ..... Margery Withers
Georgie Jamieson ..... Allan Mitchell
Jill Kendrick ..... Rachel Herbert

Barry Reckord, a West Indian actor-author, proves himself to be a playwright of some promise with this play, though he has not quite succeeded in handling the interesting situation he has conceived. "You in Your Small Corner" would need skilful doctoring before it could be considered a sound entry for commercial presentation.

Reckor has juggled two themes somewhat unsteadily. One is the familar problem of a romance between a colored youth and a white girl. The other concerns the difficulties of communication between an intelligent, perceptive young man and an wkward, not-yet-awakened girl.

This is not the usual business of the whites looking down on the Negroes. The switch is that the young man's mother will have no truck with her son's future being cluttered up by his association with the white girl. Reckord's conclusion appears to be that snobbishness and prejudice are not the prerogative of any one class or race.

Pearl Nunez plays a Jamaican woman who has earned a living as a scrubwoman in London and precariously built up a small colored club before sending for her son who is due to go to Cambridge University to study English and law. He is a quiet, intelligent chap and she sees her plans likely to be ruined when he falls in love with a local white girl from a poor Cockney family. The lovers are united at curtain fall, but it is an unconvincing ending, for regardless of color prejudice, it is difficult to see how there could be a permaneat relationship between them.

The playwright marshals his ideas uncertainly, but he writes vigorously and has created interesting characters. Neville Munroe, as the colored student, hasn't the rance to handle this central role, but Jeanne Hepple as the awkward little Cookney girl has many moments that suggest a bright future. Pearl Nunez as his mother, has the most incisive role and, though the performance is largely on one note, it is intelligently drawn.

Margery Withers as the girl's mother and Allen Mitchell, playing her cocky, foul-mouthed brother, produce most of the down-to-earth and often crude comedy. In addition, since they have not the slightest worry about the girl mixing with a colored man, these characters help to underline Reckord's point. Rachel Herbert and Gordon Woolford round off an adequate but not inspired cast.

John Bird's direction suffers largely because he fails to tighten up the frequent awkward passages that come from the playwright's inexperience. Motley has contributed one of the now fashionable open sets where it is difficult sometimes to know in exactly which room the characters are operating and, on the small Arts Theatre stage, it is uncomfortably cramped. *Rich.*

Jacques

London, March 24.

English Stage Society presentation (in association with Oscar Lewenstein) of comedy in two parts by Eugene Ionesco, translated by Donald Watson. Staged by R. D. Smith; decor, Michael Young. Opened March 22, '61, at the Royal Court Theatre, London; $2.15 top.

Jacques ..... Denys Hawthorne
Jacqueline ..... Zoe Caldwell
Jacques' Father ..... John Moffatt
Jacques' Mother ..... Selma Vaz Dias
Vacques' Grandfather ..... Peter Duguid
Jacques' Grandmother ..... Madge Brindley
Roberta ..... Valerie Hanson
Roberta's Father ..... George Merritt
Roberta's Mother ..... Mollie Maureen

Not even smart thesping and direction salvage this evening of puerile nonsense which may just about survive its scheduled three-week run. Though it has somewhat the same offbeat approach as the same author's "The Rhinoceros," this Eugene Ionesco effort defies intelligibility.

The work is virtually two separate plays involving the same characters, and Ionesco's use of malapropisms and verbal surrealism wears so thin that by halfway most of the first night audience seemed either numb or still valiantly trying to dope out the author's meaning.

Part One, tagged "Obedience," has the title hero resisting his family's attempts to break his will. Eventually he gives in and announces that he loves potatoes in their jackets, which seems small audience reward for such a long vigil.

He then refuses to marry a girl because she only has two noses, but is prepared for nuptials with her sister who not only has three noses but also nine fingers on her left hand. The two discover they have a mutual love of animals and have a lengthy, sexy conversation involving a stallion.

In the second part, labelled "The Future's in Eggs," the couple have been locked in an embrace for three years, and the family are concerned that there has been no production. The hero, who by now has got green hair, clucks moodily on a divan and the heroine delivers baskets full of eggs which are brought onstage.

Sympathy must be extended to performers who find themselves saddled with such pointless nonsense. Denys Hawthorne as Jacques, and John Moffatt, Peter Duguid and George Merritt all give very sound performances. Valerie Hanson, playing both the girl with two noses and her sister with three, is firstclass, though she maybe understandably puzzled out the character (characters?)

R. D. Smith has staged the play skillfully by turning the events into a parody of Victorian melodrama. But though there is style in the production, satire is blunted and the whole evening is unbearably monotonous. Michael Young's decor is the sanest part of a nightmare experience. *Rich.*

Une Sainte And Le Tricycle

Paris, March 18.

Arlette Reinberg & Mel Howard presentation of two one act plays: "Une Sainte," by Julia Chamore; staged by Roland Dubillard; set and costumes, Adrienne Latour; features Arlette Reinberg, Andree Tainsy, Catherine De Seyne; and "Le Tricycle," by Fernando Arrabal; staged by Olivier Hussenot; sets and costumes, Georges Richar; features Georges Adet, Amedee, Noelle Hussenot, Bernard Stephane. Opened March 6, '61, at the Theatre De Poche Montparnasse, Paris; $3 top.

UNE SAINTE

Sister Marie ..... Catherine De Seyne
Sister Agathe ..... Marie Mergey
Mother Pelagie ..... Mona Dol
Sister Camille ..... Denise Peron
Sister Felicie ..... Odette Piquet
Sister Fernande ..... Arlette Reinberg

LE TRICYCLE

LeVieux ..... Georges Adet
Abel ..... Amedee
Mita ..... Noelle Hussenot
Climondo ..... Bernard Stephane

Each of these one-acters runs 75 minutes. "Une Sainte" concerns a hunger fast in a nunnery and "Le Tricycle" is about a group of picturesque tramps living under a Paris bridge.

The first is somewhat too mannered and loses its points, while the second has an offbeat comedy flavor that may herald a new writing talent in its rather special field. Only "Le Tricycle" appears to be a prospect for export, and it only as off-Broadway material.

"Sainte" involves a nun who refuses to eat after being made ill by a dish served to her. However, she takes sugar on the sly. The other nuns hover around the protesting sister until she dies. The drama lacks clear viewpoint, but is well mounted and played.

"Le Tricycle" concerns four tramps who end up killing a stranger who has offered money to a feminine member of their group. The strange nether world is well presented in the non-conformist characters who have their own codes. The piece also seems to touch on the prevalent theme of non-communication.

The acting, directing and physical production are competent, but the whole double-bill seems good for only a limited run. *Mosk.*

Les Nuits Blanches

(The White Nights)

Paris, March 26.

Lucie Germain presentation of two-act drama by Gil Semiller, adapted from a novelet by Fyodor Dostoyevsky. Staged by Nicole Kessel; set and costumes, Andre Acquart. Features Nicole Kessel, Jean Martin. Opened March 22, '61, at the Theatre Lutece, Paris; $3 top.

Girl ..... Nicole Kessel
Boy ..... Jean Martin

Fyodor Dostoyevsky's novelet, "White Nights," which served as the basis of an updated Italo film of Luchino Visconti three years ago and a more recent Russian period screen version, now emerges a two-character, one-set play here.

As a legiter it is flimsy, verbose and lacking directorial or visual qualities for dramatic interest. The show appears a fast flop, with little export value.

The story involves a timid, romantic lonely young man who meets a girl on a bridge one night in 19th century St. Petersburg. They confide in each other and he finally loses her. That is all. The dreary set, a series of catwalks backed by white sheets, and the lack of depth and projection by the two actors combine to make this a tiresome evening. *Mosk.*

Bird With a Medal

Melbourne, March 17.

Little Theatre Guild Ltd. presentation of three-act drama by Ru Pullan. Staged by Peter Finnell and James Inglis; setting, John Truscott; lighting, Alec Brown. Opened March 16, '61, at Melbourne Little Theatre.

Biddie Oakleaf ..... Marjorie Archibald
Fred Oakleaf ..... Kevin Colebrook
Jenn Foster ..... Lyndell Rowe
Col. Hogan ..... Eric Colladetti
Mr. Voss ..... George Whaley
Marylyn Murphy ..... Lorna Bollman
Georgie Thompson ..... Peter Oyston
Mr. Foster ..... Norman Smith

Adolescent delinquency is theme of this new Aussie play. Such youngsters are called bodgies and widgies here.

Set in a Sydney suburban apartment house owned by kindly middle-aged couple, the drama concerns the development of an apparently nice average girl into a gum-chewing, rock 'n' rolling, callous widgie. The pivot of this transformation is a ruthless quick-talking, swaggering bodgie. The melodramatic ending doesn't solve the problems posed.

Ru Pullan, the play's author, has written some 14 novels, 40 radio serials, short stories, radio plays and adaptations. He has not mastered stage technique, however. His movement of characters on and off stage is frequently contrived, there are awkward moments of padding and sometimes, as if afraid of calling a spade a spade, the author merely hints, and the result is a clumsy confusion.

There is a vagueness about the characters and their backgrounds. Moreover they are not entirely believable. The staging by Peter Randall and James Inglis is devoted and careful, and most of the performances are good, with a moving portrayal of the motherly landlady by Marjorie Archibald, a frighteningly authentic representations by Eric Colladetti as the bodgie and Lyndell Rowe as the tragic girl. *Stan.*

GENEVIEVE BACK TO BARNS IN 'CAN-CAN'

French comedienne-singer Genevieve will be back on the summer theatre circuit again this year. She's slated to headline a package presentation of "Can-Can," in which she played stock dates the summers of 1958 and 1959. She toured last summer in "Silk Stockings."

Plans for a tour this spring of a new revue, "From Paris With Love," with Genevieve as star, have apparently been dropped. The show was to have been produced by Roger L. Stevens, Gilbert Miller and Ted Mills, the star's husband.

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61).
Balcony, Circle in Square (3-23-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Theatre (Rep) (7-15-59)
Cry of Raindrop, St. Marks (5-7-61).
Death of Bessie, York (3-1-61).
Double Entry, Martinique (2-20-61).
Elsa Lanchester, 41st St. (2-4-61); closes Sunday (9) after 75 performances.
Fantasticks, Sullivan St. (5-3-60).
Hedda Gabler, 4th St. (1-9-60).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Ladies Night, Eleanor Gould (3-21-61).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Mousetrap, Mews (11-5-60).
Only Nonsense, E. 74th St. (4-3-61).
O, Oysters, Village Gate (1-30-61).
Premise, Premise (11-22-60).
Roots, Mayfair (3-6-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60)
Threepenny Opera, de Lys (9-20-55).
Under Milk Wood, Circle (3-29-61)
Worm Horseradish, Maidman (3-13-61).

SCHEDULED OPENINGS

Painted Days, Marquee (4-6-61).
Magnificent Hugo, Comedy (4-7-61).
Hobo, Gate (4-10-61).
Mo'ey Lick, Madison Ave. (4-10-61).
Smiling Boy, Cherry Lane (4-11-61).
Decameron, E. 74th St. (4-12-61).
Seven At Dawn, Actors (4-17-61).
Gallows Humor, Gramercy Arts (4-18-61).
Evenings With Chekov, Key (4-20-61).
Happy As Larry, Martinique (4-25-61).

CLOSED

Moon in River, East End (2-6-61); closed March 23 after 48 performances.
Square & Old Tune, Royal (3-23-61); closed March 23 after 5 performances.

Protocol a La Susskind

A television-unoriented observer of the tv-taping of the "Open End" show to be vidcast next Sunday night (9) was amused at what seemed to be the caste system used in the arrangement of guest participants. As moderator (and producer), David Susskind occupied the upstage-center spot. Flanking him on either side were the apparent prestige guests, Kenneth Tynan, drama critic of the London Observer, and Walter Kerr, aisle-sitter of the N. Y. Herald Tribune.

Next in order of Susskind's rating of importance were actor-author Peter Ustinov and Thomas Quinn Curtiss, legit-film reviewer for the Paris edition of the Herald Trib. Downstage (nearest the camera) were the out-of-town legit critics, Elliot Norton, of the Boston Record, and Nathan Cohen, of the Toronto Star.

Ustinov, a professional performer with long experience at handling upstaging and with the bonus assets of being articulate and witty, reportedly dominates (at least as observed in the studio version) discussion of the topic, "Dramatic Criticism."

Show on Broadway

The Happiest Girl in the World

Lee Guber presentation of musical comedy in two acts (14 scenes), with book by Fred Saidy and Henry Myers, lyrics by E. Y. Harburg, music by Jacques Offenbach, story by E. Y. Harburg, based on "Lysistrata," by Aristophanes, and Bullfinch's stories of Greek mythology. Staged by Cyril Ritchard; choreography, Dania Krupska; settings and lighting, William and Jean Eckart; costumes, Robert Fletcher; musical direction and vocal arrangements, Robert DeCormier; orchestrations, Robert Russell Bennett and Hershy Kay; dance music arrangements, Gerald Alters; musical research, Jay Gorney. Stars Cyril Ritchard; features Janice Rule, Dran Seitz, Bruce Yarnell. Opened April 3, '61, at the Martin Beck Theatre, N.Y.; $9.60 top Friday and Saturday nights, $8.60 weeknights.

Couriers ..... Alton Ruff, Ron Stratton
Ministers ..... Ted Thurston, Richard Winter
Chief of State ..... Cyril Ritchard
Herald ..... Don Atkinson
Gen. Kinesias ..... Bruce Yarnell
Phoebe ..... Rita Metzger
Lysistrata ..... Dran Seitz
Capt. Crito ..... John Napier
Juniper ..... Michael Kermoyan
Juno ..... Lu Leonard
Bacchus ..... Ted Thurston
Mercury ..... Don Atkinson
Apollo ..... John Napier
Neptune ..... Richard Winter
Aphrodite ..... Joy Claussen
Pluto ..... Cyril Ritchard
Diana ..... Janice Rule
Amaryllis ..... Joy Claussen
Myrrhina ..... Lu Leonard
Heckler ..... Cyril Ritchard
Daphne ..... Norma Donaldson
Hector ..... David Canary
Ataraxohymonides ..... John Wheeler
Ulysses ..... Richard Winter
Sergeant ..... Don Crabtree
Gay Blade ..... Cyril Ritchard
Wily Smuggler ..... Cyril Ritchard
Sentinel ..... Nancy Windsor
Pied Piper of Hamelin ..... Cyril Ritchard
Theodora ..... Lainie Kazan
Spartan Woman ..... Maura K. Wedge
Playwright ..... Cyril Ritchard
Rhesope ..... Janice Painchaud
Ambassador ..... Cyril Ritchard

Singing Ensemble—Ellen Berse, Joy Claussen, Norma Donaldson, Lainie Kazan, Leonora Lanaliotti, Rita Metzger, Elaine Spaulding, Maura K. Wedge, Nancy Windsor, David Canary, Jeff Killian, Paul Merrill, Theodore Morill, Arthur Tookoyan, Mark Tully, John Wheeler, Richard Winter.

Dancing Ensemble—Bonnie Brandon, Candace Caldwell, Natasha Grishin, Judith Haskell, Lisa James, Gloria Kaye, Susan May, Carmen Morales, Janice Painchaud, Bill Atkinson, Don Atkinson, Grant Delaney, Victor Dunlere, Luis Kosman, Alton Ruff, Kenneth Scott, Ron Sequoio, Ron Stratton.

Musical numbers: "Cheers for the Hero," "The Glory That Is Greece," "The Happiest Girl in the World," "The Greek Marina," "Shall We Say Farewell," "Never Be-Devil the Devil," "Whatever That May Be," "Eureka," "Diana's Arrival in Athens," "The Oath," "Diana's Transformation," "Vive la Virtue," "Adrift on a Star," "That'll Be the Day," "How Soon, Oh Moon?" "Love-Sick Serenade," "Five Minutes of Spring," "Never Trust a Virgin," "Entrance of the Courtesans," "The Pied Piper's Can-Can."

It's based on "Lysistrata" and is titled "The Happiest Girl in the World," but it might as well be called "The Cyril Ritchard Show." It opened Monday night (3) at the Martin Beck Theatre and by any name it won't do.

Take Aristophanes and Bullfinch as authors and Offenbach as composer and there's theoretically the basis for a dandy musical comedy. As it works out in this story credited to E. Y. Harburg, with book by Fred Saidy and Henry Myers, it's a long evening of single entendre archness, with an unevenly melodic score. Harburg's fancy-pantsy clever lyrics and Ritchard having himself a time as uninhibited star and self-indulgent director.

The book takes the basic "Lysistrata" plot about the Athenian women's marital strike against their soldier husbands in order to force a peace in the war with Sparta. It borrows a few Greek gods from Thomas Bullfinch mythology, concentrating on Pluto and Diana as the chief rivals in the struggle for peace or war.

The show retains the ancient Athens locale, with an added scene on Mount Olympus to introduce Jupiter, Juno, Bacchus, Aphrodite, Mercury, Apollo, Neptune, Diana and Pluto. There are the inevitable male chorus numbers, in one case in a communal bath, with the sex-starved men draped in towels and shouting a patter number, and in another the agonized wives wailing around the citadel.

Offenbach's score provides a number of pleasing melodies, including some that a musical square may find surprisingly familiar. The standard "Barcarole," from "The Tales of Hoffman," becomes a love song called "Adrift on a Star," with somewhat sticky lyrics. The tune that every schoolboy knows as the "Marine Hymn" becomes "The Greek Marine," still a rousing marching song, repeated several times. Also familiar, among others, are the title song and "Shall We Say Farewell."

There are the expected topical references, such as summit conferences, preventative retaliation, co-existence Arabian oil and, inescapably, an obnoxious person being described as "sick." There is also the basic "Lysistrata" scene in which the scheming heroine teases and persistently thwarts her amorous husband.

Ritchard plays Pluto, at times assuming the guise of the Athenian Chief of State, the Pied Piper, a playwright and various other irrelevant low-comedy identities. In every case, the characterization is a sort of whimsically fay Capt. Hook. As one nearby first-nighter observed, he looks startlingly like a dimpled Beatrice Lillie, with a touch of caricature David Wayne.

Prancing about, winking, grimacing and picking up easy laughs from the well-wishing audience, Ritchard's onstage much of the evening, which should be requisite for the solo star of a show. He talks his song numbers effectively and does several simple dances passably. He's a skillful farceur with real star authority, but not the best judge of his own instincts for personal showmanship.

Janice Rule, a good looker whose previous Broadway appearances have been in straight plays, has the dancing role of the goddess Diana, who adopts human form for the purpose of sampling mortal love. Having originally trained as a dancer, she reveals respectable ability at it. Her singing voice is weak, however.

Dran Seitz is an attractive Lysistrata, with an unsuspectedly rich singing voice. As Kinesias, her demanding spouse, Bruce Yarnell is properly virile looking and has a satisfactorily resonant voice. Among the notable supporting performers are Rita Metzger, John Napier, Michael Kermoyan, Alton Ruff, Ron Stratton and Joy Claussen.

Dania Krupska's choreography is distinctive and frequently amusing, particularly as the most important numbers have had to be built around performers who aren't regular dancers. The settings by William and Jean Eckart are handsome and witty, and the Robert Fletcher costumes are in the revealing Grecian style, with more male than female epidermis visible. Considering the spotty way the Offenbach music has been employed, the Robert Russell Bennett and Hershy Kay orchestrations seem expert.

As a whole, though, "The Happiest Girl" is bigger, more lavish and better looking than it is entertaining. *Hobe.*

Teach Strawhatters

The Musical Arena Theatres Assn. will begin its fourth annual course in summer stock theatre management Saturday (8). The course, which costs $50, will be given in New York on four consecutive Saturday mornings.

Instructors include stock theatre operators, general and business managers and a theatrical attorney and accountant.

What's New About No-Quotes?

Why all the fuss about producer Leo Kerz using no critical quotes in the advertising of "Rhinoceros," at the Longacre Theatre, N.Y.? It's unusual, but not unprecedented. The late Maxwell Anderson adopted such a policy for his own plays and, without any public fanfare about it, stuck to the rule for a number of years.

Incensed over the critical roasting and flop of his "Truckline Cafe," the playwright took a public rap at the New York reviewers, calling them, among other things, the "Jukes family of journalism," a reference to a moronic family noted in psychiatry and a picturesque term still cherished by critic-baiters and by a number of critics themselves.

More to the present point, Anderson vowed not to use critical quotes in the ads for any of his plays thereafter, and followed the rule for his next show, the enthusiastically reviewed and highly successful "Joan of Lorraine." In that case, Ingrid Bergman drew personal raves for her performance, but unlike the leads in the current "Rhinoceros," willingly agreed to abide by the no-quote policy.

Anderson continued the rule for his subsequent shows for a number of years, but at the urging of fellow-members of the Playwrights Co., he finally relented for "The Bad Seed," and allowed the use of quote ads. In the meanwhile, however, he had become enraged over the unfavorable reception of his "Barefoot in Athens," centering his anger chiefly on Brooks Atkinson of the N. Y. Times.

The playwright wrote Atkinson a note of denunciation, vowing never to allow another of his scripts to be produced on Broadway as long as the critic held that position with the Times. Word of the missive got out, but although he was supposed to have written a conciliatory reply, Atkinson would not reveal the contents of Anderson's letter or even discuss it, so the matter was not publicly reported.

In any case, Anderson preceded Kerz by many years in a no-quotes policy. Moreover, he did not use the policy as an exploitation gimmick, made no public issue of it and simply followed his convictions. His Playwrights Co. associates, while continuing to use quotes in the ads for their own plays, respected his decision in regard to his shows, as did the various actors and others involved.

'Kicks' Telecast Brings 200G

But Investors Must Sign Partnership Agreements—Only Room for $40,000 Backing

Wires, letters and phone calls, pledging a combined total of over $200,000 towards the financing of "Kicks & Co.," were sent directly to the producers of the Broadway-targeted musical following its audition on Dave Garroway's NBC-TV "Today" show the morning of March 28. The entire two-hour network program, exclusive of news segments and commercials, was devoted to a preview of the show.

The musical, planned for presentation next October by Robert Barron Nemiroff and Dr. Burton Charles D'Lugoff, was written by Oscar Brown Jr., with Nemiroff functioning as his editorial associate on the book. Besides disclosing the above figure, a representative of the proposed Broadway venture reports that during the 24 hours following the telecast NBC received 25 wires pledging backing in amounts of $500 to $20,000, plus letters and phone calls.

Of the letters, 25 were sent by individuals interested in investing in the projected Broadway production. However, at the time of the program, the producers claimed that they had already raised $360,000 of the $400,000 capitalization needed for the project. Thus, obviously not all of those who've pledged coin will be able to get in on the production since only $40,000 was apparently needed at the time to the telecast.

Those whose pledges are accepted will have to sign the limited partnership agreement before the coin can be considered actual capital for the production. The tv audition also resulted in letters from viewers wanting to purchase tickets to the production, which does not have a theatre booked, nor a star, director or choreographer signed.

Both Nemiroff and D'Lugoff are connected with show business, although the musical marks their initial stab at legit production. Nemiroff, husband of Lorraine Hansberry, author of "Raisin in the Sun," is a music publishing executive. He co-authored the lyrics for the song, "Cindy, Oh Cindy," with D'Lugoff, who's a research physician at John Hopkins Hospital, N. Y. D'Lugoff has also been involved in artist management and concert production in association with his brother. Art D'Lugoff, with whom he also co-owns the Village Gate, a cabaret theatre in Greenwich Village, N.Y.

Besides his writing activity, Brown is also a singer, having recently made an album titled "Sin & Soul" for Columbia Records. The deal for the Broadway production calls for Brown and Nemiroff, as editorial assistant, to share 6% of the gross. D'Lugoff and Nemiroff, as producers, are to get a management fee of 1% of the gross until the production pays off. Incidentally, on the Garroway show Brown portrayed all the male roles and Zabethe Wilde all the female parts.

Investors in the production include a number of performers, among them Hazel Scott, Sammy Davis Jr., Sidney Poitier, Ruby Dee, Ossie Davis, Nina Simone and members of the cast of "Raisin in the Sun." Critic Gilbert Seldes, now Dean of the Annenberg School of Communications at the Univ. of Pennsylvania, is also a backer.

SEEKS APPROVAL FOR BALTO LEGIT CENTER

Baltimore, April 4.

Morris A. Mechanic, owner-operator of Ford's Theatre, Baltimore's only legit house, is seeking City Renewal Commission approval for the construction of a multi-million dollar theatre in Charles Center, municipal face-lifting project now underway.

He wants priority on a site on the south side of Baltimore Street between Charles and Hanover Streets, and proposes to build a legit house with adjacent airlines terminal, restaurants, stores and office space.

As the only theatre owner whose property (excluding Ford's) is being demolished for the Center, he argues that he should have first claim on priority. He recently sold the city nine properties, including the Century Theatre for $1,400,000. The Commission deferred action on the request until April 14, but it's assumed that the bid will be okayed.

According to Mechanic, the new house would replace Ford's which would probably then be sold for use as part of a commercial development. The new theatre would seat 1,600, about same at Ford's.

Musical Stock Season Set for San Diego

A new musical stock showcase will be unveiled this year in San Diego. The operation, tagged the San Diego Melody Theatre, Inc., is scheduled to launch a 12-week season June 13 with film-tv actress-dancer Juliet Prowse in "Silk Stockings."

Offerings at the spot, which is under the production reins of Alan Light, will each run two weeks.

'Fairy Tales' Author Due For Production Confabs

London, April 4.

J. P. Donleavy, author of "Fairy Tales of New York," currently at the Comedy Theatre, sails for New York tomorrow (Wed.) on the Franconia to set up a Broadway production of the show. He's due in Manhattan next Monday (10).

"Fairy Tales," a satirical four-part show, moved into the Comedy in January following a tryout at the Pembroke Theatre-in-the-Round.

Whose Brainchild Was 'Okla' Exclamation Point? 'Mine,' Says Joseph Heidt

As a correcting footnote to the history of the imperishable musical, "Oklahoma!" pressagent Joseph Heidt comments on a recent Harper's Magazine article by Helene Hanff. The article dealt with the change of title of the show, originally "Away We Go," during the tryout tour, notably the use of an exclamation point, and credited the switch to Theatre Guild co-directors Lawrence Langner and the late Theresa Helburn. Miss Hanff, a television writer, was at that time assistant to Heidt, then pressagent for the Guild and now in a similar capacity for the Cass Theatre, Detroit.

"In case anyone cares," writes Heidt, "I was most emphatically unimpressed, almost terrified, when I was called by Langner from Boston, where the show was trying out, and told of the title change from 'Away We Go' to 'Oklahoma.' Here we were coming to Broadway with a seemingly light, breezy new musical with no names in the cast, lyricist Oscar Hammerstein 2d without a hit in a number of years, composer Richard Rodgers working for the first time with a new collaborator, and director Rouben Mamoulian all but forgotten—and Langner had to select 'Oklahoma' for a title.

"I was all for a gay, lively title, something to fit the summer tourist appetite (the production was opening in the spring). None of us had liked 'Away We Go' as a title, but I had asked the Guild to let me have it for the tryouts in New Haven and Boston, thinking that by the time we were ready for New York someone would have thought of an exiting title.

"'Oklahoma.' I believed it to be the dullest, most innocuous title ever given a musical—or a play. It looked awful in the first ad proofs, too. Then I hit the idea of the exclamation point. There's something about an exclamation point that always impressed me. It sounds big, important, truthful, brave.

"When I mentioned it to Lawrence and Terry, they were skeptical. They thought it a good idea, but that it might be taken as a challenge to the critics. How dare we add an exclamation point to 'Oklahoma' before the opening night? The critics would think we were calling it a hit before they decided for themselves. But I finally convinced Lawrence and Terry that it was all or nothin' anyway, and would have no effect on the critics' final reaction.

"We got busy with new publicity releases, new ads, painted in the exclamation point on the house boards of the St. James Theatre and then held our respective breaths. That, as I remember it, is the true story of the birth of the most famous exclamation point in theatrical history."

'Sound' SRO 300G Advance At the O'Keefe, Toronto

Toronto, April 4.

With two dark weeks before the O'Keefe Centre reopens for its summer season of six weeks of musical productions, "The Sound of Music" has a sellout advance sale of $300,000, including Theatre Guild-American Theatre subscription, for its three-week engagement starting tonight (Tues.).

The O'Keefe has "Flower Drum Song" for June 5-17, following the annual visit of the Metropolitan Opera, which formerly played the Maple Leaf Gardens. In the meanwhile, the house will have "Becket," April 24-29; the N.Y. Philharmonic, with Leonard Bernstein conducting, May 12-13, and "Gypsy," with Ethel Merman, May 15-27.

'Show Girl' Cast Got Week's Salary Or AFTRA Scale for Pay-TV Stint

The minimum performer salary for the International Telemeter pay-tv pickup last Sunday night (2) of the Broadway production of "Show Girl" was $480. Actors Equity claims jurisdiction over the cast, but a standard American Federation of Television & Radio Artists contract was used for the performance. Equity has not formulated its own pay-tv contract. AFTRA, which has jurisdiction of both live and filmed tv, claims representation of pay-tv as well.

The arrangement for the Sunday telecast required that each performer be paid at least a week's contractual salary for the one-day chore or the AFTRA minimum of $480, whichever was higher. Carol Channing, the show's star, presumably got considerably more than her regular salary, but the amount hasn't been disclosed. The Equity contract was not with Telemeter, but with the management of the revue. The performers are also to share in residual income, if any.

The Telemeter pickup of the show, direct from its berth at the Eugene O'Neill Theatre, N. Y., where it's now in its 13th week, was relayed to 5,800 pay-tv subscribers in Etobicoke, a suburb of Toronto. The subscription cost was $1.50 per set, while the box-office scale at the O'Neill runs to a top of $6.90 weeknights and $7.50 weekend eves.

The Sunday performance, carried live by Telemeter, was tapped for eight repeats this week in Etobicoke. Thus, the potential gross, on the basis of each subscriber putting up $1.50, would be $8,700 for nine performances. The potential capacity weekly take at the 1,076-seat O'Neill for the Carol Channing-starrer is $45,052. (The top Telemeter boxscore in the Toronto suburb has been 40%.)

A clause in the Equity contract with the League of N. Y. Theatres, the organization of Broadway producers and theatre owners, states, "the manager agrees there will be no closed circuit or pay television of any production without prior negotiations and agreement with Equity as to the payments and working conditions for said televising." Equity asserts it has no intention of questioning AFTRA's jurisdiction in tv, but it does claim jurisdiction over actors performing in a show playing under Equity jurisdiction.

Besides the performers, the creative writing talent and the production also share in residual revenue. The amount paid the production for the actual telecast hasn't been divulged. It's understood the stagehands received a week's salary for working on the pay-tv offering, plus an hourly rate for the time actually put in on the assignment.

The b.o. treasurers, company manager, pressagent and wardrobe personnel are understood to have received a week's salary, while the payment to ushers, porters, cleaners, engineers and some others is believed to have covered one performance at the Sunday rate. The musicians are understood to have a separate contract under which they were paid directly by Telemeter. The theatre got a flat rental fee for the special Sunday night presentation.

"Show Girl," presented by Oliver Smith, James A. Doolittle and Charles Lowe, has music, lyrics and sketches by Charles Gaynor and additional sketches by Ernest Chambers. The revue, currently in its 13th week, has been on twofers and folds on Broadway this Sat. (8).

Langham Due This Week At Stratford (Ont.) Fest

Stratford, Ont., April 4.

Michael Langham is due from England next weekend to begin rehearsals of the local Shakespeare Festival productions of "Coriolanus" and "Love's Labour's Lost."

He's been directing "Much Ado About Nothing" for its opening tonight (Tues.) at the Royal Shakespearean Theatre, Stratford-Upon-Avon, with Christopher Plummer and Dorothy Tutin costarred.

Equity Circular Rebuts Bellamy

A group opposing the stand taken by Actors' Equity president Ralph Bellamy in connection with the union's upcoming election has sent out its own privately-financed mailing to the Equity membership. The circular supports the Equity nominating committee ticket in its entirety, particularly emphasizing eight candidates.

The eight include the six bypassed by Bellamy in his prior, privately-financed campaign mailing endorsed by 20 prominent members of the union. The six are Tom Bosley, Carl Harms, George Ives, Bill Ross, Madeleine Sherwood and Shelley Winters. Also singled out for support with them are Leon Janney and Michael Tolan, both of whom were endorsed by Bellamy.

The list of supporters in the new circular endorsing the nominating committee's slate and specifically those named above include Anne Bancroft, Fred Clark, Howard Da Silva, Brian Davies, Ossie Davis, John Drew Devereaux, Nathaniel Frey, Joe Anthony, Jack Gilford, Ronnie Graham, Ellen Hanley, Sam Jaffee, Michael Kane, Michael Kermoyan, Zero Mostel, Sidney Poitier, John Randolph, Anne Revere, Arthur Rubin, Pat Stanley, Sada Thompson and Dick Van Dyke.

NEW GROUP ACQUIRES PABST, IN MILWAUKEE

Milwaukee, April 4.

The Pabst Theatre here will be operated next season by Sydney Plotkin and Ray Mitchell, both Milwaukeeans, and Harry Lashinsky, head of National Attractions, Inc., a New York outfit. They've taken a two-year lease on the house, with a one-year renewal option.

Pact provides for monthly rental of $800, against 15% of the gross. The trio has posted a $15,000 bond to insure the first year's rent and guaranteed 18 concert dates a season for the Milwaukee and Chicago symphony orchestras. Their lease becomes effective next June 1 and they have a three-month rent-free period in which to refurbish the theatre for a September opening. They're planning on spending $20,000-$50,000 on the renovation.

In bidding for the Pabst lease, the trio beat out competing offers by Clair Richardson, operator of the Skylight Theatre here, and T. J. Bartalotta, who headed a group which presented "Kismet" at the theatre last year. The theatre lease was awarded Plotkin, Mitchell and Lashinsky by the common council, which decided not to demolish the house until the new Music Hall is erected, probably in three-four years. The theatre is under lease to the Pabst Foundation until the end of May.

Plotkin, who claims 10 years experience as a producer, actor and director in N.Y., will manage the house. Myra Peache, who's held that position the last 18 years, retires May 31. Mitchell is a local theatrical booking agent and ticket agency operator. Lashinsky will handle the bookings for the house, with "My Fair Lady" tentatively skedded for next September. The trio hope to keep the Pabst lit 180 days their first season of operation.

Meanwhile, Mitchell and Plotkin have booked "Flower Drum Song" for a May 8-13 stand at the Wisconsin Theatre here.

Charlie Meeker Given Texas Cultural Award

Dallas, April 4.

Charles R. Meeker Jr., former vice-president and managing director of the State Fair Musicals, has been awarded the "1961 Cultural Award" of the Dallas-Fort Worth Art Directors Club. The citation goes to "the person, who, in the opinion of the Dallas-Fort Worth Art Directors Club, has contributed most to the advancement of the cultural arts in the Dallas-Fort Worth area."

Meeker left the State Fair Musicals setup Jan. 1 to become general manager of the new Carv Plaza midtown hotel and apartment building, received the award from Edward S. Marcus, the 1960 winner.

Prize Play Time

Continued from page 1

stage." The Pulitzer awards will be announced May 1.

Although not specifically stated, musicals are also eligible for Pulitzer recognition with the same American angle proviso. The big-money bettors aren't ruling out the prospect of a Pulitzer citation even though not one of the plays or musicals produced on Broadway thus far this season has drawn unanimous critical endorsement. The only two entries supported by favorable reviews from all seven of the N. Y. daily reviewers are the two-character revue, "An Evening with Mike Nichols and Elaine May" and Michael MacLiammoir's one-man show, "The Importance of Being Oscar."

Despite the lack of an overwhelming reception for any one show, there's always the possibility of a dark horse winner, as was the case last year when the Pulitzer nod went to "Fiorello." Although the daily critics were unanimously enthusiastic about the musical, it wasn't generally regarded in the trade as a Pulitzer prospect.

Only three of the plays unveiled this season are considered Pulitzer possibilities and two of those are already identified with the award, being based on Pulitzer Prize novels. The two are "Advise and Consent," adapted by Loring Mandel from Allen Drury's novel of the same title, and "All the Way Home," adapted by Tad Mosel from James Agee's novel, "A Death in the Family." The other play is Hugh Wheeler's "Big Fish, Little Fish."

Musicals eligible for Pulitzer consideration include "Do Re Mi," Garson Kanin's adaptation of his short story of the same title, with music by Jule Styne and lyrics by Betty Comden and Adolph Green; "Tenderloin," a musical adaptation of the Samuel Hopkins Adams novel, with book by George Abbott and Jerome Weidman, music by Jerry Bock and lyrics by Sheldon Harnick; "The Unsinkable Molly Brown," with music and lyrics by Meredith Willson and book by Richard Morris, and "Wildcat," with book by N. Richard Nash, lyrics by Carolyn Leigh and music by Cy Coleman.

Play and musical nominations for the American Theatre Wing's Antoinette Perry (Tony) Awards, have been announced. The awards are to be presented April 16 at the Wing's 15th annual Tony Awards Dinner at the Waldorf-Astoria Hotel, N. Y. Play nominees are "All the Way Home," "Becket," Lucienne Hill's translation of Jean Anouilh's play, "Devil's Advocate," Dore Schary's adaptation of Morris L. West's novel; "Hostage," by Brendan Behan, and "Taste of Honey," by Shelagh Delaney.

Musical Nominees

Musical nominees are "Bye Bye Birdie," with book by Mike Stewart, lyrics by Charles Strouse and music by Lee Adams; "Do Re Mi" and "Irma La Douce," which has music by Marguerite Monnot and English book and lyrics by Julian Moore, David Heneker and Monty Norman. The original book and lyrics for "Irma" were written by Alexandre Breffort. "Birdie," which opened late last season, is included among the nominees since it preemed after the Wing's deadline for Tony nominations last year.

Voting this year for the Tony awards, which encompass numerous other categories, will be by the entire Wing membership of about 300. Previously, the voting was by the 50-member Wing board of governors. The change in the balloting setup was spurred by criticism of the prior procedure. In another change, the names of the winners will be withheld until actual presentation. The Tony awards are given for "distinguished achievement in theatre."

The N. Y. Drama Critics Circle will make its awards April 18 for the best American play, musical and foreign play. Likely to be involved in the straight play competition are "The Wall," Millard Lampell's adaptation of John Hersey's novel, "Advise and Consent," "All the Way Home," Jean Kerr's "Mary, Mary," "Devil's Advocate," "Big Fish, Little Fish" and possibly "Far Country," the Henry Denker drama which opened on Broadway last night (Tues.).

In the musical field, top prospects for the Circle citation include "Irma La Douce," "Do Re Mi" and possibly "Carnival," the legituner version of the film, "Lili," with music and lyrics by Bob Merrill and book by Michael Stewart, based on material by Helen Deutsch. "Carnival" opens April 13 at the Imperial Theatre, N. Y., just under the wire for the critics' balloting.

Among the foreign entries, critics circle contenders are figured to include "Hostage," "Taste of Honey," "Becket" and "Rhinoceros," the latter adapted by Derek Prouse from Eugene Ionesco's play.

'West Side'

Continued from page 2

ing and choreography of Jerome Robbins.

Publicist Georges Cravenne had the neat idea of sending leading scribes to London to see another version of the show before this company came in from its first stop in Israel. It allowed for articles in the press stressing the meaning of the musical and the fact that even tragedy could be expressed in this format.

Usually the reaction at and word-of-month from the first night aud indicates the general fate of a show here. So "Story" looks in for big at this 2,400-seater house. Reviews are just coming out and look extremely favorable.

"Porgy and Bess," about five years ago, did well in Paris, but had too heavy a nut. However, this was still in a more classic opera-like mode without the blast and bounce of "Story." "Oklahoma" came in during a drama fest six years ago but did make much impact.

"Story" is the first outstanding modern Yank musical to be brought over intact by knowing producers. Kameron also struck a blow for American culture and private enterprise. Without any State Dept. backing this show has done more for Yank prestige than any other one since the war. As one of the members of the American Colony here remarked after the show, "Tonight, tonight, I was proud to be an American." The new American Ambassador to France, James Gavin, also made it first show night since his arrival.

First Reviews Rave

Paris, April 4.

The first reviews to come out on "West Side Story," here were all raves. And all underlined the fact that here was something new and dynamic. Everything was lauded and one newspaper opined that the cast of the show had Paris in the palm of their hands.

Le Monde said this was the best introduction that France could have to the new modes in musical comedy. It was communicable and universal in treatment and movement, and the theme of delinquency was something applicable to the whole world, besides the Romeo and Juliet thematic aspects.

Paris-Presse critic wrote that here was an astonishing show, something new for the French, actual, overwhelming, moving, and advised his readers to go see it at once. He found that dance and song clearly showed the drama, irony and tragedy and summed up, "C'est magnifique."

France-Soir had both its drama and music critics cover the show. For the legit aisle-sitter it was a masterpiece, possessing an irresistible force that was the tempo of youth today, full of vitality and sometimes dashing to death.

The music appraiser thought the jazz mood embedded in a classical orchestration was just right for the tempo of the show and felt it was worthy of Stravinsky. The love segments were pegged melodious and right, and the sets, direction, choreography all blended with the music and lyrics to completely renew the conception of the lyric theatre as it is known here.

Wallingford (Conn.) Tent Opening Season June 5; Plan Recreation Center

Wallingford, Conn., April 4.

The Ben Segal-Bob Hall will open their eighth season June 5 at the Oakdale Musical Theatre here. The initial bill is still tentative.

Thereafter, the schedule calls for "Show Girl," with Carol Channing, the week of June 12; "Guys and Dolls," with Tony Martin and Alan King, June 19; "Flower Drum Sang," June 26; "Take Me Along," with Dan Dailey, July 3; "Where is Charley?" with Shelley Berman, July 10; "Merry Widow," with Kathryn Grayson, July 17; "Kismet," with Howard Keel, July 24; "Oklahoma," with John Raitt, July 31; "The King and I," with Giselle McKenzie, Aug. 7; open week, Aug. 14; "Song of Norway," with Margrette Piazza, Aug. 21, and "Destry Rides Again" with Hugh O'Brian, Aug. 28.

Segal is currently awaiting a zoning regulation change to launch plans for a multi-million dollar cultural-business-recration center, including four theatres (a 2,500-seat musical arena, a 750-seat roadshow film house, a 2,000-seat legit for pre-Broadway tryouts and touring shows, and a 4,000-seat concert hall). Plans call for the permanent arena building to replace the present tent at the expiration of the current lease in 1963.

Road Slow-Down

Continued from page 69

booking "Gypsy" there because of its burlesque story line.

The Coast bookings of "Fiorello" and "Lady" will also be sans CLOA subscription. It'll be the third Los Angeles-San Francisco stand for "Lady," which was a CLOA entry on its previous visits. "Lady" is scheduled for a June 20-Aug. 5 stay at the Biltmore, Los Angeles. From there it's slated to move to Frisco for several weeks at an undesignated theatre. "Fiorello" will play the Geary, San Francisco, from June 27 through Aug. 5, and then the Biltmore from Aug. 7-Sept. 23.

A Los Angeles house hasn't been set for "Gypsy," which will probably open in that city Oct. 2. The CLOA season at the Philharmonic is scheduled to begin April 17 with "Widow." In Frisco, where the association will launch its season April 24 with "Birdie," the shows, except for "Sound," will play the the Curran Theatre. "Sound" is slated for a June 19-July 22 stand at the Opera House in that town.

The "Gypsy" engagement on the Coast, which begins Aug. 8 at the Curran, will be preceded by a May 29-Aug. 5 booking at the Shubert Theatre, Chicago. The Washington summer entry will be "Music Man," which is skedded for the National Theatre there from June 12-Sept. 2. The Philly probability is "Flower Drum Song," which is expected to move into the city in July.

Of the regular touring productions already mentioned, all are currently on the road except "Birdie," which opens in Frisco. Of the other shows now touring, "Andersonville Trial" and "J.B." are scheduled to end their bus-and-truck hikes April 15. Another motorized company, "Once Upon a Mattress," will apply the brakes May 27 in Washington.

"Hostage," now in Chicago, moves to the Coast where it's booked through May 13. It's unlikely to continue beyond that date. "Majority of One" will end its travels June 24 in Frisco and although closing dates on "Five Finger Exercise" and "Raisin in the Sun" aren't definite, the shows aren't figured to go through the summer.

"Becket," which began a post-Broadway tour last Thursday night (30) in Boston, will only be out for a short period with the windup scheduled for May 6 in Philly. Besides the regular touring productions, there's the current pre-Broadway tryout of "Carnival," which completes its out-of-town run April 8 in Philly. Two other tryouts are scheduled for the balance of the semester. They're "Donnybrook," which plays hinterland dates from April 17-May 13, and "Kuprin," due for a May 8-20 stand in Philly.

Asides and Ad-Libs

"Tenderloin" is slated to fold May 13 at the 46th Street theatre, N.Y., but a possible Las Vegas summer date is being dickered. A new song and dance show, "Donnybrook," is due May 18 at the 46th Street . . . With the tryout flop of "Impulse," which was to have occupied the house, "Rhinoceros" is now set to transfer to the Royale, N. Y., from the Longacre.

Caskie Stinnett, writing in Speaking of Holiday, promotion leaflet for Holiday mag, quotes **Rona Jaffe**, author of the novels, "The Best of Everything" and "Away from Home," as saying that she's writing a musical comedy (presumably that means the book for same) . . . **Theodore Apstein**, the playwright-tv-scripter; **William Talbott**, of the Samuel French play agency, and **Hobe Morrison**, legit editor of VARIETY, will be the guest observers tomorrow (Thurs.) and Friday (7) at a series of studios performances and panel discussions of scripts by graduate students of the Department of Speech & Dramatic Arts at the State Univ. of Iowa, at Iowa City.

Even for **David Merrick**, last week was crowded (though not unprecedentedly so). Monday (27) he was in Philadelphia for the tryout opening of his "Carnival." Tuesday (28) he was in New York to handle various matters involving his Broadway productions of "Do Re Mi," "Irma La Douce" and "Taste of Honey," plus his several prospective ventures for next season. Wednesday (29) he attended the tour-opening performance of "Gypsy" in Rochester. Thursday (30) he was in Boston for the tour-launching of "Becket." Friday (31) he was in Philly for another look at the Broadway-bound "Carnival."

The title of last night's (Tues.) opening at the Music Box Theatre, N. Y., 's "A Far Country," having been changed during the tryout tour from "The Far Country." With the indefinite article, the production gets lead-off position in alphabetical ad listings . . . Because **Mike Linz**, who's partnered with **Stan Fuchs** in the ownership, hates ordinary-quality salted peanuts, they now serve the most expensive grade of mixed nuts at the bar of the Lobster Restaurant, N. Y. "It's crazy," he admits. "Not only are these nuts prohibitively costly, but now I'm always eating them myself and getting fat."

Lucille Ball, star of "Wildcat," at the Alvin Theatre, N. Y., is now giving audiences a little bonus solo act at the curtain calls. She makes an informal thank-you speech, does a few bumps to comedy sound effects by the drummer, dances a little and then calls for another chorus of the show's top tune, "Hey Look Me Over." The customers lap it up. Miss Ball is a real pro who deserves good material next time . . . The performance edge of "A Taste of Honey," at the Booth Theatre, N. Y., holds up astonishingly, particularly on the part of **Joan Plowright** as the unhappy, indomitable heroine and **Andrew Ray** as her devoted homosexual friend. **Angela Lansbury** plays the mother for broad laughs and gets 'em, but it might be interesting to see the part played for its underlying pathos.

"The Sound of Music," one of the most under-rated musicals in years, has seemingly taken on added emotional dimension since the death of **Oscar Hammerstein 2d**. Did the lyricist know he was approaching the end when he was working on it, and write those affecting words for "Climb Every Mountain" as his valedictory? If so, he could hardly have created a more touching and inspiring memorial. The show retains a fine performance quality and deserves its sellout trade after 16 months' run at the Lunt-Fontanne Theatre, N. Y.

Perhaps anyone attending an off-Broadway show should approach it with a modified attitude. "Hedda Gabler," now in its fifth month at the Fourth Street Theatre, N. Y., apparently hasn't deteriorated much, at least in the performances of its several leading roles, although there are moments when the actors give the impression of playing for audience reaction rather than simply the meaning of the lines. It's as though they didn't trust the intelligence of the audience and were reading the lines so as to say in effect: "Get it?" In the title part **Anne Meacham** is giving one of her characteristically taut portrayals, but by Broadway standards the whole show seems slightly semi-pro.

"I think the secret of life is to try to think of everybody as beautiful. It is only the attitude of mind that matters. If you think of someone as beautiful, you find something beautiful in him, no matter what others may see."—Actress **Julie Harris**, as quoted by **Margaret McManus** in the N.Y. World-Telegram.

"Unless you're a man like Bernard Shaw, who knew what he was doing at all times, you get yourself in trouble trying to talk about the way you write. It makes for self-consciousness. I'd like to preserve an innocence, so that what I do can surprise me. I've been forced lately to articulate what's been happening to me, and that makes you self-conscious about trying to remain unself-conscious."—**Edward Albee**, author of the off-Broadway dramas, "The Zoo Story," "The American Dream" and "The Death of Bessie Smith," as quoted in the Talk of the Town section of the New Yorker.

Off-Broadway Review

What a Killing

Jack Collins presentation of musical comedy with book by Fred Hebert, based on a story by Jack Waldron; music and lyrics, George Harwell; additional lyrics, Joan Anania. Staged by Gene Montefiore; choreography, Bob Hamilton; scenery and lighting, Robert Wightman; costumes, Hugh Whitfield; musical director, Andrew Lesko; choral director, Donald Jennings; orchestrations, John Lesko; dance arrangements, Andrew Lesko. Stars Paul Hartman. Opened March 27, '61, at the Folksbiene Theatre, N.Y.

Chic	Paul Hartman
Bookie	Al Mancini
Customer	Joel Abel
Golfbag Sam	Ted Chapman
Big Mike	Barney Martin
Lennie	Lou Wills Jr.
Rocky	Betty Secino
Rocky	Margo DeBari
Rockette	Don Potter
Tony Caro	John Anania
Connie	Judy Lynn
Dino	John Carter
Norma	Channn Hale
Bartender	Joel Abel
Florist	Al Mancini
Gladys	Barbara Ellers
Chorus	Margo DeBari, Betty Sacino, Al Mancini, Barbara Ellers, Joel Abel

"What a Killing," is a bad musical that seems to be searching for charm and nostalgia and winds up with tired situations and corny gags. In spite of the old pro, Paul Hartman, and the young one, Judy Lynn, the show makes Chicago in the 1920s seem dull and tiresome.

Not that a good musical couldn't be written about the Chicago of the gangster legends, with the bathtub gin and vice and violence. But trying to combine "Pal Joey," "Guys and Dolls," and a boy-wants-girl-but-can't-get-her plot doesn't work.

Except for one song, "Lennie," a mock-sentimental ballad about a dead gangster, the lyrics are uninspired, and the music sounds reminiscent. The sets are just as unimaginative. It's hard to say much about the staging, since the plot keeps getting in the way.

There are a few assets, such as the ease and wispy voice of Hartman, pleasant singing of tired songs by Miss Lynn and John Carter, and a humorless but uninhibited strip by a blond named Chanin Hale. There's also a little gem of a performance by a graceful dancer, Don Potter, who has style and sense of self-parody.

Ster.

Gives Mag Article Fee To Guthrie Theatre Fund

Minneapolis, April 4.

The Tyrone Guthrie Repertory Theatre foundation is $2,000 richer, thanks to an unsolicited contribution from Dr. Walter W. Heller, chairman of President Kennedy's council of economic advisers.

Heller was to have received $2,000 from Life magazine for writing an article on U. S. economic condition. As a member of the Kennedy administration, however, he is forbidden to accept fees for articles or speeches. A former professor at Minnesota Univ., Heller instructed Life to turn the check over to the Guthrie foundation, which has raised more than $1,000,000 of its $1,900,000 goal for the construction of the theatre here.

'Sound' $97,752 in 5th Det. Week, 'Gypsy' $52,133 for 5, Rochester, 'Becket' $28,825 for 4 in Boston

With few exceptions, the road was good last week. "Sound of Music," again the leading grosser, continued to climb in its fifth and final frame in Detroit. The pre-Broadway touring "Carnival" was sellout in the first week of its Philadelphia stand, with the take reduced by subscription and press list.

"Majority of One" played to sturdy business its first week in Washington and both "Becket" and "Gypsy" began their post-Broadway tours smartly.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Becket, Colonial (D-RS) (1st wk) ($6.50-$7.50; 1,685; $60,000) (Laurence Olivier, Arthur Kennedy). Previous week, with Olivier and Anthony Quinn costarred, $37,348 with twofers, Royale, New York.

Opened here last Thursday (30) to five endorsements (Doyle, American; Hughes, Herald; Maddocks, Monitor; Maloney, Traveler; Norton, Record) and one yes-no (Kelly, Globe).

Last week, $28,825 with Show of the Month Club patronage for first four performances of post-Broadway tour.

Far Country, Wilbur (D-T) (3d wk) ($4.95-$5.50; 1,241; $33,699) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, $16,513.

Last week, $9,872.

My Fair Lady, Shubert (MC-RS) (13th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $62,644.

Last week, $52,685.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (20th wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $49,571.

Last week, $49,700.

Hostage, Civic (CD-RS) (6th wk) ($5.50-$6.50; 904; $30,500). Previous week, $14,746.

Last week, $13,015.

Raisin in the Sun, Blackstone (D-RS) (5th wk) ($4.95-$5.50; 1,447; $42,500) (Claudia McNeil). Previous week, $29,614.

Last week, $30,071.

DETROIT

Sound of Music, Riviera (MD-RS) (5th wk) ($5-$6.50; 2,700; $100,000) (Florence Henderson). Previous week, $90,284.

Last week, $97,752.

PHILADELPHIA

Carnival, Forrest (MC-T) (1st wk) ($6-$7.50; 1,760; $62,900) (Anna Maria Alberghetti). Previous week, $53,320 with Theatre Guild-American Theatre Society subscription, National, Washington.

Opened here March 27 to three favorable notices (Murdock, Inquirer; O'Brien, News; Schier, Bulletin).

Last week, $59,924 with TG-ATS subscription.

PITTSBURGH

Music Man, Nixon (MC-RS) ($7; 1,761; $68,000). Previous week, $61,538, Ford's, Baltimore.

Opened here March 27 to one rave (Monahan, Press) and one approval with reservations (Cohen, Post-Gazette).

Last week, $41,606 with TG-ATS subscription.

ROCHESTER

Gypsy, Auditorium (MC-RS) (Ethel Merman). Previous week, $50,448 with twofers, Imperial, York.

Last week, $52,133 for first five performances of post-Broadway tour.

SAN FRANCISCO

Five Finger Exercise, Curran (D-RS) (3d wk) ($5.40-$5.95; 1,758; $50,000) (Jessica Tandy, Roland Culver). Previous week, $31,248 with TG-ATS subscription.

Last week, $27,820.

TORONTO

Once Upon a Mattress, O'Keefe (MC-RS) ($5-$5.50; 3,200; $94,759) (Imogene Coca, Edward Everet Horton, King Donovan). Previous week, $36,504, six-performance split.

Last week, $24,570.

WASHINGTON

Majority of One, National (C-RS) (1st wk) ($4.75-$5.75; 1,685; $50,132) (Gertrude Berg, Cedric Hardwicke). Previous week, $38,959 with TG-ATS subscription, Nixon, Pittsburgh.

Opened here March 27 to three favorable reviews (Carmody, Star; Coe, Post; Donnelly, News).

Last week, $46,845 with TG-ATS subscription.

SPLIT WEEKS

Andersonville Trial (D-RS) Brian Donlevy, Martin Brooks). Previous week, $22,102, five-performance split.

Last week, $18,761 for six performances: Municipal, Lubbock, Tex., Sunday (26), one, $3,849 with Broadway Theatre League subscription: Municipal, Amarillo, Monday (27), one BTL, $5,476; Municipal, San Angelo, Tuesday (28), one, $4,827; City Auditorium, Beaumont, Thursday (30), one BTL, $3,861; Will Rogers, Ft. Worth, Friday-Saturday (31-1), two, $748.

Fiorello (MC-RS). Previous week, $62,585 with TG-ATS subscription, Shubert, Cincinnati.

Last week, $55,335 for seven BTL performances: Palace, Youngstown, Monday-Tuesday (27-28), two, $11,226; Ohio Theatre, Mansfield, Wednesday-Thursday (29-30), two, $13,005; Municipal, Dayton, Friday-Saturday (31-1), three, $31,014.

J. B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $23,582, six-performance split.

Last week, $18,264 for five performances: Grambling College, Ruston, La., Monday-Tuesday (27-28), two, $12,308; City Auditorium, Jackson, Miss., Wednesday (29), one, $1,300; Municipal, Savannah, Friday (31), one BTL, $2,226; Peabody, Daytona Beach, Saturday (1), one, $2,430.

Santa Fe Opera's Bal'et

Albuquerque, March 28.

Santa Fe Opera Co. will add a ballet when it opens its fifth season in June, per John Crosby, general manager. In addition to appearing in the regular operatic repertory throughout the nine-week season, ballet will give two special dance programs on own.

Director and choreographer of the ballet is Thomas Andrews. There will be 10 dancers.

TOURING SHOWS

(April 2-16)

Andersonville Trial—Civic, N.O. (2); Lanier High School, Montgomery (7); Albany (Ga.) Theatre (8); High School, [illegible]ville (10); Aud., L'ville (11); Keith Albee, Huntington (12); Memorial Aud., Charleston (13); Aud., Marietta, O. (14); Vet. Memorial, Columbus (15, closes).

Becket—Colonial, Boston (3-8); National, Wash. (10-15).

Carnival (tryout)—Forrest, Philly (3-8, moves to N.Y.).

Fiorello (2d Co.)—American, St. L. (3-15).

Five Finger Exercise—Capitol, Salt Lake City (3-4); Music Hall, K.C. (7-8); Aud., St. P. (10-15).

Flower Drum Song—Shubert, Chi (3-15).

Gypsy—Riviera, Det. (3-15).

Hostage—Civic, Chi (3-8); Biltmore, L.A. (11-15).

J.B.—Tower, Atlanta (3-5); Ovens, Charlotte (6-7); Univ., Durham (8); North Carolina State College, Raleigh (10); Furman U., Greenville, S.C. (11); American, Roanoke (12); U. of Virginia, Charlottesville (13); Wright, Greenville (14); Camp Lejeune, Jacksonville, Miss. (15, closes).

Majority of One—National, Wash. (3-8); Royal Alexandra, Toronto (10-15).

Mark Twain Tonight—Granite High School, Salt Lake City (3); Union High School, Phoenix (5); Philharmonic, L.A. (7); Russ, San Diego (8); Thorne Hall, Los Angeles (10); Granada, Santa Barbara (12); Oriental, Portland, Ore. (15).

Music Man (2d Co.)—Nixon, Pitt. (3-15).

My Fair Lady (2d Co.)—Shubert, Boston (3-15).

Once Upon a Mattress—Civic, Brockville, Ont. (3); Capitol, Ottawa (4); Her Majesty's, Montreal (5-8); Shubert, N.H. (10-15).

Raisin in the Sun—Blackstone, Chi (3-15).

Sound of Music (2d Co.)—O'Keefe, Toronto (4-15).

NEW COMPANY BOOKS 'FIORELLO' IN DENVER

Denver, April 4.

A new agency, Theatre Denver, has been formed by Mrs. Velma Andrews and Robert Garner to book legit shows and other attractions here. Its first offering will be the touring edition of "Fiorello," for eight performances, May 15-20, at the Municipal Auditorium Theatre.

The musical, originally booked by the now defunct Witherspoon-Grimes office, will be on Theatre Guild subscription for four performances during its run of six evenings and two matinees. Mrs. Andrews was formerly advertising director for Witherspoon-Grimes, and Garner was a sales executive with Autry Bros., Inc.

TIP—McDonald

Continued from page 69

Thus, the loss for the year was $49,331.

Income for the period from play participations included "Music Man," $21,062; "Two for the Seesaw," $928; "Dark at the Top of the Stairs," $633; "Majority of One," $10,420; "Sunrise at Campobello," $2,319; "Look Homeward, Angel," $997; "Goldilocks," $92; "Redhead," $10,095; "Tenth Man," $3,804, and "Gypsy," $3,095.

Other income included $2,880 interest earned, $8,500 consultation and advisory fees, $6,500 office expenses and producers fees for the tour of "Odd Man In" and $18,238 office expenses and producers fees for the tour of "Look Homeward, Angel."

Losses on plays included "Highest Tree," $8,400; "Saratoga," $9,079; "Finian's Rainbow," $21,540; "Gang's All Here," $17,551; "Look Homeward, Angel" tour, $1,565; "There Was a Little Girl," $2,400; "Juniper and the Pagans," $4,256; "Good Soup," $420; "Silent Night, Lonely Night," $582, and "Odd Man In," $205.

Expenses for the year included office salaries and compensation, $26,090; other office salaries, $11,498; rent, $4,704; legal fees and expenses, $3,297; depreciation of fixtures, $836; other general overhead expenses, $18,173, and $5,598 for abandoned productions of "Straight and Narrow Path," "Captains and Kings" and "Finian's Rainbow."

The above income, loss and expenses (all rounded out to the nearest dollar) reflects a net loss of $49,331 for the year ending last June 30.

Advances and options on plays, as of the statement, included $2,098 for "Paris Not So Gay," $2,371 for "Dance to the Piper," $904 for "Laughing Boy" and $1,000 for "Midgie Purvis," which was a Broadway flop this season. TIP was to have co-produced "Midgie," but withdrew from the venture.

LONDON SHOWS

(*Figures denote opening dates*)

Amorous Prawn, Piccadilly (12-9-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, [illegible] (11-25-60).
Caretaker, Duchess (4-27-60).
Company Slask, Coliseum (3-27-61).
Fairy Tales, Comedy (1-24-[illegible]).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Glory Be, Royal, Stratford, E. (4-3-61).
Irma La Douce, Lyric (7-17-58).
J.B., Phoenix (3-23-61).
Jacques, R. Court (3-22-61).
King Kong, Princes (2-23-61).
Lady From the Sea, Queen's (3-15-61).
Miracle Worker, Royalty (3-9-61).
Mousetrap (Ambassadors (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Repertory, Aldwich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, [illegible] ([illegible]-60).
Simple Spymen, Whitehall (3-19-58).
Sparrers Can't Sing, W[illegible] ([illegible]-61).
Suzie Wong, Prince Wales (11-7-59).
Three, Criterion (2-13-61).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
You in Your Small Corner, Arts (3-21-61).
Young In Heart, Vic P.L. (12-21-60).

SCHEDULED OPENINGS

One Over Eight, Duke of York's (4-5-61).
Wakefield Myst'y Plays, Mermaid (4-5-61).
The Rehearsal, Globe (4-6-61).
South, Lyric, Ham. (4-7-61).
Irregular Word, Criterion (4-11-61).
On the Brighter Side, Phoenix (4-12-61).
Tenth Man, Comedy (4-13-61).
Altona, R. Court (4-19-61).
Sound of Music, Palace (5-18-61).

CLOSED

Conncetion, Duke York's (2-22-61); closed Saturday (1) after 43 performances.
John Borkman, Mermaid (2-16-61); closed Saturday (1) after 48 performances.
Man Of All Seasons, Globe (7-1-60); closed Saturday (1) after 320 performances.

SCHEDULED B'WAY PREEMS

Show Boat, City Center (4-12-61).
Carnival, Imperial (4-13-61).
South Pacific, City Center (5-3-61).
Porgy & Bess, City Center (5-17-61).
Donnybrook, 46th St. (5-18-61).
Kuprin, Broadhurst (5-2[illegible]-61).
Pal Joey, City Center (5-31-61).

B'way Uneven; 'Unsinkable' $62,113, 'Do Re' $70,104, 'Rhinoceros' $31,888, 'Birdie' $54,741, 'Hamlet' SRO $24,341

Business fluctuated on Broadway last week, with drops for most shows and increases for a few others. Among the entries hit by declining attendance activity were several borderline grossers.

Of the 28 offerings last week, four were capacity, "Camelot," "Do Re Mi," "Mary, Mary" and "Sound of Music." The "Mary, Mary" gross was cut by theatre party commissions and the "Camelot" figure represents the take after refunds to patrons unable to attend performances recently because of a snowstorm.

Another sellout last week was the Phoenix Theatre's presentation of "Hamlet," with the gross there reduced by student discount tickets. There were nine shows with cut-rate tickets in circulation.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show has cut-rate tickets in circulation.

Advise and Consent, Cort (D) (20th wk; 156 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $25,172.

Last week, $23,470.

***All the Way Home**, Belasco (D) (18th wk; 141 p) ($6.90-$7.50; 967; $38,500). Previous week, $16,405.

Last week, $15,422.

***Best Man**, Morosco (D) (52d wk; 408 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $15,524.

Last week, $13,424.

Big Fish, Little Fish, ANTA (CD) (3d wk; 21 p) ($6.90-$7.50; 1,185; $49,178) (Jason Robards Jr., Hume Cronyn). Previous week, $21,029.

Last week, $19,829.

Bye Bye Birdie, Shubert (MC) (50th wk; 392 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $42,427.

Last week, $54,741.

Camelot, Majestic (MC) (17th wk; 137 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $83,524.

Last week, $83,450.

Come Blow Your Horn, Atkinson (C) (6th wk; 45 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $21,948.

Last week, $19,425.

Critic's Choice, Barrymore (C) (16th wk; 125 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $28,203.

Last week, $16,278.

Devil's Advocate, Rose (D) (4th wk; 28 p) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $34,904.

Last week, $28,995.

Do Re Mi, St. James (MC) (14th wk; 112 p) $8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $65,542.

Last week, $70,104.

Evening With Mike Nichols and Elaine May, Golden (R) 25th wk; 203 p) ($6.90-$7.50; 773; $30,439). Previous week, $26,621.

Last week, $21,289 for six performances. The Friday night (31) and Saturday afternoon (1) performances were cancelled because Miss May was out with a virus infection.

Fiorello, Broadhurst (MC) (70th wk; 556 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $39,233. Moves April 10 or 17 to the Broadway Theatre.

Last week, $39,397.

Importance of Being Oscar, Lyceum (one-man) (3d wk; 23 p) ($5.65; 995; $26,500) (Michael MacLiammoir). Previous week, $6,195. Ends limited engagement next Saturday (8).

Last week, $5,294.

Irma La Douce, Plymouth (MC) (27th wk; 212 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $41,041.

Last week, $40,255.

Mary, Mary, Hayes (C) 4th wk; 29 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, $41,377 with parties.

Last week, $41,863 with parties.

Miracle Worker, Playhouse D) (75th wk; 596 p) ($6.90-$7.50; 994; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $19,762.

Last week, $21,204.

***Music Man**, Broadway MC) (171st wk; 1,359 p) ($8.05; 1,900; $73,850). Previous week, $32,614. Closes April 15.

Last week, $42,365.

***My Fair Lady**, Hellinger MC) (263d wk; 2,095 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $54,204.

Last week, $59,147.

Rhinoceros, Longacre (CD) (12th wk; 96 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $28,749.

Last week, $31,888.

***Show Girl**, O'Neill R) (12th wk; 92 p) ($6.90-$7.50; 1,076; $45,052) (Carol Channing). Previous week, $21,949.

Last week, $19,831. Closes next Saturday (8).

Sound of Music, Lunt, Fontanne MD) (68th wk; 540 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,881.

Last week, $75,871.

Taste of Honey, Booth (D) (26th wk; 207 p) $6.90; 807; $30,500) (Joan Plowright, Angela Lansbury). Previous week, $19,647.

Last week, $20,021. Hermione Baddeley succeeds Miss Lansbury this afternoon (Wed.).

***Tenderloin**, 46th St. (MC) (24th wk; 192 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $35,327. Closes May 13.

Last week, $33,640.

***Tenth Man**, Ambassador D) 73d wk; 575 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $14,516.

Last week, $12,064.

***Toys in the Attic**, Hudson D) (57th wk; 448 p) ($6.90-$7.50; 1,065; $39,600) (Maureen Stapleton, Patricia Jessel, Anne Revere, Robert Loggia). Previous week, $13,891. Closes next Saturday (8).

Last week, $12,907.

***Under the Yum Yum Tree**, Miller's (C) (20th wk; 157 p) $6.90-$7.50; 912; $30,486). Previous week, $14,181. Closes April 15.

Last week, $11,961.

Unsinkable Molly Brown, Winter Garden (MC) (22d wk; 172 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $57,730.

Last week, $62,113.

Miscellaneous

Hamlet, Phoenix (D) (3d wk; 22 p) ($4.60; 1,150; $29,882). Previous week, $21,576.

Last week, $24,341.

Resuming This Week

Wildcat, Alvin (MC) ($8.60; $9.40; 1,453; $65,000) (Lucille Ball). Previous week, $63,254.

Resumed last Monday night (3) after a week's layoff.

Opening This Week

Happiest Girl in the World, Beck (MC) ($8.60-$9.60; 1,280; $62,805) (Cyril Ritchard).

Lee Guber presentation of musical with book by Fred Saidy and Henry Myers, lyrics by E. Y. Harburg and music by Jacques Offenbach. Opened last Monday night (3).

Far Country, Music Box D) ($6.90-$7.50; 1,101; $49,107) (Kim Stanley, Steven Hill, Sam Wanamaker).

Roger L. Stevens and Joel Schenker presentation of play by Henry Denker. Opened last night (Tues.).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 1-1290). Part available for boy, 21-22, college grad type with good comedy ability. Mail photos and resumes c/o Terry Faye (165 W. 46th St., N. Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Pal Joey" (MC). Producer, City Center Light Opera Co. (130 W. 56th St., N. Y.; JU 6-2828). Auditions for dancers tomorrow (Thurs.), girls at 11 a.m. and boys at 3 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.). Females should bring high heels.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Bella" (MC). Producer, Lance Barklee (c/o Lance Productions, Box 184, Haworth, N. J.). Available parts: leading lady, 30's; leading man, 40's, British; British detective type; sinister male Oriental; voluptuous blonde femme; henchman type. Mail photos and resumes c/o above address.

"Browning Version" (D). Producer, Equity Library Theatre, 226 W. 47th St., N.Y.; PL 7-1710). All parts available. Auditions today (Wed.), 10 a.m.-2 p.m., at ELT Rehearsal Hall (133 Second Ave., N.Y.). Script is available at the Drama Book Shop (51 W. 52d St., N.Y.) and applicants are asked to be familiar with it. "Browning" will be done on a bill with Noel Coward's "Red Peppers," the casting notice for which will appear next Wednesday (3).

"Gallows Man" and "Mr. Sleeman Is Coming" (D). Producers, Elizabeth Raynor & Virginia Snow (c/o Snow-Ray Prods., 246 W. 44th St., N. Y.). Available parts: character woman, over 40; boy, 17-20 Scandinavian appearance; girl, 16-19, Scandinavian appearance. Mail photos and resumes c/o above address.

"Hector," "West of the Moon" & "Blood Bugle" (D). Producer, Lee Paton (c/o Otto Bonaparte, 302 Ashland Pl., Bklyn, N.Y.). Available parts: man, 20-30, eager, naive, energetic, classical background; man, 30-35, bizarre army officer, classical background; man, 20-30, intelligent, inquisitive; man, 20-30, violent, sensual, neurotic, dynamic. Mail photos and resumes c/o above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address.

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N. Y.; RE 4-4605). Available parts: character man, 30 heavyset, 6 feet tall, comic; femme, 25, beautiful, dark hair, singing background; Negro man, tall, deep voice, well-built; femme, 20-25 cute comedienne. For interview appointment, call Ken Costigan, 4-7 p.m., at above number.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Red Peppers" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). Available parts: man, 35 gilb, likeable, temperamental, sing and move well; girl, 30-35, spirited, temperamental, sing and move well; man, 35-45, flashy, big ego; man, 35-50, resplendent, phony elegance; woman, 50-60, faded actress, haughty, elegant airs; man, 17-20, likeable, efficient. Auditions Monday (10), Tuesday (11), 5-10 p.m., and Wednesday (12), 10 a.m.-4 p.m., at ELT Rehearsal Hall (133 Second Ave., N.Y.. All characters must use British accents. Play will be done on a bill with Terence Rattigan's "Browning Version," see above notice.

"Worm In Horseradish" (C). Producers, Dorothy Olim & Gerald Krone (785 West End Ave., N. Y.; UN 6-1220). Understudy parts available: middle-age character man, Jewish immigrant to understudy Eli Mintz; middle-age character man, also Jewish type, large, loveable lumox. For appointment, call Krone, above number, 9-5 daily.

OUT OF TOWN

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

CHICAGO

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Immediate replacements needed: two actress-singers, a legit soprano. Contact Weiner, above number, or send photos and resumes to him c/o above address.

STOCK

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (140 W. 58th St., N. Y.; LT 1-3250). Open call for dancers, today (Wed.), men at 11 a.m. and girls at 12 noon; open call for singers, tomorrow (Thurs.), men at 2 p.m. and girls at 3 p.m., at Nola Studios (113 W. 57th St., N. Y.).

AUGUSTA, MICH.

Barn Theatre. Producer-director, Jack Ragotzy (200 E. 36th St., N. Y.; MU 6-0043). Available parts: leading man; ingenue lead; character woman with second woman range; male and femme musical performers who can double in dramatic roles for part of the season. Mail photos and resumes, above address.

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephan Slane (27 W. 55th St., N. Y.). Parts available for male and femme Equity musical performers, principals and chorus, and apprentices. Mail photos and resumes, above address. Auditions for open call singers today (Wed.): girls, at 3:30 p.m. and men, at 5 p.m., at Pilgrim Production Studios (231 W. 54th St., N. Y.).

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentcies. Mail photos and resumes, above address. Season opens June 20.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.). Parts available for Equity musical performers, principals, solo dancers, chorus and apprentices. Auditions for dancers April 13, by appointment only. For appointment call producer, at CI 6-2246. The 10-week season opens June 26.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producers, David Fulford & William Dempsey (60 W. 45th St., N.Y.; MU 2-1570). Parts available for male and femme Equity dramatic performers. Mail photos and resumes c/o above address; don't phone. 15-week season begins June 6.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N.Y.; RE 4-6187). Parts available for male and femme musical principals and apprentices. Mail photos and resumes to above address. New York auditions will be held April 3-14, through agents only.

CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (c/o Corning Theatre, Houghton Park, Box 51, Corning, N. Y.; 6-4636). Parts available for male and femme actors, singers and dancers. Accepting photos and resumes c/o Richard Flusser (550 Fifth Ave., N. Y.) for musical performers and above address for dramatic actors. Ten-week season begins June 26.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N. Y. auditions will be held April 20-21, by appointment only.

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address.

FRAMINGHAM, MASS.

Carousel Theatre. Producer, Stanton Shifman (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (P.O. Box 226, Hinsdale, Ill.). Seeking male and femme featured performers and name stars. Mail photos and resumes c/o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

JONES BEACH, N.Y.

"Paradise Island" (MC). Producer, Guy Lombardo (1619 Broadway, N.Y.; CI 7-5340). Open call for girl singers today (Wed.), 10 a.m., at Columbus Circle Studios (981 Eighth Ave., N.Y.).

LAMBERTVILLE, N. Y.

Lambertville Music Circus. Producer, St. John Terrell (c/o Theatre, Lambertville, N. Y.). Auditions Tuesday (11) for male and femme singers and Wednesday (12) for male and femme dancers, both calls at 6 p.m. at Variety Arts Studio (225 W. 46th St., N. Y.).

NORTHPORT, L.I.

Red Barn Theatre. Producer, William Edans (c/o Theatre, Northport, L.I., N.Y.; area code 516, AN 1-5900). Parts available for male and femme musical and dramatic performers, especially character people. Mail photos and resumes c/o above address. Season runs May 24-Sept. 24.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947. Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address and interviews being conducted today (Wed.) through next Wednesday (12), at the New Yorker Theatre (88th St. & Broadway, N. Y.), 10-11:30 a.m. Both Equity and non-Equity performers will be used for the 10-week season.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

TRAVERSE CITY, MICH

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio; TR-1-0049). Parts available for character man, character woman with second woman range, leading man, juvenile. Mail photos and resumes c/o producer (123 W. 57th St., N. Y., rm. 718; CI 6-1300). Apprentice applicants write to Cincinnati address for application forms.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producer, Ben Segal (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270. Equity auditions Monday (10): girl dancers at 10 a.m., boy dancers at 12 noon; girl singers at 2 p.m., boy siffgers at 4 p.m.; Tuesday (11): open call dancers, girls at 10 a.m. and boys at 2 p.m.; April 12; open call singers, girls at 10 a.m. and boys at 2 p.m. All calls will be held at Showcase Studios (950 Eighth Ave., N.Y.). See also Warwick and Framingham.

WARWICK, R.I.

Warwick Musical Theatre. Producer, Burton Bonoff (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive Director, Nikos Psacharopoulos (Williamstown Theatre, Box 468, Williamstown, Mass.; GL 8-4146). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o above address. Auditions will be held in mid-April by appointment only.

TOURING

"Double Entry" (MC). Producers, Albert C. Lasher, Paul Lehman & Happy Medium (c/o L&L Theatre Productions, 245 Lexington Ave., N. Y.). All principal roles available. Casting through agents only. Tour slated to begin in Chicago next fall.

"Flower Drum Song" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Mail photos and resumes to Jack Lenny, c/o above address. Show will tour the strawhats this summer.

"Flower Drum Song" (MC). Producers, Lee Guber, Frank Ford & Shelly Gross (140 W. 58th St., N.Y.; LT 1-2350). All parts available. Mail photos and resumes c/o Marvin Krauss, above address. Show will tour strawhats this summer.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the second company. Mail photos and resumes to Manny Davis, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N.Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

SHOWS IN REHEARSAL

BROADWAY

"Donnybrook" (MC). Producer, Fred Hebert (130 W. 57th St., N. Y.; JU 6-1962).

"Show Boat" (MC). Producer, City Center Light Opera Co. (130 W. 56th St., N. Y.; JU 6-2828).

OFF-BROADWAY

"Evening With Chekhov" (D). Producer, Greg Reardon (335 W. 84th St., N. Y.; SU 7-4194).

"Gallow's Humor" (D). Producers, Richard Barr & Clinton Wilder (c/o Gramercy Arts Theatre, 138 E. 27th St., N. Y.; MU 6-9630).

"Seven At Dawn" (D). Producer, Connie Simon (c/o Actor's Playhouse, 100 Seventh Ave. So., N. Y.; OR 5-1036).

TOURING

"Bye Bye Birdie" (MC). Producer, Edward Padula (1501 Broadway, N. Y.; OX 5-8170).

"Miracle Worker" (D). Producer, Martin Tahse (55 W. 42d St., N. Y.; JU 2-7650).

Television

D.C.S&S Productions (530 Fifth Ave., N. Y.; YU 6-6500). Spots available for announcers and juveniles for work in commercials. Although no open casting is being done at present, photos, resumes and tapes are being accepted c/o Klaus Werner at above address. Most casting is done through agencies.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N.Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35, six feet tall or over. Mail photos and resumes, c/o Jeanette Kamins, above address.

Miscellaneous

N. Y. Summer Resort. Director, Michael Skori (75-15 210 St. Bayside, L. I., N. Y.; HO 8-4251). Spot available for femme singer with good English and Yiddish repertoire. Phone above number for appointment.

WANTED!

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Send Photo and Resume

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154 W. 46th St., New York 36

LEGIT DIRECTOR WANTED

Director, experienced in summer stock operation wanted for 500 seat modern summer theatre 80 miles from New York Theatre presents 10 plays during season commencing June 26th. Write stating previous experience.

BOX V-2139, VARIETY

154 West 46th St., New York 36. N. Y.

Inside Stuff—Legit

Robert F. Six, ex-husband of "Gypsy" star Ethel Merman, informs VARIETY that he "voluntarily relinquished" his 15% profit-sharing interest in the musical "back to Miss Merman last April 21." He further reveals that he has "at no time since the inception" of the musical "drawn any of the profits." The production began a post-Broadway tour last week.

VARIETY reported last week that Six got 15% of the profits on "Gypsy" as a running expense, in accordance with the terms of the original fiscal setup. The arrangement referred to stipulated that Six get 15% for agreeing "to assist in securing financing for the production." He was Miss Merman's husband at that time. In a VARIETY breakdown Aug. 5, 1959, of the financial structure of the David Merrick-Hayward presentation, it was stated, "The deal with Six is figured to be a roundabout way of cutting Miss Merman in on the profits."

It was also noted in the story that the star is understood to be getting a 6% cut of the gross. The musical preemed May 21, 1959, at the Broadway Theatre, N. Y.

The recent decision by Broadway producer Kermit Bloomgarden to drop plans for the presentation of "The Nose of Jerry Pepper" next season is understood to have been based on the financial setup of the project. The Arnold Schulman play reportedly calls for an elaborate production and a large cast. In addition, the proposed arrangement calls for the author to get a share of the profits on top of his gross royalties, and for Milton Berle to get a sizable percentage of the gross and a slice of the profits as star.

According to associates, Bloomgarden figured that the venture would require a large investment and, because of the high operating nut and the proposed sharing terms, the prospective return seemed inadequate. The producer is currently vacationing in the West Indies. The script is being offered to other managements, reportedly on the same terms.

'Carnival' Puppets Are Nashville's Loss

Marionette's 'Papa,' Tom Tischner, Used to Give Saturday Kid Shows at Local Public Library

By LIZ CARPENTER

Washington, April 4.

Four of the most applauded members of the "Carnival" cast are puppets: a walrus named Horrible Henry, and Marguerite, Carrot Top and a fox. Whether their success will pave the way for more puppet usage in legit is problematical, says Tom Tischner, their proud "papa." If it does, there are plenty of puppeteers handy, he reports. He auditioned against a large array when he won the "Carnival" parts for his "children."

Broadway's gain will be Nashville's loss, for Tischner has been a Saturday afternoon tradition for children for 14 years at the local Public Library. A phone call from a Nashville friend, Roselyn Newport, now an actress in New York, prompted him to pack up his puppets in a wicker basket and head for New York. "It's a dream come true," said Tischner.

The son of a Nashville seamstress, Tischner had an edge on an important part of puppetry, namely, sewing. He has made more than 500 marionettes and puppets for the 28 plays in his repertory of Library shows, but he created the four "Carnival" puppets for the show.

The success of the puppets is due also, Tischner says, to the ability of Jerry Orbach and Pierre Olaf to manipulate them well. Tischner trained them and of Anna Maria Alberghetti to believe in them.

Boston SOMC Supports 'Seesaw,' 'Becket' in Hub

Boston, April 4.

More local productions will be undertaken by Jerome Rosenfeld president of Show of the Month Club. The theatre club head says that the group's membership has bought $30,000 worth of tickets for his production, in association with Frank Sugrue, of "Two for the Seesaw," with Jeffrey Lynn and Lee Grant. The William Gibson comedy opened at the Wilbur Theatre last night (Mon.) for a three-week run.

"Support of this kind makes it possible to package a show for local consumption," Rosenfeld asserted. He revealed that the mail order advance was around $10,000. With $40,000 in the till prior to the window sale, the outlook for the show, which never played Boston before, is good.

Rosenfeld also reported that Show of the Month Club patronage for the first four performances of "Becket," which opened last Thursday (30) at the Colonial, was $19,000, despite the fact that the period covered Holy Thursday, Good Friday and Passover. The Jean Anouilh play, he noted, has a religious theme of particular interest to churchgoers.

Approve 10G Allocation For 'Lost Colony' Repair

Greensboro, N. C., April 4.

The North Carolina legislature's Joint Appropriations Committee has come to the aid of "The Lost Colony."

It has approved a bill allocating $10,000 from the contingency and emergency fund to help repair the hurricane-damaged Waterside Theatre, at Manteo, where the pageant has been presented annually for nearly a quarter-century.

DOUGLAS HAYES' NOVEL ON SORDID TROUPERS

England's angry young men include novelists as well as playwrights. Douglas Hayes, an actor-turned-author, presents what seems to be a sordid view of the British theatre in his first novel, "The Comedy Man," published this week by Abelard-Schuman ($4). He would undoubtedly argue that the London theatre, rather than his view of it, is sordid. It's anyone's opinion.

Scratch an angry young author and you find a secret romantic. In the case of Hayes, he takes most of the book to relate the degrading existence of have-not actors in the English theatre, dwelling on the poverty and filthy living conditions, and taking considerable space to describe the revolting personal habits of most of the characters. There's little reference to homosexuality, but frequent mention of promiscuity and occasional suggestion of nymphomania.

After emphasizing the sleazy side of the stage world through a great portion of "The Comedy Man," however, the author reveals that it's love—good old romantic love, of a worldly, disillusioned man for a clear-eyed, straight-talking ingenue, a maiden who's all for seducing the suddenly diffident hero—that's the answer to all problems. With this strong-willed young charmer at his side, the actor's protagonist's tangled life, professional as well as personal, is quickly straightened out.

The capsule biography on the book's jacket, presumably using data supplied by the author—says he's not married and, it adds succinctly, never will be. So maybe the story's thesis of romance as the cure-all is only kidding. Or perhaps Hayes, if he sticks to his resolve, can keep his bachelor illusions.

"The Comedy Man" is best when it accents plot movement, with a number of interesting passages for theatrical professionals in the bits about rehearsals, theories of acting, etc. (the author is no Method enthusiast), and tough going in some of the involved portions about low-life parties and vermin agents. As another backstage novel, it doesn't offer much for non-theatrical readers. *Hobe.*

Brendan Behan To Be in Hospital Another Week

Toronto, April 4.

Brendan Behan is a patient in Sunnyside Private Hospital, an institute for the treatment of alcoholism. Police say they do not intend to execute a warrant for his arrest until he is well enough to be released.

The failure of the Irish playwright-novelist to appear in magistrates court last week on a charge of disorderly conduct and assaulting a house detective at the Royal York Hotel brought the issuance of a bench warrant for his arrest and the forfeiting of his $500 bail. The bond was posted by Alexander H. Cohen, producer of "Impulse," a musical revue in which Behan was m.c. and which folded during a tryout at the O'Keefe Center here.

A letter was produced by Dr. D. W. Pratt stating that Behan had been admitted to the hospital and would remain there at least a fortnight. It also revealed that the author is suffering from diabetes and has been warned not to drink.

Behan and his wife, Beatrice, have not checked out of their Royal York Hotel suite here, but Mrs. Behan is staying with her husband at the hospital.

Medicos reported told the writer that another binge could be fatal and counseled total abstinence or else.

'BOUND FOR KENTUCKY' THIS SUMMER, L'VILLE

Louisville, April 4.

"Bound For Kentucky," a historical musical drama by Kermit Hunter, will be presented at the Iroquois Amphitheatre here next summer to celebrate the founding of Louisville. The opening is tentatively set for July, with a six-week run contemplated.

The play deals with James Patton and his family, and several early pioneers who came down the Ohio River from Pennsylvania in 1778 to find new homes in the Kentucky wilderness.

"Bound For Kentucky" will be financed by the city of Louisville, the State of Kentucky, the Louisville Park Theatrical Assn., and a number of civic organizations and firms. Mrs. Catherine O'Conner, who is promoting the play, also hopes to have the backing of some 50 firms in Louisville.

The project grew out of Mayor Hoblitzell's concern when the Amphitheatre was dark last summer. Mrs. O'Conner was the individual most responsible in developing "The Stephen Foster Story" at Bardstown, Ky., and "The Book of Job," an alfresco play staged in Pineville, Ky.

Dr. Jack Kilpatrick, a member of the faculty of Southern Methodist Univ. is composing the musical score for "Bound For Kentucky."

Papp's Bard Fest Plays Schools; Teener Audience Reaction Is Spotty

Highschool students in the New York metropolitan area are being given a chance to see a full-scale, professional production of "Romeo and Juliet" via the N.Y. Shakespeare Festival, in cooperation with the City of New York. Produced and directed by Joseph Papp, the drama will play a 16-week tour, with an audience of an estimated 100,000 students from approximately 80 secondary schools. It will end its run May 5, at the Franklin K. Lane High School, Brooklyn. The tour started in January.

Financed by a $50,000 allocation from the city's Board of Estimate to the Board of Education, the show is scheduled to play in 18 local auditoriums. All bookings are arranged by the Board of Education and at each stop, students of neighboring schools are also given a chance to attend. As a result, the performers are often called upon to play more than one performance a day of the two-and-three-quarter-hour presentation.

In addition to the bookings arranged and financed by the City, the Festival performs "Romeo" at community centers and colleges in the tri-state area. Arrangements for these dates are made independently of the school tour and are set up by the Festival and the particular organization involved. The bookings are generally made on a flat-rate basis, with the respective center or college seeing to the ticket distribution and other details.

As caught recently at the N.Y. High School of Fashion Industries, the production is swift, colorful and well-mounted. Although the students appear most interested in the swordplay, drinking scenes and kissing sequences, Papp's direction is not organized around these aspects. "Romeo" is given an adult and literal interpretation, both technically and in performance.

Due in part to the mature treatment and the captive aspect of teeners being confined in an auditorium until almost five o'clock, the audience reaction ranged from eager involvement to open discourtesy. Curtain calls rated loud approval, however, and many students tried unsuccessfully throughout the performance to quiet the rowdier elements.

The cast, particularly in the principal roles, is considerably changed from the one that began the tour. The title roles are well-played by Ann Fielding, who brings an engaging simplicity and development in both appearance and performance to Juliet, and R. A. Jordan, a credible, if a bit too gangly and occasionally boyish, Romeo.

Roy R. Scheider is a well-defined Mercutio, Paul Barry a fiery Tybalt, and Walter Moulder a sometimes overplayed Benvolio. The Capulet household is effectively headed by Gordon Oas-Heini and Jeanette Clift, and the House of Montague is credibly manned by Tom Klunes and Judy Ebert. Osceola Archer is fine as the nurse, as is John Hetherington as Friar Lawrence and Don Wesley's Paris seems shallow. Don Gunderson is a strong Prince and Clebert Ford and James Earl Jones are comic soldiers.

Like Papp's direction, Claude Mark's settings are simple, while creating the feeling of expansiveness. Martin Aronstein has designed dramatically effective lighting, David Amram's music is lusty and sharp and Theoni Addredge's colorful costumes are helpful. The swordplay and fights by Paul Barry are realistic and eye-catching.

This is the first such tour for the N.Y. Shakespeare Festival, which also presents free Bard performances in Central Park each summer. The group hopes to continue the program annually, with a different production each year.

Kali.

Romeo and Juliet

N.Y. Shakespeare Festival (Joseph Papp producer) presentation of William Shakespeare's "Romeo and Juliet." Staged by Papp; settings, Claude Marks; costumes, Theoni Aldredge; lighting, Martin Aronstein; music, David Amram.

Prince	Don Gunderson
Peter	Clebert Ford
Gregory	James Earl Jones
Abram	Horace Foster
Benvolio	Walter Moulder
Tybalt	Paul Barry
Capulet	Gordon Oas-Heini
Lady Capulet	Jeanette Clift
Montague	Tom Klunis
Lady Montague	Judy Ebert
Romeo	R. A. Jordan
Paris	Don Wesley
Nurse	Osceola Archer
Juliet	Ann Fielding
Mercutio	Roy R. Scheider
Potpan	James Swan
Old Capulet	Tom Klunis
Friar Lawrence	John Hetherington
Officer	Cliff Ammon
Musicians	Horace Foster, Suzanne Miller
Balthasar	Ray Stubbs
Apothecary	James Earl Jones
Friar John	James Swan
Page to Paris	Suzanne Miller
Watchmen	James Earl Jones, Horace Foster, Clebert Ford

Aim 'Fig Leaf' Off-B'way, And Move to Main Stem; Set 20G Initial Budget

A Broadway-targeted production of Jesse Torn's "A Fig Leaf in Her Bonnet" is to be tried out off-Broadway. That's the plan of H. Clay Blaney and A. J. Pocock, who are currently soliciting capitalization for an off-Broadway production of the play under an agreement which allows for a subsequent Main Stem presentation.

The play, based on the George Bernard Shaw-Mrs. Patrick Campbell relationship, is budgeted at $20,000 for its contemplated off-Broadway presentation. A condition of the venture is that after an off-Broadway run, the producers have the right to raise additional capital and form a new limited partnership for the transfer of the play to Broadway.

If such a move is made, the coin invested in the off-Broadway presentation would be shifted to the new company. The off-Broadway backers would also be permitted to increase their investment in the Broadway production prior to the admittance of new backers. According to the Blaney-Pocock solicitation, those investing in the off-Broadway production will get their money back if all the coin required to produce the play hasn't been raised by next April 18.

The producers also assert that they have a contract with the author whereby the off-Broadway production is entitled to share in all subsidiary rights of the property after the opening off-Broadway performance.

Shaw and Mrs. Campbell were the subject of last season's Broadway production of "Dear Liar," a dramatic reading adapted by Jerome Kilty from the lengthy correspondence between the playwright and the British actress. Katharine Cornell and Brian Aherne costarred in the presentation, which toured extensively prior to playing N. Y. Another "Liar" tour is scheduled for the U. S. next season by S. Hurok with Kilty and his wife, Cavada Humphrey, repeating the roles they recently essayed in London.

Legit Bits

Bernard Simon has succeeded **Harvey Sabinson**, who resigned as pressagent for the Broadway production of "Rhinoceros."

Sherman Frank, who was musical director earlier this season for "Conquering Hero," is now handling the same assignment for the Broadway production of "Bye Bye Birdie."

Ruth Mitchell, general stage manager for **Robert E. Griffith** and **Harold S. Prince**, returned to New York yesterday (Tues.) from a Miami vacation to begin work on "Kuprin."

The League of N.Y. Theatres and Actors Equity have signed the trust agreement governing the actors' pension fund, which is part of the four-year contract negotiated by the two organizations last June.

Ray Middleton will appear in preview performances of **Ben Johnson's** "Volpone," directed by **Jeanne Jerrems**, next Saturday night (8) and Sunday afternoon (9) at **Jack Manning's** Lab & Theatre, N.Y.

Broadway director **Arthur Penn** has returned to New York from Europe to direct the national company of "Miracle Worker," which he staged for Broadway.

The Woodstock (N.Y.) Playhouse plans an 11-week season next June 20-Sept. 4.

The name of **Nita Novy**, who plays one of the von Trapp children in the touring edition of "The Sound of Music," was misspelled in the recent VARIETY review of the show from Detroit.

Tanya Moiseiwitsch has arrived in Stratford, Ont., where she'll be represented this summer as designer of the Shakespearean Festival productions of "Coriolanus" and "Love's Labour's Lost."

Johnny Sekka, a native of Dakar, French West Africa, and a singer-actor in London, will have a leading role opposite **Sally Ann Howes** in "Kwamina," the musical with songs by **Richard Adler** and book by **Robert Alan Aurthur**, to be produced on Broadway next fall by **Alfred de Liagre Jr.** **Tony Richardson** will direct.

Lawrence Shubert Lawrence, manager of the Forrest Theatre, Philadelphia, and general manager for the Shuberts in Philly, sails for Venice today (Wed.) on the Saturnia.

Nathan Parnes, general manager of the Phoenix Theatre, N. Y., is a patient in Mt. Sinai Hospital N. Y., for a stay of several weeks. **Morton Zolotow** is subbing as company manager of the lower eastside operation.

The Dallas Theatre Center, laying off for Easter, resumes today (Wed.) with a repertory of "Taming of the Shrew" and "Hamlet."

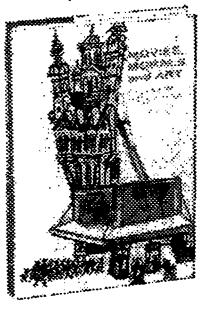
NOW—

a "caustic, bunk-free"* new look at movies and morals

MOVIES, MORALS, AND ART

by FR. HAROLD C. GARDINER, S.J.

and FRANK GETLEIN



FOR the first time, two top-flight critics combine "style, balanced statement and depth of penetration," says *Variety**, in an "intellectually arresting" and frank appraisal of the deepening crisis in the American motion picture industry.

According to FRED ZINNEMANN ". . . it contains an enormous amount of food for thought (and) makes a valid comment on many basic issues, such as the film maker's moral responsibility, on the movies' appeal to sentimentality and on false values. Above everything else, it offers a constructive view towards a new creative approach. I hope it will be read by a great many people in the motion picture industry."

PAUL V. BECKLEY of the *Herald Tribune* says of MOVIES, MORALS and ART: "It comes closer than either moralists or esthetes would expect toward establishing a common meeting ground between them. I cannot recall being so pleased at any dissertation on morals and movies."

$3.50 at your bookstore

SHEED & WARD
New York 3

N.Y. Times' Earnings

The New York Times Co. and its subsidiaries report record revenues of $112,149,302 in 1960 but consolidated net income fell sharply to $1,652,392. While circulation and advertising volume reached new peaks last year, increased expenses cut net profit in comparison with 1959 when gross income was $103,269,682 and net earnings were $3,001,460.

Net income from newspaper operations, board chairman and publisher Arthur Hays Sulzberger revealed, dropped from $1,867,869 in 1959 to $348,051 in 1960. In contrast to that decline, the company's holdings in Spruce Falls Power & Paper Co., Ltd. produced income of $1,304,341 compared with $1,133,591 in the previous year. Spruce Falls, a Canadian firm, manufactures newsprint for The Times and other papers.

After provision for preferred dividends, the 1960 earnings were equivalent to $12.70 per common share. Figure compares with the thumping $29.02 racked up the previous year. Taking note of the smaller profit from newspaper operations, Sulzberger said this reflects "a serious situation which confronts many publications. The costs of our necessary operations have risen so rapidly that they have nullified our substantial gains in gross revenue."

The Times was never in a stronger position both in circulation and advertising, Sulzberger emphasized. "Advertising rates," he added, "are based largely on expected circulation. But we apparently put our sights too low. The effect of meeting the demand of added readers for The Times in 1960 was, therefore, a major factor in the decline of profits."

Other highlights of the earnings statement showed that The Times came up with the largest circulation gains in 1960, both weekdays and Sundays, of any New York newspaper. Net paid sale was 679,222 weekdays, a 34,341 gain over 1959, and 1,346,080 Sundays, up 42,480. Advertisers bought more than $96,000,000 worth of space in 1960. It meant a new record of 61,922,811 lines, the largest volume ever published by The Times.

Especially contributing to the 1960 profit nosedive, Sulzberger declared, were the high costs of gathering news due to the Presidential election, last September's United Nations session and the Congo coverage in Africa. Moreover, the Paris international edition is operating at a loss in its second year as anticipated.

Morehouse's Safari

Vet drama critic and reporter Ward Morehouse is off on a dual assignment from his two syndicates, the Newhouse papers and NANA, on a "See America First!" series, traveling by car and covering about 40 states of the union. He will file five pieces weekly in his 7-8 week jaunt. Turner Catledge of the N.Y. Times has also expressed interest in some Morehouse pieces and that paper probably also will publish supplementary reportage by him.

This marks Morehouse's 24th transcontinental see-America-in-closeup motor jaunt, sometimes done chiefly for show biz angles but, in this instance, on a generally broader perspective.

Bernard Asbell's OK Book

Bernard Asbell, erstwhile music trade reporter who turned freelance writer and folk singer, has poignantly recreated the shock felt round the world in 1945 in his first book, "When FDR Died" (Holt, Rinehart & Winston; $4, to be published April 10. There's the blueprint here, if not the actual script, for a potent tv or motion picture documentary.

Asbell reconstructs, with a novelist's skill, President Roosevelt's dying day and the effect of the news on such persons as Mrs. Roosevelt, Harry Truman, Winston Churchill, the wire service reporters and even on the Army bugler who was later to blow taps at the funeral. No mere reportorial job, although the research is downright scholarly, Asbell's book reads with the fascination of fiction through a sense of you-are-there immediacy. Over a span of 207 pages he sustains the momentousness of the single incident, and the characters—even FDR, briefly though he's seen—come palpably to life.

Of particular show biz interest are the recreations of David Brinkley and John Daly receiving the news flash at NBC (New York) and CBS, respectively; and of Arthur Godfrey weeping on the air as he describes the funeral procession. Asbell, in his affection for minute details, even notes the network shows that were interrupted for the bulletin, "Wilderness Road" on CBS, "Front Page Farrell" on NBC, "Capt'n Midnight" on ABC, and "Tom Mix" on Mutual.

Book is digested in the current Good Housekeeping. *Les.*

Publishing Stocks

(As of April 4, 1961, closing)

Allyn & Bacon (AS)	34½	— 1
American Book (AS)	72¼	+ 2¼
Book of Month (NY)	33⅞	— ⅝
Conde Nast (NY)	18⅞	+ ⅛
Crowell-Collier (NY)	47	— ⅝
Curtis Pub. Co. (NY)	10¼	+ ⅛
Grolier (OC)	63½	+ 3
Harc't Brace (OC)	44¾	+ 2½
Hearst (OC)	12½	...
Holt, R&W (NY)	63½	+ ½
L.A. Times Mirror (OC)	40½	+ 1½
Macfadden (AS)	16⅜	+ ⅜
Macmillan (OC)	74	— 3
McCall (NY)	49¾	...
McGraw-Hill (NY)	41	+ ⅞
New Yorker (OC)	115	...
Pocket Books	42½	+ 4¼
Prentice-Hall (OC)	46	+ 2½
Ran'm House (OC)	43¼	— ½
Scott Foreman (OC)	29¼	+ 1½
Time Inc. (OC)	99½	— 2
H. W. Sams (OC)	46½	+ ¼
Western Pub. (OC)	71	— 1½

OC—Over the Counter.
N.Y.—N.Y. Stock Exchange.
AS—American Stock Exchange.
M—Midwest.
Note: Midwest and over-the-counter quotes are the Bid prices.

Marquette's Degrees

On April 15 Marquette University plans conferring five honorary doctorate degrees at a convocation in observance of the U's 50th anniversary of journalism instruction. Rev. William Edward J. O'Donnell, Marquette U's prexy, will do the giveaway at Brooks Memorial Union on campus.

Honorary Doctor of Laws degrees is to be given to Walter W. Belson, director of public relations for American Trucking Associations Inc.; to Ralph D. Casey, Director Emeritus and Professor Emeritus of the University of Minnesota School of Journalism, Minneapolis; and to Stanley Morrison of London (England) Times, an authority on calligraphy and typography.

Doctors of Letters degrees are to be given to Donald T. (Don) McNeill, Winnetka, Ill., emcee of "Breakfast Club" radio program, and Jose I. Rivero, editor-director of Havana (Cuba) Diario de la Marina (now published in exile by Rivero at Miami Beach, Fla.).

Rivero, McNeill and Belson are alumni of Marquette U.

Mr. & Mrs. Pub Team

Carol Wilkens (Mrs. Kenneth S.) Giniger is the newly appointed U. S. rep for the London publishing house of George W. Harrap & Co.

Former ballerina will scout mss. and books for the London house. Giniger, of course, is v.p. and g.m. of Hawthorn Books, a Prentice-Hall affiliate.

CHATTER

Criterion publishing the book version of John Osborne's play, "The World of Paul Slickey."

CBS-News Moscow correspondent Marvin L. Kalb will have his "Dragon in the Kremlin" published by Dutton this month.

Sir Geoffrey Faber, president and founder of the publishing house of Faber & Faber, as well as author and lecturer died last week at his home near London at 71.

Publisher Ivan Obolensky luncheon-hosting for Helen McCully and Eleanor Noderer, authors of "Just Deserts." The French Natl. Assn. of Cognac Producers is co-host of the Literati do.

Sol Hurok's man-in-Paris, Wolfe Kaufman, due in this week for a week's o.o. of the Gotham scene.

Putnam's will publish "The Unsinkable Molly Brown," by Meredith Willson and Richard Morris, in book form on April 17.

William Hay, news editor of the Lethbridge (Alta.) Herald for many years, upped to managing editor. He succeeds Don Pilling, who has been named sports director of radio station CHEC, Lethbridge.

Book-loving President Kennedy has asked Congress to cough-up an additional $721,700 for the Library of Congress. The funds would be used to initiate a program to collect and distribute foreign library materials. First purchases would be made in India, Pakistan and the United Arab Republic.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, April 4.

Even in the free world not many will work for free anymore, but actors are still among the dying race, glad to perform if some part of the gate goes to a charitable cause and they can get some publicity out of it.

Boxoffice figures are thrown around rather loosely these days but if there were not a million dollar talent in the 12th Annual Palm Springs Police Show, try to get Danny Thomas, Dorothy Provine, Frankie Avalon, Jim Garner, Desi Arnaz, Phil Harris, Allan Jones, Kirk Douglas, Harpo Marx, Alice Faye, Jayne Mansfield, Jimmy Van Heusen & Sammy Cahn, Vic Damone, Kay Starr, Ann B. Davis, Pat Suzuki or even Marie MacDonald's dress for less. Backed, this time, by Jerry Gray and his Band of Today instead of Les Brown and his Band of Renown, such a bill would bring back million dollar vaudeville.

Of course all were not performers, but for spontaneous and in most cases unrehearsed entertainment, they held the crown of 3,000 which packed the High School quadrangle on a cold night and were warmed in turn by the applause and the laughs. And the cops' charities grossed $18,000 for the night.

To paraphrase an early Kennedyism, performers should never entertain a cop through fear, but never fear to entertain a cop. But these are unusual cops. An instance of how police work here as different from elsewhere might be cited. When kids go off in buses to a neighboring town to a football game and come home late at night the buses pull up in front of the police station and all the kids are invited to telephone their parents to pick them up there. That way they're protected from wandering around town after curfew hours.

So the town is grateful to Gus Kettman and his peace officers and talent which owns pretty valuable property in the village is only too glad to give up a night for the cops' benefit.

Lost Their Love to Avalon

Stealing the show as if it were a new Ty Cobb stealing a base was Frankie Avalon. By no means newly discovered he proved once again that those who did discover him had unearthed a pearl of great price. His arrangement and singing of "Ol' Man River" made even that semi-classic reach new heights in public approval.

Running him a close second, though put on the bill at the end of three hours, was Danny Thomas. The emcees, Desi Arnaz, Phil Harris and Johnny Grant, had been introducing "the greatest guy in show business" for every act all evening so one hardly expected they would actually deliver such a product.

Thomas acted as if he were really peeved at having to hang around for three hours to go and told how about having to listen most of that time to a nut playing a guitar in the men's room. The nut happened to be Desi Arnaz. Then he blessed the audience, "making them all Jews." By then it was cold enough to tell a snow story and he told one. About an old couple snowed in above Peeksville. The townspeople checked every day to see if smoke were coming from their chimney.

"One day," Danny said, "no smoke. So they sent a Red Cross rescue team who with the aid of bulldozers got to the cottage. There they found the 80-year-old couple huddled in the corner, freezing to death."

"We're from the Red Cross," the rescuers said.

The old man said, "But we **gave** already!"

He also told with all his pantomime the story about the Italians objecting to ABC about "The Untouchables"—planting bombs and all—his story ended, "Cut that out or you'll have a bomb in your house."

There was another Italian gag about honoring the race for Galileo, Columbus and other adventurers. The Pope was to drop a feather and the guy catching it would be picked as the first astronaut. But the feather never reached the ground—15,000 Italians kept blowing it skyward.

Behind Thomas and finishing neck-and-neck, to treat the subject delicately, though it indicates a poor judge of distance, were Dorothy Provine of the Roaring Twenties and Marie MacDonald's dress (?). Both girls sang amazingly well, but Miss MacDonald's long ballerina dress, low cut, with spangles seemed to give her an edge on the applause-meter. Of course, the bodice of Jayne Mansfield's frock wasn't wasting yardage either, but she had no vocal material to go with it.

What, No Powder Rooms?

The emcees seemed destitute of material too. As the night wore on and their shots of anti-pneumonia vaccine became more obvious their dialog headed toward the lockerroom as well. They seemed to delight in telling what was going on in the men's room. This gave the impression of two classes of people, an audience without kidneys, performers with. After three hours in the cold outdoors some of the audience began to act human too and left.

Alian Jones opened the show with a brace of songs and then asked if he could bring a lady onstage to whom he had been singing for so long. He brought up Sara, led by a big Indian (Mickey Finn actually) in a red poncho. Sara was the donkey to whom Jones sang "The Donkey Serenade." Afterwards Sara became quite an act herself poking around, making friends with the musicians.

Arnaz dressed in white trousers, medium blue jacket, red tie and socks, then introduced Pat Suzuki who was starring at the Chi Chi and had run over for the cops' benefit between shows. She sang "I'm In Heaven" and scooted back to her job.

Jayne Mansfield introduced by Johnny Grant who left her onstage without a line. She explained she had to get back to town because her children had a burro and if it wasn't fed by 6 in the morning it would wake up the neighborhood. Exit Jayne Mansfield. Ken Scott then stepped in as an emcee and Grant so mangled the intro that Scott said: "If you got paid for commercials you wouldn't mispronounce them."

Back stepped Arnaz to introduce Avalon who was supported by a drummer, with one arm in a plaster cast, and a guitar player who seemed all in one piece. He was the musical director. Avalon stole the show. From "Dinah" in rock 'n' roll to his own version of "Ol' Man River" he swept everything before him. He gave way to Phil Harris who introduced Eddie Howard a fixture at El Mirado. Howard came on with two of his band who backed him up while he sang his own numbers.

Harpo Marx was brought in protesting his honesty and every time he was touched silver fell from his clothes. Then they patted the back of the cop who brought Harpo in and silverware fell from him, whereupon Harpo made a citizen's arrest.

Garner was asked what his advice would be for young fry who wanted to play cards and shoot their way out of Westerns. Garner said: "Cheat."

Douglas admitted he was no singer, but he had a song written especially for the occasion by Cahn & Van Heusen. He half sang, half declaimed, and was well received. Douglas then introduced a girl he had never heard sing, though he had known her since she was a little girl of 16—Marie MacDonald. She sang and with great variety. It seemed she wasn't mad about Harry, she was mad about shoes. She was the only one who received a bouquet of flowers.

Then the Los Angeles new American League baseball team was introduced but by that time it was cold enough to play ice hockey and late enough for the late-late show. That's when they brought on Thomas who warmed the place up again, for he obviously is currently a hot property and one of the most loved personalities in show biz. He was worth waiting for.

Broadway

Songsmith Joe Meyer back from a European holiday, chiefly in the Majorca-Spain-Portugal belt.

"Sin of Angels" (formerly "The Hustler") included Don Costello in a bit part here. Robert Rossen is producing for 20th.

With "Camelot" cut 10 minutes the curtain now rings up on the Lerner & Loewe musical at 8:35 instead of 8:25 p.m.

Meyer Davis back by air after crossing on the SS United States to inspect the three orchestras he has booked aboard that liner.

Philip Caselli, 59, after 33 years as headwaiter at "21," has retired to his native Montemonio, Italy. Joseph Mino has succeeded him.

Blossom Kahn, formerly of the television dept. of the William Morris Agency, together with Rosa Tuckman, has opened an employment agency labeled Snob Jobs.

Bob Sylvester's column in yesterday's (Tues.) Daily News: "When soprano Anna Moffo scored a hit at the Met Opera recently, we were pained that VARIETY did not use the headline, 'Moffo Boffo.'"

Martha Kitt was heisted for $23,000 worth of furs and jewels at the Hotel Plaza while she was away most of the day at rehearsals. Police stated the door to her suite showed evidence of having been jimmied.

Metopera singer Rise Stevens reports she's been invited to do a return date in Moscow, where she sang recently. She's wanted to sing Carmen and Khovantchina at the Bolshoi Opera. She gives a concert in Toronto April 18 for Temple Siam Sisterhood.

Jarvin David Levy will compose and Willis Butler will script an opera based on Eugene O'Neill's "Mourning Becomes Electra," via a Ford Foundation grant passed on by the Met Opera. Composer is 28. Met did O'Neill's "Emperor Jones" with Lawrence Tibbett in 1933.

The unquestioned hit of the 5th International Auto Show which opened last Saturday (1) at the Coliseum, is the new E Type Jaguar. From the number of the early lookers-on it would seem that Jaguar will be hard pressed to fill orders. It's scaled at $5,800 for the convertible and $6,100 for the coupe.

Martha Chapman (Strong), Crystal Chapman and Cloe Chapman being sought by New Haven attorneys, Merriam & Virshup, as beneficiaries of an estate latter are handling legally. The Chapmans reportedly have been in the entertainment field, particularly in the area of fairs and carnivals.

United Artists veep Max E. Youngstein has been named chairman of the entertainment industry's committee for the Albert Einstein College of Medicine. A branch of Yeshiva University, the medical college is preparing to expand its facilities with construction of a new diagnostic center and health research building.

Sum Fong's, West 52d St. landmark for years, which might have benefited still more because of its location across from the upcoming Americana Hotel (Loew-Tisch), lost its site because of a match-lease proviso. Chinese eatery could have bought its site not so long ago for $75,000; understood that the realty value has escalated fivefold since.

Noble Sissle & Eubie Blake to London next week or so, with tapes of the undated "Shuffle Along" (Florence Mills starred in the original 1921 hit) with an eye to producing it in the West End as a summer attraction for Yank visitors and, of course, the native British trade idea is to bring it back to the U.S. after its London kickoff.

The $260,000 Harrison, N.Y., estate bought by the Eddie Fishers (Elizabeth Taylor) and never lived in since its purchase a month or two back has been sold to Charles Roth, president of Kayser-Roth Hosiery Co. Miss Taylor is recuperating in Palm Springs and "never" wants to live or work in a "cold climate" following her almost fatal bout with pneumonia recently.

Columbia Records' Goldie Faye James, 26 (she supervised the catalog) was killed early Monday morning at 4:40 a.m. when her foreign sports car went out of control on a curve in Central Park near 61st St. and overturned. Her companion, Mary Entrekin, 33, account exec with the Weston ad agency, whom she was driving home, suffered broken legs, jaw and other injuries. She is in critical condition in Roosevelt Hospital.

Among the 14 whom the Federal Bar Assn. of New York, New Jersey and Connecticut have recommended for the newly created Federal Judgeships in the N.Y. area are Arthur H. Schwartz (of Schwartz & Frohlich, counsel to ASCAP, Col Pictures and Stanley Warner); Theodore R. Jackson of Gilbert & Gilbert, music biz attorneys; Bernard A. Grossman, board chairman of Music & Talent Organization Inc., an ASCAP affiliate; Theodore R. Kupferman, former v.p., sec and board member of Cinerama; and John Trubin, law partner of Senator Jacob K. Javits.

Tel Aviv

By Joseph Lapid
(52 *Shlomo Hamelech St.; Tel.* 28348)

Habima soon to present "Holzmarch Play," a Jewish folks-play written by American Yiddish author Itzig Maenger.

Tony Salten, an American expert on folk-music, here on a State Department sponsored goodwill tour to instruct on musical group-activities.

Young American conductor, David Bloom, conducting the Haifa Symphony while his wife, N.Y. soprano Sara Baum, is appearing as soloist.

Abel Eisenberg, conductor of Mexico City Philharmonic, conducted the Kol Israel radio orchestra here and also gave three viola recitals.

On Habima's forthcoming European tour, Hanna Rovina, the Great Old Lady of the Hebrew theatre, who is past 60, will play in "The Dybbuk" in the role of 14-year-old Lea.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Columbia is readying "Pepe" for Aussie debut next May.

"My Fair Lady" still buoyant in third year for J. C. Williamson Ltd.

Nightclub biz in Sydney and Melbourne on the skids presently.

Over 1,000,000 have seen "South Pacific" (20th) at Hoyts' Mayfair, Sydney.

"Irma La Douce" looks set for a good run at Royal, Sydney, for J. C. Williamson.

Herc McIntyre, ex-local topper Universal-International, on London-Continent vacation.

"Spartacus" (U) set for a New Zealand runaround over the Kerridge-Odeon loop.

U.S. talent booked for Sydney Royal Easter Fair, biggest of its kind in the world.

Wirth's Circus on road in New Zealand. Outfit will do a Sydney season later this year.

Metro has set "Gone With Wind" to follow "Ben-Hur" at St. James, Sydney, Metro showcase.

West Australian government reduced entertainment tax on lower-priced cinema ducats.

Hoyts' film loop setting 70m equipment in certain suburban houses in Sydney and Melbourne.

Film salesman covering the country zones report cinema biz at a very high level, especially with top U.S. pix.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So.*; WA 6-6955)

Radisson Hotel Flame Room has Ford and Hines through April 15.

Actress Barbara Eden here last week promoting "All Hands on Deck."

Edyth Bush Theatre opening F. Scott Fitzgerald drama, "Young and Beautiful," Thursday (6).

Drama department of Macalester College, St. Paul, planning two-week Shakespeare festival April 13-30.

Metropolitan Opera soprano Leontyne Price to wind up Schubert Club's concert series at St. Paul Auditorium Thursday (6).

Northwest Boat and Travel Show, running through Sunday (9) in Minneapolis Auditorium, includes 15-act vaude show.

Comic Dick Gregory, singer Steve DePass and Oskar Nord trio wind up nine-day stay at Freddie's nitery April 5. Thrush Ernestine Anderson comes in next and stays through April 15; will share the bill next week with Pat Harrington Jr.

Guest artists inked for appearances with Minneapolis Symphony next season include violinists Isaac Stern, Yehudi Menuhin and Roman Totenberg and pianists Glenn Gould, Friedrich Gulda and Witold Malcuzynski. Also signed as guest conductors are German director Eugen Jochum and Hungarian Istvan Kertesz.

London

(*HYde Park* 4561/2/3)

The Parisienne chirper, Yvonne Constant, bows in at Society April 10.

Associated Television's new studio centre at Elstree will be opened Friday (7).

Cary Grant completed a six-city tour promoting his latest pic, "Grass Is Greener" (U).

Viscount Furness left for San Francisco and L.A. over the past weekend on a legit prowl.

Par threw a special children's matinee to launch the reissue of "Greatest Show On Earth."

Bruce Forsyth's first pic, "I'm In Charge," abandoned after two days' shooting because he is ill.

Biographic's "Do-It-Yourself Cartoon Kit" is U.K.'s official short film entry at Cannes Film Fest.

A dog's drinking trough is to be erected in Kensington Gardens in memory of actor and dog-lover Esme Percy.

Actress Megs Jenkins, featured in "The Innocents," bought a seaside hotel at Felixstowe. She's tagging it Hotel Toro.

Lena Horne turned down a musical play, "Solomon And Sheba," written for her especially by novelist Robert Graves. She doesn't dig the lyrics.

Terry-Thomas being paged by Cy Feuer to play the lead in his fall Broadway production of "How To Succeed In Business Without Really Trying."

The Edwina Mountbatten Trust, in aid of St. John Ambulance Brigade, Save The Children Fund and Advancement of World Nursing, gets the cash from the Royal world preem of "Guns of Navarone" on April 27.

Key members of the British technical staff of Walt Disney's "Prince And the Pauper" left for huddles with Disney in Hollywood. They are associate producer Hugh Attwell, director Don Chaffey and art director Michael Stringer.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Joyce Roberts took over the product on vocals at the DI.

Suzanna, hip-swinging Latin canary, joined Perez Prado's musicmakers at Tropicana lounge.

Louis Elias formed a new relief band here, to fill in on regular house bands' nights off.

Ibraham Bogdadi, known for his risley work, returns to the Tropicana's Folies Bergere next month.

Ronnie Brown, 88'er at new "Sultan's Table" restaurant of the Dunes, cleffed "Sultan's Table Suite."

Olivette Miller, jazz harpist in Flamingo lounge, is the daughter of F. E. Miller of vaude team of Miller & Lyles.

Danny Costello, singing star in Tropicana's "Folies Bergere," being screen-tested by Gordon Stulberg at Columbia.

Stan Kenton's new orch at the Riviera lounge has introed four "mellophoniums"—a cross between a trumpet and trombone.

Zsa Zsa Gabor wants Silver Slipper star Hank Henry to appear in a skit with her during her Dunes engagement which starts April 20.

Jimmy Cavanaugh, who was Hank Henry and Sparky Kaye's partner for many years at the Silver Slipper, now appearing at downtown Nevada Club.

Phil Ford & Mimi Hines, appearing here at the Desert Inn with Tiny Martin, celebrated their seventh wedding anni; he got her a 14-karat gold golf putter.

Herb Flemington, popular Las Vegan who's been production singer at several Strip hotels, inked to appear with Joan Blondell in the road company of "Bye, Bye, Birdie."

On Eleanor Powell's final Saturday at the Sahara, she broke all existing house records for her two shows. Entertainment chief Stan Irwin says it was determined by the number of would-be patrons who had to be turned away.

Berlin

By Hans Hoehn
(760264)

"Ben-Hur" (M-G) on longrun at local Delphi Palast.

Comedian Ludwig Manfred Lommel observing his 70th birthday.

The Mannheim Culture and Documentary Film Week will run Oct. 16-21.

"Spartacus" (U) will have its local preem April 111 at Titania Palast.

Domestic film crix picked Richard Attenborough as best foreign actor of year.

Robert Siodmak here to shoot exteriors for his pic "Affair Nina B." (Cine-Allianz-Filmsonor).

West Berlin currently has 253 cinemas of which 232 belong to the local Assn. of Cinema Owners.

82-year old actor Robert Mueller received annual Berlin Art Prize for his role in tele play, "The Family."

"Concerto For Combs" is title of a second vidtape pic which American Ronald Kahn is producing here for Tele-West.

"Transport," new pic of producer Hermann ("The Bridge") Schwerin, for exteriors to Donaueschingen, in southern Germany.

Dr. Karl Eiland named new manager of Mannheim Culture and Documentary Film Week, Oct. 16-21. He is a journalist.

Ladislaus Fodor wrote script for CCC's "Riesenrad" (Giant Wheel), a remake of "Four Poster," starring O. W. Fischer and Maria Schell.

Wolfgang Neuss' "We Cellar Children," which was at first boycotted (because of prior showing on tv) by exhibs, now playing numerous local nabe houses.

German film "The Haunted Castle" (Constantin) was the most-screened pic in 16 West German key cities in February. Runner-up pix were "Ben-Hur" (M-G), "The Truth" (French) and "Last Witness" (German).

Rome

By Robert F. Hawkins
(*Stampa Estera*; 675906)

Gina Lollobrigida may be back this summer for a role in an Italo spectacle.

Bruno Vailati production of "The Golden Arrow" being prepped for start on India locations.

Czech delegation in for film week in Italo capital, headed by Ceskoslovenski Film topper Alois Polednak.

Marco Vicario to Marakech to o.o. territory for exteriors on his upcoming "Scipio Africanus" production.

Dino DeLaurentiis poured for press to intro cast of "Two Enemies," headed by David Niven and Alberto Sordi.

Connie Francis here for series of tele appearances, including the popular RAI-TV "Winter Garden" variety hour.

Joseph Fryd hosted dinner at Excelsior for Cathay topper Loke Wan Tho who picked up two Italo pix on current visit. "Constantine the Great" and "The Trojan War."

"Belinda Lee Award" of acting scholarship for promising Italo talent set up by Kaufman-Lerner Associates to honor memory of British actress who recently died in auto accident in L. A.

Robert Aldrich, Pier Angeli, Anouk Aimee, Rossana Podesta, Stewart Granger, Stanley Baker and some 60 unit members of "Sodom and Gomorrah" production skied to Morocco for exteriors on this Titanus pic.

Albuquerque

By Chuck Mittlestadt
(*DIamond* 4-1596)

Nick Vitale now deejay at indie station KLOS.

Vic Lindsey new weekend deejay at KGGM radio.

Isaac Stern here to guest with Albuquerque Civic Symphony at Civic Auditorium.

Connie Alexander, KOB sportscaster, has joined staff of a local loan company here.

Ben Caine exiting news director job with KMGM to go back to similar post with indie outlet KDEF.

Cowboy singer Hank Thompson in town Sat. (1) to headline a Grand Old Opry show at Civic Auditorium.

Kideo show "Romper Room" being dropped by KOB-TV here after April 7, after more than three years on local screens.

Dorothy Stone and Charles Collins due in April 12 to guest with Albuquerque Little Theatre in "Pleasure of His Company."

Hotel op Charles Cole (of hotel of same name here) discloses he's leased the Miramar Hotel in Santa Barbara, Calif., and plans a $750,000 remodeling job.

Phil Eakins upped to do nightly sports show over KOB-TV, replacing Gordon Sanders who's doing a daily half-hour quiz show on same station.

Hollywood

Boris Karloff off to London.

Gene Kelly off to Paris to prep "Gigot."

James Mason returned from London.

Helen O'Connell to Australia for tv stints.

Sam X. Abarbanel skied to Mexico City.

Arnold Stang bought a Hollywood home.

Lee Travers exited Walt Disney casting director post.

Bud Abbott heads Conejo Valley Days as Grand Marshal.

Martin Rackin back a. Paramount desk after European visit.

Audrey Hepburn back from Switzerland to prep "The Children's Hour."

Melville B. Nimmer resigned as counsel for Writers Guild of America West.

Betty Ferr returned to Greek Theatre to handle publicity for summer season.

Harry Stern new exec assistant to prexy Robert I. Kronenberg of Manhattan Films International.

Sixteen Pantages Theatre usherettes staged their own Easter fashion parade by donning their own personal finery for day.

Chicago

(*DElaware* 7-4984)

Bob Scobey purchased a Chi club, the Bourbon Street, to showcase his Frisco Band.

Bob Newhart vacationing at home here for nine days before resuming his concert tour.

Joe Diehl, WBBM sports writer, authoring a weekly show biz column for Arnie Matanky's Near North News.

Arthur Zinn, exec assistant to Joshua Logan, due next Monday (10) to bally Logan's new pic, "Fanny" (WB).

Valerie Bettis Dance Company into Goodman Theatre next Monday (10) under Pro Musica Society auspices.

Bob Hjorth, formerly with Essaness Theatres, replaces Rose Dunn as manager of the Hyde Park, southside arty theatre.

Sir Cedric Hardwicke, in town to boost his book, "A Victorian in Orbit," speaks before the Executives Club Friday (7) at Sherman Hotel.

Joe Aiello joined VARIETY Chi office this week as ad rep, replacing Bennett Lenkhart who signed on with Gov. Otto Kerner's publicity staff.

Maetro Fritz Reiner, sidelined by illness most of season, received standing ovation from Chi Symphony Orchestra when he returned to podium last week.

Peggy Cass repeating at Drury Lane with "Lullaby," which is SRO despite fact that she did the same play two months ago. Ray Rayner, of WBBM-TV, again is top featured.

Paris

By Gene Moskowitz
(*66 Ave Breteuil*; SUF 3920)

Yank singer Ginia Davis in well-received concert at Salle Gaveau with Pasdeloup Orch.

New nitery Soho, of Crazy Horse Saloon prexy Alain Bernardin, shuttering till next September.

Fernand Raynaud winding his successful one-man comedy, mime routine at the Theatre Varietes. It ran two seasons.

"Spartacus" (U) due for its Paris opening Sept. 15 at Gaumont-Palace where "Ben-Hur" (M-G) now is in sixth month.

Nitery stripper Monique Vita into her first important dramatic pic role in "What Have You Done With Your Youth?"

Juliette Greco back to legit via a starring role in a summer fest French version of Shakespeare's "Troilus and Cressida."

Louise De Vilmorin updating to present times Moliere's "Les Femmes Savantes" ("The Wise Women) for a pic, with Micheline Presle and Juliette Meyniel starred.

Rene Clair starts his first pic in five years: "Tout L'Or Du Monde" All the Gold in the World next month with Claude Rich, Bourvil, Philippe Noiret, Annie Fratellini and Alfred Adam.

Roger Vadim would like either Marlon Brando, Montgomery Clift or Richard Widmark to play the male lead in his forthcoming film, "Vice and Virtue," which will update the Marquis De Sade's "Justine" to Nazi Times.

OBITUARIES

CLANCY WORDEN

Clancy Worden, 64, assistant to the general manager of WCBS-TV, N. Y., and public affairs director of the CBS flagship, died yesterday (Tues.) after three successive heart attacks, the first felling him at his desk the previous day.

Details in radio-tv section.

ALBERT BLACK

Albert Black, 40, tv producer, died April 1 at Lido Beach, L.I., New York. His name originally was Albert Schwartz.

Before entering tele, he had been a sports editor for the Long Island Chronicle in 1938, a staff member of the New York World-Telegram from 1940-42, editor of Orchestra World in 1943 and a disk jockey on radio station WEVD in 1944.

With L. J. Dahlman and George Scheck, he had been co-producer of the documentary dramatic series, "City at Midnight," shown over the NBC network. Other programs on which he served as producer include, "Tropic Holiday," "The Alan Dale Show," "Salute to the United Nations," "Batter Up," "You're on Your Own," "Fire Away," "Be My Guest" and most recently "Play Ball" and "Touchdown."

His wife, brother and two sisters survive.

GEORGE CHOOS

George Choos, 83, longtime vaude and musical comedy producer, died April 3 at Lenox Hill Hospital, N. Y., after a two-year illness. He had once been a wealthy showman with a series of flash acts touring the circuits, of which "The Little Cottage" was one of his best.

His main venture in Broadway legit was "Mr. Battling Butler," which starred Charles Ruggles and introduced Marie Saxon to musicals. This had a season run on 42d St., then exclusively legit save for Loew's American which was vaudfilm.

Choos came to America as a youth from his native Hungary. He was successful in the greeting card business, ultimately owning a theatre and thus segueing to show biz. One of his business ventures in the 1940s involved a 3-D still photographs which he attempted unsuccessfully to promote for advertising.

Choos is survived by his wife, former ballet dancer Helene Dennison. Among her credits in show biz was a two-act with Neville Fleeson.

JACK KANE

Jack Kane, 37, conductor-arranger with the Canadian Broadcasting Corp., and musical director of U.S. tv spectaculars, died March 27 in Toronto. With his sudden death, the CBC cancelled the "Jack Kane Show" '27, which had been taped two days earlier.

London-born of a music hall song-and-dance family, Kane came to Toronto and, at 15, was playing in a cabaret orchestra. In 1942, he cancelled a scholarship with the Juilliard School of Music, N.Y., to join the Canadian army. He later became a doctor of music at the Royal Conservatory of Music, U. of Toronto.

He conducted and arranged CBC radio shows as early as 1941. He moved into tv in 1952, soon had his own show, "After Hours," plus such CBC commitments as "On Stage," "The Jackie Rae Show" and his "The Music Makers."

Noted for his big band revival, Kane did the "Andy Williams Show" for CBC and a tv spec last December starring Ethel Merman. He earlier was featured on the CBC in his 60-minute "The Jack Kane Hour," this stressing the old-time sweet and smooth bands.

He also was musical director for the Eydie Gorme and Steve Lawrence series when it was a summer replacement for the "Steve Allen Show." He and his band also recorded two best-selling albums, "Kane is Able" and "Kane Salutes the Comics."

Survived by wife, daughter and two sons.

LYMAN C. BROWN

Lyman C. Brown, 60, veteran theatrical agent, died in New York March 31, after a long illness. He was the brother of the late Chamberlain Brown, with whom he founded the agency. He succeeded to sole operation of the office at the death of his brother six years ago.

During the heyday of the agency, the Browns handled some of the top names in the legit firmament comprising as many as 150 performers.

HEDWIG WANGEL

Hedwig Wangel, 86, German actress who reigned over the stage in her native land for 50 years, died March 12 in Rendsburg, West Germany. Born in Berlin, she started her career at the age of 15 with Max Grube in Berlin's Royal Schauspielhaus.

Miss Wangel, who created many notable character roles, performed from 1905 through 1909 with the Max Reinhardt Theatre. She toured England, France and Russia. Her portrayals of the works of Ibsen, Strindberg and Hauptman were especially regarded by theatregoers.

An active social worker, she left the theatre in 1909 to work with the Salvation Army. However, she returned to the stage after World War I to raise funds for her charity interests. As recently as 1940, she trouped with a Munich little theatre group. After World War II she did many guest roles and film character parts.

MAUREEN DELANY

Maureen Delany, 73, actress, died March 27 in London. Born in Ireland, her real name was Margaret O'Neil. She intended studying singing but instead turned to acting and became a leading member of the Abbey Theatre company.

She originated the role of Bessie Burgess in "The Plough and the Stars," and made prominent appearances in many other plays, including "Juno" and "The Playboy," in which she played Widow Quinn. Last year she appeared on Broadway in "God And Kate Murphy."

Her last stage appearance was in Noel Coward's "Waiting In the Wings," but she decided not to go out on the tour. She also made numerous film appearances, notably in "Odd Man Out," "Captain Boycott" and "The Doctor's Dilemma."

MAY SEAVEY

Mrs George Myers, 85, vaudeville and musical comedy singer known professionally as May Seavey, died March 1 in Greenwood, Del. She also made a number of concert appearances.

She was singing illustrated songs at the Crystal Theatre, Anderson, Ind., in 1904 when she was discovered by Gus Edwards. He offered her the role of the teacher in his school act in which she toured until 1908. After that she appeared in musical comedy and on the concert stage until her retirement in the late 1920s.

Surviving are three daughters and a son. Two of the daughters, Wilma S. Bradley and Mildred S. Ingram, trouped years ago as the Seavey Sisters.

ROBERT M. KELLER

Robert M Keller, 41, for more than 10 years the "family doctor" on Baltimore's WMAR-TV, died March 23 in Baltimore after an illness of six weeks. He was recovering at home when he suffered a stroke.

Keller was "Dr. John Worthington" on "Your Family Doctor" since February, 1951. Program is said to be oldest continuous medical tv program in the country.

An amateur actor and holder of various jobs before he became "Mr. Worthington," Keller joined the Baltimore City Civil Defense Health Service as assistant director for administration in 1953, a job he held until his death.

He is survived by his wife, son and daughter.

LEWIS L. MELLOR

Lewis L. Mellor, 72, a pioneer in the development of optical science and former head of Paramount studios optical dept., died in Hollywood March 28 after a lengthy illness. He won an Academy scientific award for his development of a pan-and-tilt tripod.

In his early career, he was with Bausch & Lomb in the east, where he helped develop lenses for the film industry and was with Technicolor when he went to the Coast.

He also was with Bell & Howell, was cited for the Government for his optical work for the services during World War II and installed the "Trip to the Moon" at the Los Angeles Planatarium.

His wife, daughter and mother survive.

JOSEPH V. RYAN

Joseph V. Ryan, 66, who retired last year after 17 years as director of radio and television promotion for the Des Moines Register and Tribune newspapers, died of lung cancer March 24 in Des Moines. Until his illness he had served as managing editor for the National Catholic Rural Life Conference magazine.

Before joining the Register and Tribune promotion department staff he had served as farm editor for radio stations KRNT and KSO. Before that he had been sports editor for midwestern newspapers.

He is survived by his wife, six children, four brothers and a sister.

FRITZI RIDGEWAY

Fritzi Ridgeway, 62, vet stage and screen actress, died of a heart attack March 29 at Edwards Air Force Base, near Lancaster, Cal., where in recent years she hau made her home with her husband, Walter Simms, missile expert.

Entering motion pictures in 1917, she appeared in 100 pix or more, among them "The Old Homestead," "Ruggles of Red Gap" and "This Is Heaven." She was also a pioneer in the development of Palm Springs, building the old Del Tahquitz Hotel. She once was wed to musical director Constantin Bakaleinikoff, from whom she was divorced.

OTTO AURICH

Otto Aurich, 61, director of the Hoofdstad Operette, died March 24 in Amsterdam, following an operation. A native of Austria, he came to Holland in 1936 and joined the Fritz Hirsch Operetta. During World War II he was deported to Buchenwald.

But in 1945 Aurich returned to Amsterdam to start the Hoofdstad Operette, an unsubsidized company which tours Holland with old-style operettas. He not only directed but also appeared in such vehicles as Robert Stolz' "Two Hearts in Three-Quarter Time" and "Sissi."

His wife survives.

JOHN SULLY

John Sully, 61, veteran vaudeville performer, died March 29 at Meadowbrook Hospital (L. I.) of a cerebral blood clot.

Sully debuted in show biz at the age of four, touring in a family act with his parents on the Keith Orpheum circuit. He later played the lead in "Little Jesse James," and toured with his wife, Murial Thomas, for many years in the Sully & Thomas comedy and dance act. They played the major circuits and top houses, including the Palace.

Surviving is a brother, William, also a performer.

KATHLEEN KINSELLA

Kathleen Freeland, 83, a legit and silent film actress who performed as Kathleen Kinsella, died March 23 in Washington. A native of Liverpool, she emigrated to Canada with her parents as a child and began her stage career in Montreal. She appeared in a number of Broadway plays and in silent motion pictures for the Biograph Studios.

A son survives.

MIZZI GUENTHER

Mizzi Guenther, 82, Viennese actress who played the title role in the premiere of Franz Lehar's "Merry Widow" in 1905 at the Theatre an der Wien, died March 18 in Vienna following a heart attack. A native of Vienna, she started her stage career in Bruenn (now in Czechoslovakia).

Miss Guenther later performed at the Carl Theatre and the Theatre an der Wien, where she was seen in top roles in many Lehar, Oscar Straus and Robert Stolz operettas. At various times she also appeared in legit.

DR. GEORG HOSSFELDER

Dr. Georg Hossfelder, 59, head of SPIO, top organization of the (West) German film industry, died of a stroke March 21 in Wiesbaden. Born in Munich, he studied economics and held several public relations positions in the German manufacturing field until, after the war, he joined the domestic film industry.

For three years he was manager of Assn. of Bavarian film theatres. In 1953, he was appointed manager of SPIO, a position he held until his death.

BILLY DICK

William (Billy) Dick, 51, vaude and tv performer, died in a fire in his flat at Glasgow, Scotland, March 16. A native of Perth, Scotland, he had appeared in vaude shows and revues, and was a member of the comedy team of Jack Radcliffe, senior Scot comedian.

He took part in many Howard & Wyndham "Five-Past Eight" shows and in pantomime, and toured the U.K. and Canada. Previously, he was manager and foil to Alec Finlay, Scot comedian, with whom he had toured North America.

GERALD McCARTHY

Gerald McCarthy, 76, actor, died March 16 in London. He made his stage debut with Gerald du Maurier in "The Ware Case." He appeared in several other productions, notably "Disraeli," "The Mayor Of Troy" and "The Prude's Fall."

In New York he played in "Scotland Yard" in 1929 and with Ivor Novello and Billie Burke in "The Truth Game." He retired from the stage to go into business in the U.S., returning to England in 1955.

GERTRUDE NORMAN

Gertrude Norman, 83, widely known in Anglo-American legit, died March 12 in London. She had a wide acquaintance in America.

She was the last living actress to have appeared with Sir Henry Irving. She played in his company at the Royal Lyceum Theatre, London, in 1896 and toured America with Julia Arthur, Mrs. Fiske, Otis Skinner and Viola Allen.

Miss Norman donated her theatrical collection to the N. Y Public Library.

CYRIL CAMPION

Cyril Campion, 67, dramatist, died recently in London. He was stage manager and small part actor at Wyndham's Theatre from 1916-1925. He subsequently toured South Africa before turning to playwrighting.

He wrote a score of plays, notably "Ask Beccles" (with Edward Dignon), "The Lash," "Dope," "Trust Berkeley," "Ladies In Waiting," 'Calling Bellamy," "Madeleine" and "The Widow's Mite."

C. H. QUEEN

C. H. Queen, 26, partner in the Falls, Scottic and Skyway Drive-ins in the Wichita Falls, Tex., area, died recently in that city. He was fatally stricken in a doctor's office where he had gone after spraying weeds at the Falls Drive-In. A post-mortem revealed that death was caused by inhalation of arsenic fumes.

Surviving are his parents, sister, nephew and niece.

'SHOTS' O'BRIEN

Charles Brennan, 66, vet performer known as "Shots" O'Brien, died of cancer in Sawtelle Veterans Hospital, Sawtelle, Cal., March 29. He had appeared on showboats, in circuses and vaudeville. In recent years he worked in pix starring Bing Crosby and Burt Lancaster.

Surviving are a son, Bob O'Brien, film and tv writer; two brothers and a sister.

DUGGIE ASCOT

Duggie Ascot, 69, vaude artist and producer, died recently in London. He founded the dancing act, The Four Ascots, 50 years ago with his wife, brother and sister-in-law. The act topped bills in U.K. and abroad.

Later he produced several road shows, in which he also starred. Among them were "Hot Ice," "Duggie Never Owes" and "Varie-Revue."

CHUCK WORCESTER

Chuck Worcester, 47, news director of WMT-TV, Cedar Rapids, Ia., was killed March 21 in a two-car crash near Cedar Rapids. His three sons with him were injured.

Worcester had been with the WMT stations for 15 years and served as farm service director before assuming the news office.

Surviving are his wife, and a son and a daughter in addition to the three sons who were with him at the time of the accident.

ARTHUR W. WRIGHT

Arthur W. Wright, 70, treasurer of the Music Box Tneatre in New York City, died March 29 in Brookline, Mass. He had been at the Music Box for 10 years and had also been president of the Treasurers Club of America, an organization of legtimate theatre and opera and concert hall box-office people for 17 years.

His sister survives.

RALPH D. LEE

Ralph D. Lee, 75, retired showman, died in Denver March 27. He was with Denver theatres during past 40 years, managed many of the city's leading houses, including the famous Tabor, when that historic old theatre had vaudeville.

He is survived by his wife, Viola K. Lee, former theatre organist;

(Continued on page 79)

HENRY I. MARSHALL
I'll see that you're always remembered
thru your beautiful music DAD
April 4, 1958 ARDATH

MARRIAGES

Juel Morrell to Raymond Mansell, Morecambe, Eng. recently. Bride is the actress-daughter of comedian Eddie Morrell; he is an ex-actor and singer, now with Associated British Cinemas.

Sydell Levine to Michael G. Shapiro, New York, March 30. He's the younger son of Robert K. Shapiro, managing director at N. Y. Paramount Theatre; she's a non-pro.

Sandra Webb to Philip Cutting, March 18, in Brewster, N. Y. He's marine news reporter with WICC, Fairfield, Conn., and chatters on affiliated WJZZ-FM.

Margaret Ibbitson to George Taylor, Sunderland, Eng., March 22. He is tv sportscaster with Tyne-Tees Television.

Mary Frances Kuhn to Frank Glieber, Dallas, March 24. He is newscaster on KRLD-TV, Dallas.

Sandra Klehr to John Ansen, Las Vegas, March 25. Bride is niece of Leo Zabelin, film pressagent; he is son of Joe Ansen, Col screen writer, and nephew of Daniel Blum, screen and theatre historian.

Claude Forde to Lawrence Durrell, London, March 27. Bride is a writer; he is an author and screenplay writer.

Lisa Gastoni to Constantin Manos, London, March 28. Bride is a film actress.

Birgit Kroencke to Christopher Lee, London, March 17. Bride is a former model; he's an actor.

Judy Guyll to Richard Henry Barlow, March 30, Brooklyn, New York. She's a musicomedy-tv actress; he's a radio-tv producer with the Maxon advertising agency.

BIRTHS

Mr. and Mrs. George Platt, daughter, New York, March 25. Father is with the General Artists Corp. tele dept.

Mr. and Mrs. Tommy Roberts; son, March 20, Camden, N. J. Father is a tv sportscaster.

Mr. and Mrs. Frank Jordan, son, Chicago, March 24. Father is NBC News director in Chi; mother is former tv producer Pat Farrar.

Mr. and Mrs. Rory Blackwell, son, London, March 20. Father is a rock 'n' roll singer.

Mr. and Mrs. Tom Bell, son, London, March 13. Mother is a tv actress; father is an actor.

Mr. and Mrs. Ed Sherman, daughter, New York, March 7. Father is Down Beat mag and Riverside Records humorist, "George Crater."

Mr. and Mrs. Eric Stevens, son, New York, March 18. Father is a singer.

Mr. and Mrs. Harold Mantell, son, March 24, Princeton, N.J. Mother is Marianne Roney, co-founder and co-operator of Caedmon Records and the Shakespeare Recording Society; father is a public relations consultant for the Rockefeller Foundation.

Mr. and Mrs. Martin Feinstein, son, March 31, New York. Father is publicity director for the Sol Hurok Office.

Mr. and Mrs. Dean Crane, daughter, New York, April 2. Mother, Sieglinde, is a European dancer and actress; father is in "Carnival."

Obituaries

Continued from page 78

a son Donald K. Lee; a brother and sister and two grandsons.

T. J. GOGAN

T. J. "Tommy" Gogan, 74, Ireland's oldest cinema manager, died March 27 in Dublin. Entering the industry in 1916, he manager several major theatres in the Dublin area before becoming sales controller for Odeon (Ireland) Ltd. More recently he managed the Astor, a Dublin art house.

Surviving are a son and two daughters.

LOUIS GERARD

Louis Gerard, 46, ad-publicity director for the Trans-Lux Theatres circuit, died March 31 in Englewood, N.J. He formerly held posts with United Artists, Columbia, Eagle-Lion, 20th-Fox, Universal, and the American Broadcasting Co. He joined Trans-Lux nine months ago.

His wife, son and daughter survive.

KEN BARTON

Ken Barton, 50, vet Los Angeles radio-tv announcer, died of a heart attack March 25 while returning to his home in Apple Valley, Cal., from Las Vegas. Among other credits, he once was the Richfield Reporter. Recently, he had been in real estate promotional work.

Son, daughter, parents and brother survive.

MIKE DONOVAN

Mike Donovan, 48, for more than 10 years the doorman at the Madison Avenue headquarters of CBS, died March 29 in New York. He was a familiar figure to both employees and tv personalities. He had guested on numerous CBS radio-tv programs.

His wife and five children survive.

WALTER GEHLER

Walter Gehler, 53, longtime stuntman who was known as the "flying barber," died of cancer March 29 in Mequon, Wis. He toured county fairs in midwestern states in a stunt act which used planes and motorcycles.

Surviving are his wife, three sisters and two brothers.

WILLIAM M. MOORE

William M. Moore, 56, advance man for the Gil Gray Shrine Circus, died March 13 in Tulsa, Okla., of a heart attack. His 42-year circus career included stints with the Clyde Beatty Circus and the Al G. Barnes Circus.

Survived by his wife, father and five brothers.

HUGH BRALY

Hugh Braly, indie Coast film distributor, died March 24 in Hollywood. He formerly was Coast district manager of Distributors Corp. of America, and prior to that was Coast district manager for Paramount.

Wife, son and daughter survive.

LEONARD G. HAYDEN

Leonard George Hayden, 53, chief engineer for Crowell-Collier Broadcasting Corp., died of a heart attack March 27 in Hollywood. He joined KFWB, a C-C station, as a technician in 1937.

Wife, daughter and mother survive.

GEORGE TAYLOR

George Taylor, 64, retired exhibitor who some months ago managed a chain of Glasgow cinemas, died recently in Glasgow. He was Glasgow chairman of the Scottish Cinematograph Exhibitors' Assn.

Surviving are his wife and two sons.

LOTTIE M. STUART

Lottie May Stuart, 75, former pianist, died March 16 in Edmonton, Alta. She was pianist on the riverboat City of Edmonton and played piano in Edmonton's old Empire Theatre.

Two sons and two sisters survive.

DICK FANTL

Dick Fantl, 59, vet film editor, died of a heart attack in Hollywood March 29. He had been with Columbia Pictures for 25 years. At the time of his death he was first cutter at Screen Gems.

His wife and three sons survive.

George N. Alvord, 49, active in dramatic circles, died March 30 in New York. He had been dramatic director for 26 productions of the Montclair, N.J., Operetta Club. For 13 years he acted in a series of Sunday plays on radio station WNJR in Newark. His wife, son, two daughters, mother, brother and three sisters survive.

Flossita Badger, 62, head of City College of San Francisco's music department for 25 years, died March 27 in that city. As a soprano, she sang for five years with the San Francisco Opera and during the 1920s she toured Europe for two years with the Royal Opera of San Carlos. Her brother and two sisters survive.

Vaclav Talich, 78, orchestra conductor, died March 16 in Beroun, Czechoslovakia. He was formerly head of the Czech Philharmonic. And since 1949, he headed the Slovak Philharmonic Orchestra.

Donald Gordon, actor, died March 19 in London. He had been a member of the Northampton Repertory company and the Arthur Brough Players at Folkestone before retiring due to ill-health.

Maj. Gen. Paul L. Wakefield, 65, died March 23 in Austin, Texas. For many years he was with the Interstate Theatre Circuit. He was state selective service director from 1949 to 1955.

Edward T. Clarke, 66, projectionist in three Moose Jaw, Sask., theatres over the past 38 years, died March 10 in Moose Jaw. Survived by his wife, two daughters and three brothers.

Hugh McBirney Johnston, 49, president of Tilton-Johnston, Inc., film producers, died March 27 in New York. His wife, son, stepson, daughter, brother and two sisters survive.

Magnus Johnston, 55, theatre musician, died recently in Ayr, Scotland. He appeared with the Ayr Gaiety Theatre orchestra for over 114,000 performances.

Mother, 72, of Bernie Elinoff, manager of Pittsburgh's Squirrel Hill Theatre and an exec with Stanley Warner for 24 years, died March 30 in Pittsburgh.

Wife, 33, of Edward Montanus, sales manager of Chicago office of California National Productions, died in that city March 23. Son and parents also survive.

Peter Fannan, 90, vaude comedian, died recently in London. He was partner of James Foreman in an eccentric comedy hobo act, The Two Millionaires.

Mother of actress Alice Backes died in San Gabriel, Cal., March 13. Surviving also is Ginger Backes, former ABC and KTTV continuity acceptance editor.

Norman Parry, 58, musical director, died on Feb. 7 in Folkestone, Eng. He was associated for some time with Debroy Somers' orchestras.

Mignon O'Doherty, 71, actress, died March 12 in London. She was one of the original cast of "The Mousetrap" when it opened nine years ago.

Hollis E. Wood, 62, purchasing agent for Cero Amusement Co., Los Angeles, died March 18 in San Pedro, Cal. His wife and sister survive.

Donald R. Smith, 33, San Francisco musician, was killed March 4 in an auto accident near Danville, Cal. Wife, son and daughter survive.

James R. (Jimmie) Willard, pianist-entertainer in the Capital district since the early 1920s, died March 17 in Albany, N.Y.

Mother, 82, of Z. Wayne Griffin, film producer and former Hollywood Bowl Assn. prexy, died March 18 in Hollywood.

Sid Howard, 75, hoop juggler, died March 15 in London. He started his career as a limeboy at the London Coliseum.

Colin Ross, 52, vaude and pantomime comedian, died March 27 in Birmingham, Eng. He was the partner of Terry Bartlett.

Father of Pat Rainey, night club singer, died March 30 in Boston.

Blacklist

Continued from page 2

panies have substantially the same problems."

But even if the companies had combined to shut out the alleged "blacklistees," Rogers declared, any policy against hiring Communists "was eminently reasonable and proper under the circumstances."

Rogers said the problem of Communist infiltration has bothered the picture industry for years, and this concern has been rooted partially in economic considerations (e.g., fear of patron boycotts) as well as "moral and psychological" reasons. Quoting the brief:

"The influence of motion pictures on public attitudes, conduct and mores is incalculable. A producer of motion pictures cannot ignore the possibility that a picture designed as entertainment may be converted, subtly or otherwise, into a medium of subversive propaganda, nor can he ignore the further fact that a great many people and organizations in the U. S. are extremely sensitive to the danger.

Sensitivity

"Leaders in the industry have stated over and over again that no subversive propaganda has crept into motion picture and, as far as we know, no evidence to the contrary has been adduced. Yet sensitivity on this score, both on the part of the public and the producers themselves, remains. The employment of known Communists, whose advocacy of subversive ideologies is well known would thus be inconsistent with the responsibility which the public demands of the producers and which the producers themselves must assume."

As for the economic risks entailed in hiring someone in public disfavor, the brief stated as "an economic fact" that "the producer or distributor must be extremely careful to avoid doing anything that will drive patronage away."

Contending that a drop of as little as five or ten per cent can spell the difference between profit and loss on a pic, Rogers asserted:

"Church, civic, veterans, racial, sectional and other organizations watch the movies carefully and any activity which results in widespread public disapproval will have a serious effect on the economic success of a picture, or succeeding pictures."

The industry is "acutely sensitive" to public opinion, Rogers continued. "This sensitivity is both affirmative, in that it is alert for that which will attract patronage, and defensive or negative, in that it must equally alert with respect to that which will keep potential customers away."

The brief took beads on some of the individual plaintiffs. It described Lawson's conduct before the House Un-American Activities Committee as a "disgraceful exhibition."

Noting that four of those filing suit belonged to the so-called "Hollywood Ten," Rogers said the others have been identified as or, upon reasonable ground, strongly suspected of being, a Communist."

The brief was supported by affidavits from Eric Johnston, MPAA prexy; Arthur B. Krim, United Artists; Jack L. Warner, Warner Bros.; Y. Frank Freedman, Paramount; Edward Muhl, Universal; Gordon Stulberg, Columbia; Steve Broidy, Allied Artists; Bernard R. Goodman, Warner Bros; Arthur Israel Jr., Paramount; John J. O'Connor, Universal; Marvin H. Schenck, MGM; Milton Beecher, MGM; Alexis Corfino, MGM; Reece Halsey, Writer's Agent; Ray Heindorf, formerly of Warner Bros.; Victor Aller, formerly of Warners; Charles Boren, Assn. of Motion Picture Producers; Frank H. Ferguson, Fox; and L.A. attorney Irving M. Walker.

Johnston assailed conduct of the Hollywood Ten as "reprehensible" and "disgraceful" and said it raised fears of federal regulation and patron boycotts. But he flatly denied that there was any "blacklist" to which MPAA was a party.

Next step in the court process presumably will be a hearing on the request for a preliminary injunction.

'Brotherhood' Play

Continued from page 1

kieh Garden, with the oldest company, the Egyptian Dramatic Art, has a new play by Yehia Hakki, "Andil Om Hachem" (The Lamp of Mother Hachem). Its theme tackles problem of a section of Cairo comparable to New York's Harlem.

The Egyptian National Troupe, founded in 1929, is offering "We Have a Man at Home" at the Theatre Mohamed, named after an old time political bigwig. This is a hit by Ihsan Abdel Kaddous.

A company with the odd-ball title, Saa Li Albak (One Hour For Your Heart), was established in 1950 by radio actors and is now a radio-TV troupe. They have a comedy hit at the Theatre Metropole, "Women Are Angels" starring a tv comedic actor, Fouad El Mohendis and the Theatre Rida houses a troupe recently returned from a successful tour. Aly Rida & Co. offers a variety of "popular tableaux," plus the revue, "Ahmid and Hamida." There's a musical at the Republic Theatre, the Lyric Choral Theatre, which has Ibrahim Hamanda and Hairria Hassan starring in the "Operette Yom El Keyama."

Agnes Moorehead's Stint

The added attractions for the grand finale of the winter season are Agnes Moorehead; the traditional Festival at the old Cairo Azahar; and an Italian Opera Co. at the Cairo Opera House.

Miss Moorehead is making a personal appearance with the players of the American Girls College and the American University of Cairo. She also delivers some lectures. The appearance of an American star is causing quite a ripple. When she finishes her stint she will journey to Taormina, Sicily, for filming of the Jean Negulesco picture, "Apple Pie Bed."

The traditional Festival of Ramadan at the old Cairo Azahar (Moslem University) is presented a la Greek Theatre in the amphitheatre near the Mosque of Hussein ben Ali, and performed by the students. Like the teams of a non-proselyting college, it's as good as the material registered. This year's performers are supposed to be inferior to last year's, but they are plenty good. It's a religious spectacle, mostly music, and draws big audiences from all over Araby.

The Cairo Opera House, in presenting its Italian lyric season with the Italian Opera Co., rotates nine popular Italian operas with one new one, "The Bells of War." Opera buffs give them the good boxoffice stamp of approval. Incidentally, the three baton wielders, Rigacci, Morelli and Ferari, are billed over the cast.

The Niteries

The night spots are all topped by the Grand Casino Mokattam, on Mokattam Mountain, which has a show, several diningrooms, cocktail lounges and a magnificent view of the Nile Valley, Cairo and the Pyramids. However, it's off limits for citizens of the UAR because the big lure is gambling — for foreigners only. A half-inch ad in the Egyptian Gazette reads "Grand Casino Mokattam: Roulette—Baccara — Chemin de Fer — Passports or identity cards must be shown for admittance." No mention of show or food. How's business? They're building an addition as large as the original goodsized building.

The rest of the night spots run mostly to cabarets, many of which feature dining and dancing from 8 p.m. and the shows anywhere from 11 p.m. to 1:30 a.m. The dance combos are Spanish and Italian, with the latter dominating 3-1. The top spots are the Sahara City Casino, near the Pyramids, featuring Arabic and African performers; the Auberge des Pyramides, also close by the Pyramids, which has a two-hour revue, "Night and Day," starring a hipheaver tagged Atouta; the Rainbow features Mike & The Skyrockets, a performing dance combo, very hot on tv; the Continental presents an all-Mediterranean revue of Greek, Spanish, Italian and Arabic performers. The Nile Hilton's Belvedere Roofs stars Arthur Duncan, American dancer, and features Yasmine, another Oriental dancer; the music is Zufelli's band from Italy. The Casino Granada is really a music hall. The bill notes that the director and proprietor is Sophie Helmy and the performers are the Sophie Helmy Troupe. It's a variety show, loaded with dance acts, titled "Zaroni Marra" (Visit Me Once) and features a sketch titled "American Marriage" and Moh Rachdi, billed as a "charm singer." Sophie Helmy is also the director and proprietor of a cabaret operating as the Casino Cuba-Cabana.

The cinema is having a big year with foreign films, particularly American, the big draw. The scuttlebutt is that the government, specifically the Ministry of Culture & Guidance, would like to upgrade the local product and is looking to Hollywood for experts. There are 537 houses in Cairo handling 100,000,000 ducats per year (government figures). Some are sold for as little as 9 milliemes (approx. 1½c). The local cinema industry is 32 years old and has produced about 1,600 pictures. The thinking seems to be that while the product isn't bad, it just isn't good and they would like to correct that situation.

Jamaica Sell-Out

Continued from page 3

luxurious Regal Theatre with the hope of starting a third chain in Jamaica.

Film companies whose product are distributed by the Palace Company in Jamaica include Buena Vista, Columbia, Paramount, United Artists, Universal-International, the Rank Organization.

Graham represents MGM, 20th Century-Fox and a few independents. Amalgamated Cinemas distributes Allied Artists, American International and Warner Bros.

John Dalton, long-time Rank man who came to Jamaica last year from Singapore to take over management of the Palace Co., stated in a press interview that the reason why the Rank Organization had bought an interest in the territory in 1947 was that that was the only way they could get British films exhibited in Jamaica, but now that British films were being universally accepted on a parity with American films, and as an outlet for Rank and other British films in Jamaica was now assured, they had no longer any reason to retain their financial control in the territory.

It is believed that prolonged labour union troubles and repeated pay-rises over recent years, with its adverse effect on the profits of the company, may also have influenced the decision.

Dalton returns to England on April 22, at which time Russell Graham's 25-year-old son, Douglas Graham, will take over as managing director of the Palace Amusement Co. With Graham's acquisition of 120,000 shares in company, it's now entirely Jamaican-owned.

'Sour Grapes'

Continued from page 2

one of the few femme producers in France.

Miss Gouze-Renal produced BB's "The Light Across The Way," which preceded BB's international blockbuster (made by Levy), "And God Created Woman." Miss Gouze-Renal also has signed with Metro for BB's next film, "Private Lives," which Louis Malle will direct.

In the course of a recent U.S. trip, Levy suggested that too much publicity has detracted from the "mystery" of Bardot and that her boxoffice draw has diminished. Miss Gouze-Renal thinks this must be sour grapes on Levy's part, since he has renounced making any more films with her even though his last BB production, "The Truth," is a blockbuster here.

Femme producer says that during a recent U.S. trip, she found all Yank majors ready to sign for investments in a Bardot pic, and also that most of the Yanks were under the mistaken impression that Miss Bardot was under exclusive contract to Levy. BB has made films for various others, however, including Francis Cosne in addition to Miss Gouze-Renal.

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NIGHT CLUBS' 'BLUE WAVE' BINGE

What Price Nat'l Cultural Center? D.C. Project Appears Talked to K.O.

Washington, April 11.

Unless the trustees stop arguing among themselves and sanctioning delays after delays, there's not going to be any National Cultural Center.

Half the five years the trustees were given for raising the money to build the national showplace for the performing arts has passed in a plethora of words about what a great idea it would be to have a National Cultural Center but with virtually nothing being done to collect the cash required to bring it into being.

The executive director of the project, Robert Humphreys, has resigned, presumably in disgust. Despite the talk, dating back two and a half years about a fundraising effort in all 50 states (we want this cultural centre to be truly national), there is still no estimate of when it will begin.

Congress, in donating the Potomac River site for it, authorized the President to appoint trustees to raise the money for the construction privately during a five-year period, beginning with passage of the legislation in late 1958. There was at that time some skepticism among members of Congress that the money could be raised.

But the talk then was that the Center would cost somewhere in between $10,000,000 and $25,000,000. Now, with design of the architectural wonder conceived by Edward Durell Stone completed, the price tag is up to $75,000,000.

And this has ignited the latest dispute. The issue is whether it

(Continued on page 11)

Hazards of Legit

Apart from the growing carelessness about those smokers—usually femmes—in legit theatre lobbies — threatening burns and other accidents—another new "menace" in theatres are those kingsize "transformations" some of the gals now sport.

It not only gives them Eiffel Tower size but also width that all but blacks-out the vision of anybody unfortunate to be sitting in back of 'em.

O'Neill Among The 'Classic' Authors Rating Tax-Free

Paris, April 11.

Classics played in theatres here win the producer and theatre a special detaxation. Andre Malraux, the Minister of Culture, has just decreed a list of French and foreign playwrights as henceforth being "classical." This is besides the authors who have been dead for over 50 years. The deceased authors named had only one American name among them, Eugene O'Neill, besides Ferenc Molnar who spent his last years in the States.

The works of the following authors now come in for detaxation and their works will probably get more revivals. Among them are Georges Bernanos, Paul Claudel, Albert Camus, Jean Giraudoux, Gabriel D'Annunzio, Federico Garcia - Lorca, Karel Capek, Maiakovsky, Maxim Gorkl, Charles Morgan, Pirandello, James Joyce, August Strindberg, Artur Schnitzler, Wedekind, W. B. Yeats and Synge.

Indians Bite Dust And Reds Cry, 'We Toldya So'; Gang Films Also Hurt U.S.

Boston, April 11.

The United States is being damaged by export of gangster films, Dr. Brock Chisholm of Victoria, B. C., former director general of the World Health Organization stated at a confab at Massachusetts Institute of Technology's Centennial Celebration. Underdeveloped nations would like the U. S. better if we stopped glorifying ancestors who killed Indians and exporting films glorifying today's gangsters, he said. "Gangster films are used in other parts of the world by enemy propagandists as examples of the American way of life," he declared.

"In Czechoslovakia, they say one American gangster film is worth a division of troops. In southeast Asia and Africa they say these films are better propaganda against us than anything they can produce themselves." He scored the practice of setting up as heroes "for our children people who were famed for killing Indians."

NO NUDES BAD NEWS TO BOOK LOVERS (?)

London, April 11.

W. H. Allen's, publishers of Maurice Zolotow's book on Marilyn Monroe, was puzzled by the number of people returning copies of the book, claiming that they were imperfect and yelling for the return of their $3.50.

In each case, it was found that two near-nude photographs of M.M. had been removed from the center of the book.

Jeffrey Simmonds, the company's editorial boss, ruefully admitted: "Putting the pictures in the center of the book admittedly made it easy. But who expected people to buy a book for $3.50 just to get two photographs?"

CAFES' PAY 'DIRT' MAY BOOMERANG

The responsible—meaning the major—segment of show business is concerned with a "Blue Wave." It stems from the livest remnant of contemporary "live" entertainment—the niteries—and from the "party" records.

Some of the bistros around the U.S. are flirting with a fast buck and inevitable difficulties. Even if the local gendarmerie were to overlook the smut, there are too many vigorous enforcement agencies which could put the joints out of business. But fast. Most vital are the sundry state alcohol beverage control boards. And a nitery without booze just ain't. This threat is as vital and vivid as tax enforcement vis-a-vis the hoodlums; they couldn't get Capone for murder but they sure did when he got careless with the mathematics.

There is unquestionably a threatening albeit not yet a full-blown "Blue Wave" as some alarmists think. However, it is a fact that the "party" recordings have had a motivating influence, so much so that, based on the curious b.o. success of a Belle Barth, for example, some niteries are eyeing kindred single-entendre "entertainment." Vivid illustration of Miss Barth's cult is evidence at her Roundtable (N.Y.) premiere where the customers had her LPs in their hot little fists, waving them like adult delinquents as some sort of passport to the togetherness of the indigo clan.

The niteries, ever since the Pro-

(Continued on page 50)

'Harpo Speaks' But Not on TV

While "Harpo Speaks!" in a kingsize $5.95 book which Bernard Geis is publishing, the comedian will remain traditionally — and professionally — sphinx-like, even when he makes his tv and radio personals. One of them is at a reported $7,500 fee for Ed Sullivan and there, as on the Jack Paar, Garry Moore and Dave Garroway shows, he will retain his third-of-a-century muteness and only perform in pantomime.

Also, on the radio interviews—par for the literati course when plugging a book—Harpo will remain mum. His wife, Susan, who did the illustrations for the book, will be his "voice."

Only at the cocktailery that Geis and McCall's mag (which is serializing the book) is cohosting at the Hotel Algonquin will the "Silent Cal" of the Marx Bros. speak up. There will be reunited, for the occasion, many of the original Round Table to give the Algonq literary "pour" it's proper cache.

Brave Young Director Faces Bardot Playing Herself in Her Own Biog

The prospect of directing Brigitte Bardot in a motion picture in which she would attempt to portray Brigitte Bardot, the private woman and the public personality, might faze almost anybody else but Louis Malle.

In the course of a short visit to New York last week, Malle reported that his friends had warned him against his upcoming project, presently called "La Vie Privee" (Private Lives) but bearing no relation to the Noel Coward bonbon. The picture, using Simone de Beauvoir's study of BB as a jumping off point, will be produced by Christine Couze-Renal and financed by Metro as part of its deal with French exec producer Jacques Bar.

So far, so good, said Malle, whose U.S. rep is based principally on his controversial paean to love (romantic and physical), "The Lovers," as well as on his contributions as a writer, director and cameraman to Jacques Cousteau's "The Silent World." One of the youngest (28 years old) and one of the most successful of France's "new wave" directors, Malle said he had been told by friends that producer Couze-Renal would be interfering with his side of the project, but that until now, anyway, she had given him free rein and he anticipated no problems. BB too, he said, has been a doll, but she was not yet completely convinced that they should go so far in "La Vie Privee" as to use her real name.

The question most frequently asked of Malle is why he, a highly

(Continued on page 16)

Loft Studio Demise?

Dance, vocal and art studios in New York are threatened with being priced out of existence so far as lofts are concerned as result of Fire Dept. demand for installation of sprinklers. Resultantly a mass meeting will be held tonight (Wed.) in Judson Memorial Church at Washington Square to have the law distinguish between industrial and arts useage of loft space.

"We'll be driven out of Manhattan," is the cry. "Sprinklers cost up to $20,000 to install in lofts renting around $100 per unit."

WB's 'Camelot' Buy: $1,500,000 Plus 25% of Net

Warner Bros.' acquisition of "Camelot" for 1964 film production at a $1,500,000 down payment for the rights could run up to a $2,000,000 payment to Alan Jay Lerner, Frederick Loewe and Moss Hart, coproducers of the current Broadway hit musical. Deal was set by Irving P. Lazar, for the authors, with William T. Orr, Benjamin Kalmenson and Harry Mayer in New York. Jack L. Warner also supervised the finalization.

Deal is unique in that there are preferred production overhead and distribution charges so that Lerner & Loewe's authoring and L&L-Hart's production share of the net profit is given minimum handicap. They have a 25% equity in the net profits.

Lazar, who also agented the "Sound Of Music" film sale to 20th Century-Fox, on behalf of Rodgers & Hammerstein and Lindsay & Crouse (coauthors) and R&H (as producers), set a 1964 shooting date for this as well.

"Music," like "Camelot," calls for a 10-year spread of the authors' income, so as not to bunch the take into any one abnormally heavy tax year. Incidentally, 20th-Fox is ne-

(Continued on page 16)

EWELL TO CONCERTIZE ON AMERICAN HUMOR

Tom Ewell is scheduling a concert tour to be booked through the William Morris Agency. Ewell will discourse on American humor.

Catalog will include excerpts from Robert Benchley, James Thurber, W. C. Fields, George Ade, Mark Twain and others.

Interpolate 'Bilbao Song' Into 'Threepenny Opera' To Cash in on Pop Push

"The Bilbao Song," the Kurt Weill-Bertolt Brecht song of the 1930s which is currently being revived, is being used as a come-on for the off-Broadway production of "The Threepenny Opera." Unusual wrinkle in the "Bilbao" lure is that the song is not from the "Threepenny Opera" score, but was recently interpolated because of the new push.

Ads for the "Threepenny Opera" now follow the pattern used when "Mack the Knife" was a pop hit. They now read "The Bilbao Song Is From The Threepenny Opera." The "Bilbao Song" was written by Weill and Brecht several years after "Threepenny" for the musical "Happy End."

The current "Bilbao" drive by Harms, of the Warner Bros. music publishing group, has lined up two instrumental versions, Percy Faith on Columbia and LeRoy Holmes on MGM, and an English lyric version recorded by Andy William for Cadence. Johnny Mercer did the English lyric.

Beirut's Dual Billing: The Hong Kong (Also Monte Carlo) of The Mid-East

By ROGER BOWER

Beirut, Aug. 11.

Beirut's billing is "the Hong-Kong of the Mid-East." It aspires to another—"the Monte Carlo of the Mid-East." To its night life recently was added the very plush Casino du Liban, situated on a promontory overlooking the Mediterranean a short drive out of town. It's spacious and lavish, in modern decor, with bars, terraces and a dining-room. Salle des Ambassadeurs, seating 650 for the show. The current "La Super-Revue Tentation" features Vendryes, a class magician who works with doves as Cardini does with cigarets; The Morlidors, good contortionist act; Janik & Arnaut in the dance: "La Femme Serpent" (They get a full page in the program and display three VARIETY notices along with reviews of the act in Reno and Las Vegas). Two orchestras, Orfeu Negro and Gallarzo's band, work show and play for dancing, and "le celebres" Doriss Girls get some competition from the filles out front. They meet this with

(Continued on page 63)

6,000,000 Tourists Went To France Last Year, Forecast More in '61

Paris, April 4.

Jean Sainteny, head of the French Bureau of Tourism, says 6,000,000 foreign tourists hit France last year and more than 4,000 came to Paris. He feels that many more will come this year and is taking steps to try to ameliorate hotel and general conditions here to amply handle these hoards of visitors who constitute one of the leading businesses here. Show biz facets like boites, music halls and cinemas are also girding for this onslaught.

Sainteny admits that some hotels here are not up to date after looking-seeing Yank installations. The government will help hotel owners refurbish by extending the terms of its loans to owners and lifting controls on the prices of places that install modernization.

Sainteny also says that a model hotel is being planned on the site of the present D'Orsay Station, but the railroad people are asking too much for the site.

Paris will also try to keep the city interesting during the summer months when most natives flee the city, and there is not too much cultural activity. He cites the Theatre of Nations season running from April through July, many open air salons and shows, and special nationalized theatre showings. Many films will be shown with English subtitles, and boites are trying for Yank names as well as more jazz.

Rockwell Arouses Doubt

Washington, April 11.

A group describing itself as a "National Conservative Youth Organization" last Monday petitioned Congress to probe George Lincoln Rockwell's American Nazi Party, which has been active in picketing films, most recently United Artists "Exodus" opening.

Petition ask Congress to find out whether Rockwell's group is "dedicated to the overthrow of the U.S., such as the international Communist conspiracy."

'Apartment' Wins 3 British Awards

London, April 11.

The British Film Academy annual plaques were handed out at a dinner at the Dorchester Hotel on Thursday (6), over which producer Peter de Sarigney presided.

"The Apartment" (UA) copped three awards as the best film from any source and also providing the best foreign actor and actress in Jack Lemmon and Shirley MacLaine, respectively.

"Saturday Night and Sunday Morning" also provided three "bests." It was tagged the best British film. Two of its stars were voted the best British film actress Rachel Roberts) and the most promising newcomer to leading film roles (Albert Finney).

Bryan Forbes won the award for the best-British screenplay for "Angry Silence." Peter Finch won the best British actor award for his work in "Trials of Oscar Wilde."

The other "tops" were: "High Journey," a French pic made for N.A.T.O. (best short film); Canada's "Universe" (best animated film; Britain's "Dispute" (best specialized film) and "Hiroshima" (Indie), voted the United Nations Award.

WIDOW SUBSIDIZES BALLET DE CUEVAS

Paris, April 11.

Margaret Strong, the widow of the Marquis George De Cuevas, states that his International Ballet will be kept going. Marquise, a granddaughter of the first John D. Rockefeller, had at first decided to disband the big company but will now continue its career in homage to the memory of her husband.

The recent hit, "The Sleeping Beauty," will be kept intact. Dates are pending for U.S., Britain, West Germany and Austria.

FRED G. DAVID

President of THE NEW LOTUS, Washington, D. C., says: "The Poise, Style, Class and Polish of PAUL ANKA adds up to SPLENDID SHOWMANSHIP.

"We have played all the Pros at this club but the performance of PAUL ANKA is one of the MOST SPECTACULAR I have ever witnessed."

Coin In, Musicals, Linguals, Opera Set In San Juan

By AL DINHOFER

San Juan, P.R., April 11.

Barry Yellen's Theater Development Corp., hanging in the balance since January because its stock was not sold, became a reality this weekend. Commitments for $30,000 in the common stock which was outstanding, has been made. "We have received the last few thousand dollars," Yellen said.

This means Puerto Rico will have a Musical Comedy "Festival," an opera season, a series of Spanish dramas, and a series of Zarzuelas during 1961.

The Musical Comedy Festival will be presented at the 2,000-seat University of Puerto Rico Theatre, July 17-Aug. 12. Four Broadway hits will be staged Mondays through Saturdays, with Saturday matinees.

The shows will be "the people's choice," according to Yellen. Ballot boxes will be distributed in hotels, restaurants and supermarkets, so that San Juan citizens (and tourists) may vote for three of the four shows in this year's series.

The choices of musicals to be offered on the ballots are: "Carousel," "Damn Yankees," "Guys and Dolls," "Oklahoma," "West Side Story," and "Where's Charlie?"

One choice will be left to festival directors so they may take advantage of a good show that might become available for presentation in Puerto Rico at a latter date.

Yellen expects to leave for New York, April 15, to contract for rights and prepare the season of operas scheduled for the University Theatre, Sept. 11-23.

ANOTHER SHOWMANSHIP PITCH FOR WORLD'S FAIR

Teaneck, N. J.

Editor, VARIETY:

Glad VARIETY has gone to the front in regard to amusements at the forthcoming 1964 World's Fair. Grandpa Moses could be too concise in screen the exhibits, etc., and wake up too late to correct the errors of a slump at the turnstiles.

Though far removed from activities of the present day, it would seem to me here is a most wonderful opportunity for showmanship, not the old time midway necessarily, but an entirely new manner of presenting entertainment where combined efforts could give the Fair new enblazoned originalities.

Let us not be unmindful of the efforts of the late Mike Todd, the beauty of Hassard Short, among others of 1939-1940. Regardless, let there be entertainment in 1964, it gives employment.

I did the shows at the French Colonial Exposition 1930-31, in Paris. Fair grounds were laid out in Vincennes Park, about three miles east of the city. There was quite a stir created at the time because I was selected by the Com-

(Continued on page 16)

Says Freud & Family Falsely Pictured

Nephew Raps 'Theatrical License' Excuse of Denker —Makes Plea for Truth in Historic Drama

By EDWARD L. BERNAYS

Some months ago the press agent of "The Far Country," by Henry Denker, telephoned me. He asked me whether I would care to cooperate with the management to further public interest in the play since it was about my uncle, Sigmund Freud, and the discovery of psychoanalysis. (Freud was the older brother of my mother, Anna Freud, and he married my father's sister, Martha Bernays.)

I told him that before I would commit myself he should send me a copy of the script. This he told me he would do. I never received the script.

The matter passed from my attention. Then a friend asked me to read a copy of the script. I did so because of natural curiosity as to how my close relatives were to be presented on the stage, and because I thought I might be able to check the script for accuracy, and that corrections of errors would be gladly received. I thereupon telephoned Mr. Denker and, in view of what I noted in the script, asked him whether he had

(Continued on page 61)

Joe Levine Into Legit

Understood Joe E. Levine is seriously aiming for representation on the Broadway legit boards, with a straight darama, possibly next season.

The "Boston Barnum" is ready to expand his sphere in any and every branch of show biz.

He's already mulling a television series based on the "Hercules" character, in association with Martin Ransohoff's Filmways tv commercial outfit. Latter is producing Levine's first U. S. made film, "Boys Night Out."

Atlanta Recalls Its Ogre: Sherman

Atlanta, April 11.

A two hour musical drama, commemorating role people of Atlanta played in Civil War, will be staged under auspices of City of Atlanta at municipally owned Chastain Memorial Park Amphitheatre July 3 and 4.

Mayor William B. Hartsfield and Board of Aldermen, putting stamp of approval on pageant, said it would be Atlanta's contribution to centennial.

Albert Coleman, of Atlanta Pops Concert Orchestra, will direct and produce pageant. Scenario by Elmo Ellis, program manager WSB Radio, is tentatively titled "The Poenix." (Of bitter memory hereabouts is the fact that Atlanta, like the fabled bird, the Phoenix, had to rise from the ashes of destruction after Gen. William Tecumseh Sherman's "visit").

Pittman Corry, originator of the Southern Ballet of Atlanta, will provide choreography.

OPERA SINGER ROBS COLLEAGUES BACKSTAGE

Berlin, April 11.

Peter Prohaska, 26, one of Germany's young opera singers, is not allowed to call himself Prohaska any longer. The name of the young singer is actually Klaus-Peter Heinze, but yet opera singer, Professor Jaro Prohaska, whose favorite pupil Heinze was, permitted him to take Prohaska as his artistic name. Reason why the old Prohaska now withdrew his permission: Young Peter Prohaska, alias Klause-Peter Heinze, has been caught as a thief.

What's worst about it, the young man stole from his own colleagues. He sneaked into latter's dressing-rooms at the Nuremberg Opera House and pocketed money and all that seemed to him attractive.

Suspense Temperature & Popcorn Consumption; Melodrama Helps Sale

Detroit, April 11.

If the popcorn man were the judge, "Journey to the Center of the Earth" would get the Academy Award for "best movie," Jerry Lewis would be selected as "best actor" and Debbie Reynolds would get the nod as "best actress."

Those are the selections of Burt Levy, of L & L Theatre Concessions, which fills the popcorn machines in 92 Detroit area movie houses. Levy listed his choices in a Detroit Free Press story by Jimmy Pooler.

Levy said of movie fans: "The more excited they get, the faster they chaw." He told Pooler he keeps careful statistics on the pulling power of pictures and stars to make sure enough popcorn will be on hand. He said 20 tons of pop-"Oscars" here's how the films line corn are consumed each year in the 92 theatres.

On the basis of the popcorn up: "Journey to the Center of the Earth," "North to Alaska," "Psycho," "Goliath and the Barbarians," "Toby Tyler," "Sink the Bismark," "Operation Petticoat," "The Time Machine," "Dinosaurus," and "Solomon and Sheba."

Levy listed the stars in this order: Jerry Lewis, John Wayne, Kirk Douglas, Pat Boone, Steve Reeves, Debbie Reynolds, Fabian, Doris Day, Jack Lemmon and Tony Curtis.

4/12

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'SICK SEX': BOXOFFICE MYTH?

Films Contradict Own Credo?

Seattle, April 11.

Louis R. Guzzo, amusement editor of the Seattle Times, presumes to perceive a gap in the thinking powers of the American film industry, or a conspicuous case of talking out of both sides of the same mouth. To let Guzza speak for himself, quote:

"WILL SOMEBODY EXPLAIN?

When it is suggested that films sometimes are a decisive influence on children and may give them ideas that lead to crime, the movie industry insists its products have little effect on viewers.

"But when the industry went to court last week to defend itself against a charge that it had blacklisted Communists, its attorney said in a brief:

"The influence of motion pictures on public attitudes, conduct and mores is incalculable. A producer of motion pictures cannot ignore the possibility that a picture designed as entertainment may be converted, subtly or otherwise, into a medium of subversive propaganda, nor can he ignore the further fact that a great many people and organizations in the United States are extremely sensitive to the danger.

"Come on, fellows, make up your minds. If political films can exert that much influence on adults, imagine the impact of concentrated movie violence, crime and sex on Junior."

Skouras' Arrival in London Sparks Extensive British Pix Prod. Program

London, April 11.

The arrival in London last weekend of Spyros Skouras, 20th-Fox's prexy, accompanied by Robert Goldstein, studio topper in Hollywood, sparked off an extensive British production program.

Advance guard of producers are already at work in London on the new program. Mark Robson has four pictures lined up, first of which will be "The Inspector," based on the Jan de Hartog novel, with Natalie Wood in the lead role. He is also negotiating with director and cast for "Greatest Raid of All," based on C. E. Lucas-Phillips story about the St. Nazaire raid in 1942.

Frank McCarthy passed through a week ago to set up production plans on the Continent while Leo McCarey is set to produce and direct "China Story," starring William Holden. This is skedded to start production May 21 and the screenplay, based on the Pearl Buck original, has been written by McCarey in junction with Claude Binyon.

William Holden is also being paged to star in "The Visit," which Nunnally Johnson will produce and direct from his own screen play of Friedrich Durrenmatt's successful play. It is likely that Ingrid Bergman will play the role created on the stage by Lynn Fontanne.

U.S. Competing At Moscow Fest

Washington, April 11.

The United States will enter one feature and one short competitively at this year's Moscow Film Festival, July 9-23. Turner Shelton of USIA will work with U. S. industry in selection of product after Soviet printed rules are received.

U. S. showed "Diary of Anne Frank" at previous 1959 Moscow Fest, but out of competion.

AB-PT: 25c and 25c

American Broadcasting - Paramount Theatres declared a second quarterly dividend of 25c on common and 25c on preferred.

Payable June 15 to holders of record May 19.

Emde's New Berth

H. Russell Emde, for years an active executive with RKO Theatres, has been named a vicepresident of Bonafact Research Inc., New York, a national company which specializes in consumer research. He has been associated with research companies since leaving RKO Theatres some years ago.

Emde was 45 years with RKO Theatres as assistant to the late Nate Blumberg when he was general manager. He also was zone and division manager for many years.

Now Christ As a Lad

Hollywood, April 11.

Samuel Bischoff and David Diamond undertake a change of pace in their next production, to follow "Operation Eichmann," upcoming Allied Artists release.

Pair will do "The Carpenter's Son," feature on the life of Christ as a boy, and have registered title with MPAA. While listed under Allied Artists, no release deal has yet been set although pic is expected to go on producers' late '61 slate.

Legion's Little Praises Little

By ALBERT SCHARPER

Hollywood, April 11.

Msgr. Thomas F. Little, executive secretary of the National Legion of Decency, here last week on his triennial rounds of the studios and for parleys with MPAA Production Code chief Geoffrey Shurlock, bestowed what he termed "an accolade" on Walt Disney for the "quality" of his three most recent releases, "Pollyanna," "Swiss Family Robinson" and "Absent-Minded Professor."

Little said: "Amid the present discussion over the content of much of Hollywood's product, one fact stands out like a warm and welcome beacon. It is that those pictures turned out by you and your studio are wholly acceptable for and have proven highly entertaining to all members of every family in the land."

As yet on his Hollywood rounds, L. of D. visitor has bestowed no other such accolade. He visited 20th-Fox, Paramount, Disney, Warners, MGM and will endeavor to drop in at Columbia before he heads east.

Possibly his most intensive talks have been with Shurlock, but he would not disclose their nature. "Ask Mr. Shurlock," he said. Shurlock would not comment, either.

Cleric, when asked how he personally felt, as Legion of Decency chief, on the industry output following "spirit and letter" of the Production Code, countered with: "Do you think it does?"

He refrained, however, from any direct criticism with the observation, "Last November, in the annual report of the Bishops' Council regarding Legion of Decency views, some rather harsh statements were made regarding films. At this time I could only make an interim report, which I do not feel I could do. Let's wait until November when the annual, and full, report will come out."

BIG ONLY WITH TAYLOR AS STAR

The current furor about films of "sick sex" seems a little silly considering that, with the exception of a couple of films starring Elizabeth Taylor, none of the so-called sick sex pix has been an outstanding money-earner. Thus, it would seem, the controversial films are reaching a comparatively small part of the mass audience, and their detrimental effect (if, indeed any can be proven) would be slight.

This observation was made in New York last week by a distribution exec who preferred to remain anonymous. He didn't want to be put in the position of knocking the boxoffice power of one of his own pix, as well as those of several of his competitors.

Exec prefaced his remarks with a wry observation that, in his estimation anyway, prostitution should not be regarded as "sick sex" ("It's as old as the world and an integral part of the social scene"). Therefore the exec would not regard the phenomenal b.o. success of "The World of Suzie Wong" and "Never on Sunday" as exceptions to his rule that sick sex doesn't pay.

If It's Liz—

The only exceptions to which he would admit are "Butterfield 8," "Suddenly Last Summer" and "Cat On A Hot Tin Roof," all of which starred Miss Taylor who, in the exec's words, is "the one true boxoffice star today." That is, he would bet that almost any pic—sick or healthy—starring Miss Taylor would be a click in today's market.

To make his point, the exec pointed to the estimated $6,000,000 domestic rental on "Suddenly" in comparison to the estimated $2,000,000 for "The Fugitive Kind," another Tennessee Williams drama. "Fugitive" is in many ways a much better film than "Suddenly," the exec opined, and the two are certainly "equally sick," but the one with Miss Taylor was a standout, while the other has had a comparatively uphill battle despite a cast headed by Marlon Brando, Anna Magnani and Joanne Woodward.

If sick sex were really insurance for stout returns in the U. S. market, "Jack The Ripper," should have been a smash, he said. It was, in fact, something of a disappointment, considering the razzle-dazzle campaign it was given by Joe Levine. The public also stayed away in droves from last year's two full length studies of a homosexual: "Oscar Wilde" and "The Green Carnation."

And, at the present time, exec said that Allied Artists' study of voyeurism, "Look in Any Window," isn't breaking any records, even with teenage idol Paul Anka cast as a peeping Tom. If the do-gooders and noters-with-alarm were correct, said the exec, the combination of Anka and voyeurism should be proving irresistable.

Asked whether Alfred Hitchcock's "Psycho," one of Paramount's biggest moneymakers were not an example of a "sick sex" pic paying off handsomely, even without Miss Taylor, exec replied that the transvestitism of "Psycho" was about as sick as that in "Charley's Aunt." The Hitchcock film, he said, was neither an exploration nor a glorification of unhealthy sex. Rather it was a simple but violent gag and a sensational exercise in film horror.

See Leonard Davis Gaining Seat On NT&T Board; No Proxy Decision

Hollywood, April 11.

No definite decision regarding outcome of the proxy fight against management of National Theatres & Television will be announced until Friday (14) or Monday (17), it was disclosed today (Tues.) at the annual meeting here, but from a preliminary count of the proxy votes it appears that Leonard Davis, leader of the fight, will win at least one seat on the board.

Management claimed 1,860,000 votes, representing 11,000 of the total 16,000 stockholders, while Davis faction claimed roughly 600,000 votes, sufficient, if it is correct, to give them two seats.

Eugene Klein, NT&T prexy, declared: "It is within the realm of possibility that the Davis faction will be represented by at least one person on the board despite the larger number of votes culled by management."

Klein said that management will get more than 75% of the votes cast, as indication of the stockholders support of management.

Fireworks were started early in the session at the Fox Wilshire Theatre with holders demanding from the floor that B. Gerald Cantor, board chairman, resign from the board, which he declined. A number of holders also asserted that Cantor was running the company for his own interests, and he was asked to explain, but this too he declined to do, saying that he would answer all questions when an eastern lawsuit against him comes to trial.

M.F. Fund's 80 Beds

Hollywood, April 11.

Motion Picture Relief Fund dedicated its new 80-bed pavilion Sunday (9) at the Motion Picture County House, with several hundred filmites attending.

Project, under construction for past two years, will enable Fund to take care of patients who formerly had to be placed in private rest homes, and is fourth major structure to be erected on Fund's 55-acre site since its inception in 1942.

All facilities offered by the MPRF are made possible via donations by industry workers.

Trans-Lux Volume At $3,401,409

Revenues from Trans-Lux Corp.'s entertainment activities rose to $3,401,409 in 1960 from $2,873,576 for 1959, according to the company's annual report to stockholders. Entertainment activities include theatrical exhibition, distribution of theatrical films, and production and distribution of tv films.

Trans-Lux's net after taxes last year rose almost 51%, to $502,217, from $332,288 in 1959. The 1960 figure is equal to 90c a share, on 554,900 shares of common, against 60c a share the year before. The gross revenues for 1960 were $6,516,091, compared with $5,672,134 in 1959. Profit before taxes last year was $1,040,109, and in 1959 was $744,786.

Company's communications division—stock and news ticker projection equipment, closed circuit tv to brokerage office, etc—also registered "further progress" in the year, according to the report. Revenues from these activities rose to $3,114,682 in 1960 from $2,798,558 in 1959. Company is said also to be seeking to enter the area of closed circuit tv systems for other commercial uses, including airlines, schools, hospitals, industrial establishments.

Company's annual meeting is scheduled to be held in New York April 27, with principal business being the election of 12 incumbent directors and approval of a restricted stock option plan by which 25,000 shares of common will be made available for options to officers and other employees.

Option Plan

According to the proxy statement accompanying the annual report, it's contemplated that those eligible for the stock option plan will include Purcival E. Furber, Aquila Giles, Richard Brandt, Raymond G. Pugh and Edison Rice, all of whom are either officers or directors of the parent corporation, plus seven others who are officers or directors of subsidiaries, and three other "key employees."

Proxy statement also reveals that Harry Brandt, exec officer of the corporations which run the Brandt theatres, is largest single stockholder, owning 32.68% of the outstanding Trans-Lux Corp. stock, followed by Jacob Starr, chairman of the Artkraft Strauss Sign Co. with 10.06% of the outsanding shares.

6 Roll Globally For United Artists

Indie producers, working on locations around the world, will have a total of six films before the cameras this month for United Artists release.

Properties include Frank Capra's "Pocketful of Miracles," starring Glenn Ford and Bette Davis, which starts April 20; "The Valiant," a B.H.P. Films production, starring John Mills, which gets underway April 17 in Italy; "Geronimo," a Bedford production, starring Chuck Connors, now shooting in Mexico; "X-15," an Essex production which starts April 17.

Harvard Films will also start two: "Beauty and The Beast," starring Mark Damon, and "The Flight That Disappeared."

BARTLETT-VALE UNITE FOR 'GLOBAL AFFAIR'

Hollywood, April 11.

New indie firm has been formed by producer-director Hall Bartlett and writer Eugene Vale for production of a feature program, to be started with "A Global Affair." Vale script deals with a newly-born infant found on grounds of United Nations Bldg. in N.Y., where filming will take place.

Plans call for top actors from Europe, South America and Asia to be cast in pic which rolls early next year. No release has yet been set.

Nullify Nudist Nab

Charlotte, N.C., April 11.

Projectionist for a drive-in was cleared of charges of showing an "indecent" film by a Superior Court jury which heard his appeal from the county recorder's court.

Carson Paul Jenkins of Charlotte was convicted two weeks ago along with the drive-in theatre owner, William Lemmond Jr., on charges of showing a so-called indecent and immoral film. The two were arrested March 1 when a nudist picture, "Sun Lovers' Holiday," played at the drive-in near here.

Public Warning, But Up to Pop

Milwaukee, April 11.

Commenting on "not recommended for children" tag on ads classified as such by Milwaukee's City Motion Picture Commission, Valentine Wells, executive secretary of the commission, indicated that this does not signify that tickets cannot be sold to children. This notice in advertisements of motion pictures playing local theatres, is a warning to parents. The parents have to make their own decision. About 23% of films exhibited in Milwaukee County, get the "not recommended for children" classification, with less than 1% stuck with the "adults only" tag.

TWA leads with Jets on time!

TWA's on-time Jet record is the best in the business. For over a year TWA has averaged decidedly better than its two transcontinental competitors, based on latest available data from the Civil Aeronautics Board. Seasoned Jet travelers know that TWA sets the Jet standard in the United States for on-time departure, on-time arrival...for schedule reliability. TWA is proud of its experienced team of Jet captains, flight and ground crews, maintenance men, meteorologists. Their skill made this extraordinary record possible. Next time you fly for business or pleasure, get there on time...aboard swift, dependable *TWA SuperJets*.

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'Classification' Debate Somewhat Hazy

The great film industry debate on the pros and cons of self-classification is rapidly becoming academic. Self-classification is already here, at least in some important sections of the country and on individual films being nationally released by major companies.

Ironic is the fact that the majors who have so classified their pix are all members of the Motion Picture Assn. of America which remains officially adamant against any such procedure.

Situation was highlighted again last week with the Legion of Decency declaration that the Roman Catholic reviewing org had given a B (Objectionable in part for all) rating to Metro's "Two Women," a Joe Levine import from Italy. Announcement noted importantly that the pic is to be advertised by Metro as "recommended for adults only."

This is the third time in less than a year that a major company has agreed to the use of such a tag line — similar procedures were followed by United Artists with "Elmer Gantry" and Warners with "Girl of the Night." While major company execs don't like to talk about the reasons, it seems apparent that they agree of "self impose" this classification in order to get a B rating for a film which might otherwise have been condemned by the Legion, perhaps the most financially fearsome of the industry's watchdogs.

Divided Counsel

In addition, while Marshall Fine, prexy of Allied States, goes on the record as being completely opposed to any kind of "classification," and while Theatre Owners of America tries to figure out a way to inform exhibs about the content of upcoming films (whatever that really means), individual exhibitors are quietly going about classifying their films as they see fit.

Latest circuit to adopt this policy is the 65-theatre Central States Theatre Corp., which operates in Iowa and Nebraska. The circuit has put in use in its film ads a set of three symbols to indicate the type of audience—for general patronage, adults and adolescents, or adults only—for which the specific picture is suited.

Like the exhibitors in Memphis, who went to a similar plan about a year ago, Central States is basing its ratings on those published in the Green Sheet, prepared by the Film Estimate Board of National Organizations (and distributed through MPAA facilities). Also classifying its product is Blumenfeld Theatres in California. Texas COMPO has, in fact, established its own rating service which it makes available to its members at a nominal charge.

Thus, unless the anti-classification forces hurry up and prove that self-classification won't work, they may be in a position to prove it won't work after it's already established — and functioning—in important areas all around the country.

L. A. to N. Y.

Al Alweil
Dick Barkle
Anne Baxter
Rossano Brazzi
Frederick Brisson
Alex Cooperman
William Dozier
Leopold Friedman
Ernest D. Glucksman
Ben Goffstein
Samuel Goldwyn Jr.
Howard Keel
Jerome Lawrence
Robert E. Lee
Sam Levenson
Jerry Lewis
Irving H. Ludwig
Irving Mansfield
Thomas Mitchell
Milton Moritz
James H. Nicholson
Eleanor Parker
Larry Rhine
Fred Robbins
Cliff Robertson
Peter Robinson
Lawrence Roman
Art Rush
Rosalind Russell
Jerry Siegel
Jules C. Stein
Craig Stevens
Gordon Stulberg
Janet Waldo
Robert Walter
Jack Webb
Ralph Wonders

N. Y. to L. A.

Marian Anderson
Milton Blackstone
Al Brodax
Chick Chandler
Jack Forrester
Irving P. Lazar
Felice Orlandi
Arthur Pine
Sol A. Schwartz
Collier Young

Europe to U. S.

Kenneth Adam
Kenneth J. Bridges
Alexander H. Cohen
Robert Goldstein
Maxwell A. Kriendler
John Krimsky
Harry LeBoyer
Ernest H. Martin
Domenico Meccoli
Igor Moiseyev
Joseph H. Moskowitz
Spyros P. Skouras
Morton A. Spring
S. A. G. Swenson
Larry Tisch

U. S. to Europe

Bruce Balaban
Sammy Cahn
Gianna D'Angelo
Wolfe Kaufman
Alan Jay Lerner
Nathan Milstein
Manny Reiner
Honey Sanders
Ingrid Thulin
Jimmy Van Huesen
Maurice Winnick

Handle Israeli Pic

George Schwartz and Arthur Sachson, indie distributors, have acquired "They Were Ten," an Israeli feature, for release in the United States.

Produced and directed by Baruch Dienar, the film has dialog in Hebrew, with English subtitles.

BROTHER KEEPS HIM OUT

'Kapo' Director Denied Visa — Sibling Went Soviet

Rome, April 11.

Gillo Pontecorvo, director of "Kapo" (Italy's nominee for this year's foreign Oscar) and brother Bruno Pontecorvo, atomic scientist who defected to Russia 10 years ago, has been denied a visa to visit the U. S. to attend Oscar ceremonies this month.

U. S. consulate here confirmed director was denied, but gave no reason.

Paese Sera, pro-Communist newspaper, says Pontecorvo was told he had been barred U. S. for having confessed sympathy for Communist Party.

Roger Lewis As Indie Producer

With Roger H. Lewis having formally resigned as veepee in charge of United Artists' advertising and publicity, Fred Goldberg is slated to take over that department under Max E. Youngstein's general supervisory direction. Latter, of course, will concern himself with overall management but, during the transition period, he will assist Goldberg in his new responsibilities.

Lewis, meantime, is mulling a number of independent production offers, one of which may keep him within the UA family as his principal could be distributing through his alma mammy. However, there are two other indie production bids also.

Lewis, whose formal resignation takes place June 1, has been with UA a little over nine years. Prior to that he was veep and creative director for Monroe Greenthal agency. Exec entered the industry in 1939 as an office boy at Warners, and after the war joined 20th-Fox.

Desegration-Themed 'Crisis in South' Looms As Possible Hard-Ducat

The Samuel Bischoff-David Diamond partnership plans its roadshow baptism with its next entry, "Crisis in the South," documenting the Dixie integration strife. Decision to go hard-ticket, according to Diamond, is because the touchy theme has major distribs backing off.

Diamond figures he could press the issue with Allied Artists, which has been releasing for the partners (including their current "Operation Eichmann"), but as of now the producers plan their own sales effort.

If pic actually does go two-a-day and upped scale, venture will rate more than ordinary trade notice, since according to Diamond it will have none of the exploitable production values usually associated with roadshow product. "Crisis" may roll this summer.

As 20th All-Big, Lippert Helms Its Budget Features

Hollywood, April 11.

That long-talked new deal for Robert L. Lippert to continue producing low-budgeted films for 20th-Fox haes been formally signed. Pact, spanning seven years, is longest Lippert has had, provides for not fewer than 12 films a year, not more than 16. Budgets will be tilted from what they have been. Lippert, as in past, will arrange bank financing in L. A.

As all 20th's own upcoming product will be in "blockbuster" category hereafter save Lippert's program, Lippert will absorb some commitments previously set by studio, covering directors, writers, actors, etc. To this end, property "White Terror in the North Atlantic," previously on several different producers' slates, now has been transferred to Lippert. Once, 20th planned to make pic in England it's an iceberg yarn, later in title locale. Lippert will shoot it in Bering Strait off Alaska.

Lippert airs east this weekend for talks with Skouras. He'll take east prints of "The Big Show," co-starring Esther Williams, Cliff Robertson. Filmed almost entirely by director James B. Clark in Munich, film is most expensive Lippert ever made, costing $820,000. He'll also take print of Audie Murphy-starrer, "Battle of Bloody Beach," shot at Malibu. Heavy seas wrecked set there on beach, swamped only navy destroyer escort rented as chief prop. These untoward events kited budget $130,000 over $500,000 originally blueprinted.

DOMENICO MECCOLI, OF VENICE, O.O.'S OSCAR

Washington, April 11.

Domenico Meccoli, new director of the Venice Film Festival, was the guest of honor here Friday (7) at a luncheon given by Eric Johnston, prexy of the Motion Picture Assn. of America. Meccoli is in the U.S. to attend the Academy Awards ceremonies in Hollywood April 17.

In course of the lunch, guest presented Johnston with the Venice film festival medal in honor of the host's 15th anniversary in the film industry.

Marv Schenck Retires

Marvin H. Schenck, longtime studio exec at Metro, will resign shortly. He sails on the Liberte April 21 for four or five weeks abroad, all vacation, and upon return will bow out officially.

Schenck, 64, is a Loew's-Metro old guardsman. The studio v.p. started with the Marcus Loew Booking Agency, worked with the Loew's chain and then M-G, all the time dealing with talent. He's a nephew of Nick and Joe Schenck.

FROM MINES TO BUDGET FILMS

Amusement Stock Quotations

Week Ended Tues. (11)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
54⅝	33½	ABC Vending	357	58¼	54	55¼	—2½
53	43⅛	Am Br-Par Th	268	53	45¾	53	+6⅜
25⅜	20¼	Ampex	2324	24⅜	23	23¼	— ¾
40½	35⅜	CBS	258	38¼	37⅛	37⅜	— ⅝
34⅞	21⅜	Col Pix	231	33¾	31¾	32⅜	—1⅜
44¼	32⅝	Decca	1192	44¼	40	41½	—1¼
43⅞	26⅝	Disney	143	42⅞	40⅝	42	—1
119½	104¼	Eastman Kdk	520	119¾	114¼	117	+2¼
7⅛	5¾	EMI	†3124	7⅝	7	7¼	+ ¼
17	13¼	Glen Alden	†891	16⅝	15¾	15¾	— ½
27⅝	15⅞	Loew's Thea.	392	28⅝	24¾	28	+2
68	36⅜	MCA Inc.	58	65¾	63½	63¾	—1⅛
66¾	41⅜	Metro GM	631	67¾	62	67	+2¼
41⅜	27⅛	NAFI Corp.	521	38¼	34	35⅞	+ ⅝
7⅝	5⅛	Nat. Thea.	381	7¼	6¾	7	— ⅛
82½	52⅜	Paramount	162	84¾	78	79⅝	—1½
24¼	17¾	Philco	686	22⅝	20⅞	21¾	— ½
201¾	175	Polaroid	399	193½	178¼	187	+8¼
59¾	49½	RCA	1127	62½	57⅝	62⅛	+4⅛
16	10¾	Republic	171	15½	15⅛	15⅜	..
18½	14¾	Rep., pfd.	68	18⅛	17¾	18⅛	+ ⅛
35	26¼	Stanley War.	151	33⅞	31⅝	32⅞	—1⅛
31	27¾	Storer	197	34¼	30⅜	32¾	+2¼
53⅞	40⅝	20th-Fox	298	52⅝	50¼	51⅜	+ ½
39⅝	30¾	United Artists	357	39⅝	37⅛	39½	—1¾
54	43½	Univ. Pix	43	55	51	53	+3½
67¾	52¾	Warner Bros.	29	67	64¾	66⅛	— ⅝
131¾	97¼	Zenith	359	144¾	131¼	141	+7½

American Stock Exchange

7½	4½	Allied Artists	730	8⅛	7⅜	7⅜	— ¾
15⅞	10¾	All'd Art. pfd.	36	17⅝	16	16	—1⅜
4¼	2⅝	Buckeye Corp.	277	3⅝	3	3¼	..
16⅞	9¾	Cap. Cit. Bdc.	619	20⅜	16	18	+2⅛
17⅞	4⅝	Cinerama Inc.	2312	15¾	13⅜	15¾	+ ¼
15½	10½	Desilu Prods.	262	16⅝	15⅛	15⅛	—⅜
7½	4⅞	Filmways	114	7⅛	6⅞	6½	— ⅝
23¾	8¼	MPO Vid.	58	24	22	22	—1¼
5¾	2½	Nat'l Telefilm	830	5¾	4⅝	4⅞	— ⅛
28	11¾	Technicolor	1056	30½	24¼	30⅜	+3¾
20¾	9¼	Teleprompter	331	19⅞	17¾	19⅜	— ¾
4½	2⅝	Tele Indus.	321	5¼	3⅞	4⅝	+ ¾
21½	14½	Trans-Lux	13	23⅛	19½	23⅛	+2⅝
18½	5½	‡Cl'y B (GAC)	43	16⅛	15⅛	16	— ⅛

* Week Ended Mon. (10).
† Ex-dividend.
‡ Listed on Midwest Exchange.
¶ Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3⅝	4⅛	+ ⅝
Four Star Television	21½	23½	— ¾
Gen Aniline & FA	335	366	..
General Drive-in	18⅝	20	— ⅞
Gold Medal Studios	..	⅝	..
Magna Pictures	3¼	3¾	..
Metromedia Inc.	24½	26¼	+ 1⅜
Movielab	16½	18¼	+ 1¼
Official Films	4	4¾	— ⅛
Screen Gems	20½	22½	..
Sterling Television	3⅜	4⅜	+ ⅝
U. A. Theatres	6½	7⅜	— ¼
Wometco Enterprises	19¾	21¾	+ 2¼

Source: National Assn. of Securities Dealers Inc.)

2 Different Pix Shot at Same Time

But Andre Cayatte's New French Film Project Will Use Same Players, Sets

Paris, April 11.

A new wrinkle here is Andre Cayatte's new film project which will entail two different pix being shot at the same time in the same sets with the same characters. Overall monicker will be "La Vie Conjugale". Conjugal Life:, but one will be called "Francoise" and and the other "Jean-Marc."

They show the life of a married couple through the eyes of the wife and the vision of the husband. Cayatte wants two different crews also, but one will probably suffice if producer Raymond Borderie has his way.

Due to roll in May, it will probably star Marie-Jose Nat and Jacques Charrier as the couple. In one, the wife will be courageous and trying to help the husband while in the other she will be an opportunists. The huhband portrayed both as a rigorous, moral young man and a weakling, depending on whose point of view. Cayatte claims the pix will play in different theatres and be separate and complete films.

Cayatte states each pic will have a varying style. Whether this might start a trend remains to be seen. Actually, a story made by a "new Waver" called "Games of Love" has been made by another "Waver" in a different style and called "A Woman Is a Woman." The first one treated the story of a girl wanting marriage and children from a flighty lover as a gay comedy while the second was more serious and dramatic.

WOMETCO'S EARNINGS

1960 Improved Earnings of $1.01 Per Share Vs. 79c In '59

Wometco Enterprises, umbrella for sundry activities including film exhibition and television stations, reported improved profits for 1960 with net earnings at $1,013,429, equal to $1.01 a share. Previous year's net was $707,350, for 79c per share.

Expanded activity in '60 included purchase of a fourth video outlet (KVOS-TV, Bellingham, Wash.) additional Florida vending operations, acquisition of control in the Miami Seaquarium, and a Pepsi-Cola bottling franchise for the Bahamas.

Company dropped one theatre in Miami, but added another in the same city adjacent to a large shopping centre.

GLOBE HAS LOTS ON ITS AGENDA

By DALE OLSON

Hollywood, April 11.

Organization of a new production-distribution company which plans diversification into all entertainment fields came to light yesterday when Alvin Schoncite told VARIETY that Fidelity Mining Corp., of which he is secretary-treasurer and executive operations head, has purchased the defunct Kenmore Studios, Hollywood Sound Service and Globe Releasing Corp. and has plans to develop what he termed "A major film studio operation on a small level."

Organized last May 16, the firm's bow will come on April 15 with release of the first of a slate of ten low-budget, exploitation-type features. Two reps, Harry Gaffney, sales v-p, and Harry Barling, have been in the field for 2½ weeks and so far have cemented contracts from 15 independent exchange territories, among them, according to Schoncite, a deal involving 300 houses. He declined to name any until an expected 15 more are set.

To be sold in either package or single units, the slate includes a full-length feature cartoon, "Panda and the Magic Serpent," bought from Toy Films of Japan, with exchanges also offered options on eight pix the company plans to produce themselves in 1961-62, and a varied assortment of old films suitable for re-run or TV play.

Fidelity, parent of the organization, was a small mining leasor in Nevada when Schoncite and Theodore J. Ticktin, who holds post of president, acquired a controlling interest and switched its activities entirely toward entertainment. Schoncite previously had rented production space at Hal Roach, but projects there fell through when that studio went out of business.

First features to go will be (1) "Buffalo Gun," written and produced by A. R. Milton and directed by Albert C. Gannaway, with Marty Robbins, Carl Smith, Webb Pierce, Wayne Morris, Mary Ellen Kay and Don "Red" Barry starred; (2) "Seeds of Desire," a dubbed foreign import starring Erika Remberg, and (3) "The Embezzler," Spain-filmed entry produced by Robert Tatur, who heads their dubbing dept., and directed by Hugo Fregonese.

"Embezzler" bears Ticktin and Schoncite's names as producers, as do 4) "Regina Lenz Criminal," directed by Fritz Umgelter and starring Barbara Rutting, and (5) "Contraband," a dubbed Mexican film directed by Xavier Seto. Others set are (6) "Boy on the Run," Alexander Grasshoff prod.-dir.; (7) "The Choppers," produced by Arch Hall and directed by Leigh Jason with Arch Hall jr., Marianne Gaba and Robert Paget; (8) "Hell Breed," John Carr, prod.-dir., and (9) "The Fanatics," a French horror film. All go out under the Globe banner.

On their own production slate, geared to start within a month, according to Schoncite, are (10) John Carr's "The Talisman" and "Rape," (11) Arch Hall's "And the Giants Walked," (12) Wray Davis' "The Damned Don't Die," and (13) "The Lavender Lie" and (14) "The Moon Creature," both productions by Schoncite and Ben Pivar, latter head of production for the co. He also joins Schoncite on (15) "Werewolf" and (16) "The Mummy Walks at Midnight."

Skelton Up for 'Jumbo'

Hollywood, April 11.

Deal is on for Red Skelton to return to screen in the "Jumbo" role of Jimmy Durante in Billy Rose's 1935 arena production at the former Hippodrome in N.Y.

Joe Pasternak, who already has set Doris Day for femme lead and Chuck Walters to direct, has been in negotiation with Skelton for past 10 days to costar in Metro musical.

'Wind' Again Topnotch Of B.O. Champs in Alltime Sweepstakes; 5th (Current) Reissue $8,000,000

Movielab's 10c Divvy

Movielab Film Laboratories has declared a dividend of 10c a share on the class A common, payable May 1 to stock or record April 25.

This is the fourth dividend since the stock was publicly offered last June.

Wall St. Stance On Allied Artists

Albeit Albert Zugsmith has been padding his Allied Artists stock portfolio, the Wall St.-show biz grapevine has some other thoughts on the film company's perky performance—and futures probability—on the "little board."

Optimism, it seems, was tipped by the company itself when it gave producer Samuel Bronston an option on 25,000 common shares at nearly two points over the ticker price when the option was granted March 15. AA's rosy self-outlook, of course, is contingent on how well Bronston's "El Cid" performs when the company roadshows it domestically next fall. A fast breakaway would excite the market bulls and confirm the confidence of Steve Broidy & Co.

As for Zugsmith, his recent buys appear to stem as much from the option terms as from any independent desire, fore or aft, to strengthen himself with his distributor.

Bronston has a two-year period from March 15 in which to exercise his option at $8 a share. Closing price on the stock when it was granted him was $6.12½, and at the close of market last Friday (7) was $7.62½.

Option for 2,000 shares at the same price also was granted picture attorney Herbert T. Silverberg, who repped Bronston's negotiations with Allied for western hemisphere rights to "El Cid."

U.S. preem of the pic is figured for late October, but world bow is likely now for Madrid in mid-October, with attendant European-American press junket being mapped by vet publicist Robert Taplinger.

ACADEMY CERTIFICATES

Added To Scientific and Technical Categories

Academy of Motion Picture Arts & Sciences this year is presenting one Class II Award plaque and three Class III certificates for scientific or technical awards in 1961 Oscar sweepstakes, out of a total of 16 which were considered. Again, as in the past two years, no Class I plaque is being given. Kudos will be passed out at Academy Awards presentations next Monday (17).

Class II nod goes to Ampex Professional Products Co., for the production of a well-engineered multipurpose sound system combining high standards of quality with convenience of control, dependable operation and simplified emergency provisions.

Class III certificates go to following:

Arthur Holcomb, Petro Vlahos and the Columbia Pictures Studios Camera Dept. for a camera flicker indicating device.

Anthony Paglia and 20th-Fox Studios Mechanical Effects Dept. for the design and construction of a miniature flak gun and ammunition.

Carl Hauge, Robert Grubel and Edward Reichard of Consolidated Film Indutries for development of an automatic developer replenisher system.

David O. Selznick's 1939 production of "Gone With the Wind" once again is the king of the hill in terms of boxoffice gross. This Metro release, which had been deposed by the late Cecil B. DeMille's "The Ten Commandments" as holder of the crown, has captured top honors anew via the current and fifth reissue.

On the basis of the past couple of hundred dates for "Gone" in its most recent market go-around, the Selznick picture ought to take in at least $8,000,000 in domestic revenue. This would make it the most successful of all re-runs and brings the total of domestic rentals to $41,500,000.

Average of the previous reissues was $6,400,000. Added income this time is attributable to the expanded new generation plus the fact that want-to-see pictures are not in abundance anymore. Further, "Gone" is being marketed at regular prices, whereas "Ben-Hur," "Exodus," et al., are at roadshow.

VARIETY's anniversary issue of the past Jan 4 had Paramount's release of "Commandments" on top, with domestic (United States and Canada) rentals of $34,200,000. This figure remains the same, with "Gone" soaring to the $41,500,000 level by way of the new marketing.

Ironic note is that Selznick has long since ceased to own any part of his own production. These are the days of "participation" but it must be recalled that the producer sold out his interests in the feature to M-G many years ago. There are no participators at all; M-G owns the picture outright.

"Commandments" obviously has a chance of re-copping the throne but this couldn't be for some time. Biblical epic is more or less shelved, with a reissue not due for some time.

Another key feature in the sweepstakes is "Ben-Hur," which for the time being at least must remain at $33,000,000. Thus, the big three: "Gone With the Wind," at $41,500,000; "Ten Commandments," $34,200,000, and "Ben-Hur," $33,000,000.

BUENA VISTA FOREIGN DEPT. TO CALIFORNIA

Buena Vista's foreign distrib department is due to be moved from New York to the Walt Disney Studio in Burbank within the next few weeks. Move will be finalized when dept head Ned Clarke returns from Europe where he's been on an extended tour.

Harry Archinal, who's been with Disney a number of years, has been appointed assistant foreign sales manager, succeeding Mel Rydell, who resigned to join Metro International.

Herb Fletcher, sales rep for South America, who's been operating out of Caracas, also has moved to Burbank studio.

WALD, HYMAN, STARK

Talks Range From Rights To Possible Merger

Hollywood, April 11

Jerry Wald has been holding "serious" discussions with Eliot Hyman over possibility of merger with Hyman's Seven Arts Co. together with stock swaps between companies. Wald said such talks were with both Hyman and Ray Stark, new exec production chief for Seven Arts.

One deal already concluded between Wald and Hyman is for former's acquisition of Somerset Maughan's "Of Human Bondage" from Seven Arts, which Wald will film this year.

Wald reported proposed merger, going on for some time, "could be finalized within very short time." Also implied that although merger may not be finalized there would be additional acquisitions and dealings with Seven Arts.

Greengage Summer
(BRITISH—COLOR)

Leisurely, romantic drama which should score with femme audiences. Persuasive performances by Kenneth More and a bright newcomer, Susannah York, are set attractively in French champagne country.

London, April 4.

Columbia release of a Victor Saville-Edward Small production. Stars Kenneth More, Danielle Darrieux, Susannah York, Claude Nollier. Directed by Lewis Gilbert. Screenplay, Howard Koch, from Rumer Godden's novel; camera, Frederick A. Young; editor, Peter Hunt; music, Richard Adinsell. At Odeon, Leicester Square, London. Running time, 100 MINS.

Eliot	Kenneth More
Mme. Zizi	Danielle Darrieux
Joss	Susannah York
Mdme. Cerbet	Claude Nollier
Hester	Jane Asher
Vicky	Elizabeth Dear
Milhouse	Richard Williams
Paul	David Saire
Renard	Raymond Gerome
Mr. Bullock	Maurice Denham
Monsieur Dufour	Andre Maranne
Monsieur Prudeaux	Harold Kasket
Monsieur Joubert	Jacques Brunius
Mrs. Grey	Joy Shelton

Here's a stylish, warm romantic drama which gets away to a flying start in that it's set in the leisurely champagne country of France. Cameraman Frederick A. Young has taken full advantage of this fact, with some enchanting color lensing. Pic is always a delight to the eye apart from its other qualities. This should readily appeal to femme audiences, particularly, and it's a worthwhile booking for most houses.

Kenneth More is a big attraction for home audiences. Danielle Darrieux and the location will help to take care of Continental appeal, but its marquee value in the U. S. is more doubtful. However, it virtually introduces a new young British actress who, on this showing, looks to have a bright future. The name's Susannah York, previously seen in a smaller role in "Tunes of Glory."

Howard Koch's screenplay, based on Rumer Godden's novel, works up to a holding emotional pitch. Lewis Gilbert has directed with an obviously affectionate care. Story concerns four English schoolchildren, the oldest Susannah York being just over 16. They are enroute to a holiday in France's champagne-and-green-fire country when their mother is taken ill and is whisked off to hospital.

Alone and dispirited they arrive at the hotel which is run by Danielle Darrieux and managed by Claude Nollier, a Frenchwoman, despite the Christian monicker. The children get a frigid reception from Mlles. Darrieux and Nollier. But Kenneth More, a debonair, charming, mysterious Englishman insists that they stay. He's having an affaire with Miss Darrieux and she cannot resist his whims.

During the long summer the atmosphere thickens. He annoys his mistress by taking the children under his wing. The teenager blossoms, and he begins to look at her in a less than patronly light. There is open antagonism between the girl and the older woman. The film builds up to a series of romantic developments during which it becomes clear that More is a notorious jewel thief.

The awakening teenager falls for his quite sincere charm. But when she thinks he has humiliated her, she unwittingly leads to his capture by the police. For him it means prison, for Miss Darrieux the end of love and for young Miss York it means hurt and disillusionment.

This could have turned out overly melodramatic and contrived, but it's mainly handled with delicacy and good taste. Even the dramatic scenes never jar. The early part of the film, when the relationship between More and the children in developing, is particularly charming and pleasantly staged. Miss York 20 progresses delightfully from the resentful, gawky schoolgirl to the young woman eager to live. She handles some tricky scenes as when she gets drunk with champagne and when she is assaulted by an amorous scullery boy with an assurance beyond her thespian experience. She has a fresh, wideeyed adolescent beauty which is most appealing.

More's friendly charm and light humor have never been more persuasive than in this film. His scenes with the moppets are great as are his rather more astringent skirmishes with Mlle. Darrieux. She plays the jealous, fading mistress on rather too much of one note, but with keen insight. And there is a subtly drawn relationship of hinted lesbianism between her and Mlle Nollier.

The three younger children are engagingly player, particularly by a red-haired, wise youngster named Jane Asher. David Saire has some overdrawn scenes as the scullery-boy but he, Raymond Gerome, Andre Maranne and Jacques Brunius all contribute useful support.

Dialog is largely unforced and this, with the smooth acting, helps director Gilbert to build up a sustained plausable atmosphere from the outset. He deserves plenty bouquet for his tactful drawing out of adolescent awakening. With sound allround technical okays, from the art work to Richard Addinsel's dainty, evocative music, "Greengage Summer" is a human production that, from time to time, will be remembered with affection for quite a number of sequences. *Rich.*

Carry On Regardless
(BRITISH)

Latest in this Midas-touch slapstick series, which defies serious criticism. No coherent plot, but yocks galore; looks a sturdy b.o. prospect.

London, April 4.

Anglo-Amalgamated release of Peter Rogers production. Stars Sidney James, Kenneth Connor, Charles Hawtrey, Joan Sims, Kenneth Williams, Bill Owen, Liz Fraser, Terence Longdon. Directed by Gerald Thomas. Screenplay, Norman Hudis; camera, Alan Hume; editor, John Shirley; music, Bruce Montgomery. At Odeon, Marble Arch, London. Running time, 90 MINS.

Bert Handy	Sidney James
Sam Twist	Kenneth Connor
Gabriel Dimple	Charles Hawtrey
Lily Dupree	Joan Sims
Francis Courtenay	Kenneth Williams
Mike Weston	Bill Owen
Delia King	Liz Fraser
Montgomery Infield	Terence Longdon
Frosty-Faced Sister	Hattie Jacques
Stanley Unwin	Stanley Unwin
Miss Cooling	Esma Cannon
Matron	Joan Hickson
Club Manager	Sydney Tafler
Mata Hari	Betty Marsden
Trudi Trelawney	Julia Arnall
Penny Panting	Fenella Fielding
Trevor Trelawney	Terence Alexander
Wine Connoisseur	David Lodge
Martin Faull	Jerry Desmonde
Sinister Man	Eric Pohlmann
First Sister	June Jago
Mr. Delling	Jimmy Thompson
Mrs. Delling	Carole Shelley

Any serious criticism of "Carry On Regardless" is futile. Anglo-Amalgamated, through Peter Rogers and Gerald Thomas, have found a goldmine in this slapstick series. Shrewdly, they're going to continue turning them out until the whole formula falls on its face but this could be quite a long time off. Every exhib who has clicked with any of the previous "Carry On" films will be standing in line for this one. It's a solid b.o. prospect.

The story, such as is, has Sidney James running "Helping Hand Ltd.," an agency prepared to take on any sort of job any time. On his staff are most of the trained imbeciles of previous "Carry On" films. Kenneth Williams, Joan Sims, Charles Hawtrey, Bill Owen, Terence Longdon, Liz Fraser and Kenneth Connor. Disaster winds up every job. Typical of these are scenes which involve Kenneth Williams in taking a chimp for a walk through London, Kenneth Connor baby-sitting the baby turns out to be a married woman, and Charles Hawtrey deputizing for a pugilist with this weedy comedian getting the job of a nightclub bouncer. Joan Sims has to demonstrate a bubble bath, Liz Fraser finds herself modelling underwear. The good slapstick climax has the whole gang cleaning out a filthy, antiquated house.

Ingenuity of scriptwriter Norman Hudis is sometimes a bit strained, but he has come up with some sound comedy situations.

Hudis' dialog is also lively, relying a great deal on double meanings, saucy vulgarity and the various personalities of the lengthy cast. Even down to the smallest one, the roles are played by actors well experienced in jumping through the comedy hoops that director Gerald Thomas tosses deftly in the air.

Of the principals, Kenneth Connor and Kenneth Williams get the most chances, but Sidney James, Joan Sims and Liz Fraser pull their weight. Esma Cannon has a high old time as James' assistant and Hattie Jacques, Fenella Fielding, Julia Arnall, Nicholas Parsons, David Lodge, Betty Marsden, Sydney Tafler, David Lodge and a dozen others all make a mark in brief cameos. Film also introduces Stanley Unwin, a tv and radio man who specializes in double talk. Technical credits are all okay. *Rich.*

Factual Films Awards

"Primary," filmed account of the 1960 Wisconsin presidential primary between President John F. Kennedy and Senator Hubert Humphrey, was awarded City College's 12th annual Robert J. Flaherty award for "outstanding creative achievement" in films of a factual nature. Award was presented at ceremonies in New York last Wednesday (29).

Honorable mention citations went to "Sit-In," an NBC documentary, and "Pow-Wow," a record of a rehearsal in the rain by the U. of Minnesota Marching Band. "Primary" was produced by Robert Drew for Time-Life, Inc., and made by Richard Leacock, Don Pennebaker and Al Maysles.

Blast of Silence

Clinical downbeat study of a rubout that doesn't quite convince. Okay prospects, however, with canny handling.

Universal release of an Alfred Crown-Dan Enright production. Features Allen Baron, Molly McCarthy, Larry Tucker. Produced by Merrill Brody. Written and directed by Allen Baron; editor, Peggy Lawson; sound, John Strauss; camera, Erich Kollmar; music, Meyer Kupferman. Reviewed at Universal homeoffice, April 6, '61. Running time, 77 MINS.

Frank Bono	Allen Baron
Lorrie	Molly McCarthy
Big Ralph	Larry Tucker
Troigno	Peter Clume
Petey	Danny Meehan
Troiano's Girl	Milda Memonas
Nightclub Singer	Dean Sheldon
Contact Man	Charles Creesap
Gangster	Joe Bubbico
Sailor	Bill DePrato
Bellhop	Erich Kollmar
Building Sup.	Ruth Kaner
Gangster	Gil Rogers
Gangster	Jerry Douglas
Lorrie's Boyfriend	Don Saroyan
Waiter	Jeri Soganen
Drummer	Mel Spender
Troiano's Wife	Betty Kovar
Gangster	Bob Taylor
Gangster	Ernest Jackson

With shrewd sell, Universal may have either a possible art house or lower berth conventional entry with this shoestring effort. Starkly grey, "Blast of Silence" is a quasi-analytical study of a contemporary hired gun, and is done in the neo-realist minor key of such films as "Savage Eye" and "Shadows."

Under the thin avant-garde veneer, however, it is a fairly conventional tale that doesn't quite come off. Fault basically is that it relies too much on over-emphatic narration and not enough on artful plot and characterization. As a consequence, the soundtrack not only works too hard, but is a hindrance in the film's cumulative effect.

An Alfred Crown-Dan Enright presentation, "Blast" was conceived and executed entirely in Manhattan by its producer, Merrill Brody, and director-scenarist Allen Baron, with latter also playing the hired gun. All but two members of the cast are reputed tyro thesps, but some surprisingly effective performances result notwithstanding.

Yarn follows a hood imported to kill a prominent mobster. Along the way, he's reunited with a hometown sweetheart who rejects him, and is forced to strangle a bizarre fat man who has arranged for the murder weapon. When he has finally knocked off the mobster, the gunman goes for his payoff on a deserted strip of beach, where syndicate thugs kill him in an ambush.

In development, the story wavers uncertainly between psychologizing (chiefly via the narration) and being reportorially taut. In seeking to meld the two approaches, "Blast" never really does. Despite this crucial flaw, though, film manages a fair amount of interest as the camera pounds the Gotham pavements.

Baron, as the hired killer, turns in an acceptable maiden stint, but without ever really exposing the thug's conflicting drives. Molly McCarthy as his onetime girl friend delivers her lines in flat fashion. She's one of two pros in the picture, other being Danny Meehan, who satisfactory limns her brother in a brief and familiar role.

Of the others, Larry Tucker, a former songwriters' agent, shows considerable promise as the corpulent, bearded and greedy lowlifer who arranges for the murder gun; and Peter Clune is seen but scarcely heard in the archly-conceived part of the marked mobster.

An echo of black list days is the no-credit for Lionel Stander's crisp-gravel narration, written in pulpish manner by Mel Davenport. Stander's reading is nicely pitched if to small avail.

Though it gets flamboyant in spots, Meyer Kupferman's score shapes as a plus, being a lucid, full-bodied jazz complement. Other technical credits, including Erich Kollmar's camera and Peggy Lawson's editing, are good. *Pit.*

Taste Of Fear
(BRITISH)

Far-fetched but holding drama, which, despite many holes in the plot, builds up a chilly atmosphere and has a couple of socko twists. Good U. K. prospect, but Susan Strasberg's stellar value is the U. S. test.

London, April 4.

Columbia release of a Hammer (Jimmy Sangster) production. Stars Susan Strasberg, Ronald Lewis, Ann Todd. Features Christopher Lee. Directed by Seth Holt. Screenplay, Jimmy Sangster; camera, Douglas Slocombe; music, Clifton Parker; editor, Eric Boyd Perkins. At Warner Theatre, London. Running time, 82 MINS.

Penny Appleby	Susan Strasberg
Bob	Ronald Lewis
Jane Appleby	Ann Todd
Dr. Gerrard	Christopher Lee
Spratt	Leonard Sachs
Marie	Anne Blake
Inspector Legrand	John Serret

Screenplay writer Jimmy Sangster takes his first stab at production with "Taste of Fear," and has done the script himself. The script can be shot to pieces for contrived implausibility but the overall effect, which is to keep audiences on edge, is well achieved. This looks to be a safe booking for Britain. Apart from Susan Strasberg, probably, and Ann Todd, possibly, there's no marquee kick for the States.

Columbia is peddling this one on a shrewd exploitation gimmick, that of asking patrons to see this from the start.

Plot is that one about a young woman who is being robbed of her sanity and her inheritance by some fairly odd malarkey. It's been done before, but this one drops in a couple of ace plot twists towards the end which may surprise even students of this type picture.

The girl in the case this time is Susan Strasberg, pinned to a wheelchair, who, at the request of her father who she has not seen for 10 years, returns to his Riviera villa and meets, for the first time her stepmother Ann Todd. But Dad is apparently away on a business trip. However, on the first night she wheels her way into a summer house and there sees her father sitting, dead, in a chair. Or did she? Next day, she has the same uncomfortable experience in the hall. Is she right or is she merely having hallucinations?

Her stepmother and the family doctor assure her that she is in the hallucination market. But she is not sure and neither is Ronald Lewis, her father's handsome young chauffeur. He comforts her and they search for her father's corpse, looking in several unlikely places including the deep freeze until they discover him floating in the swimming pool.

But, before they can tell the police, things happen fast. It turns out that Miss Strasberg is really the dead daughter's companion and that she is working in league with the doctor to expose the villains of the piece. These, who else?, are the stepmother and the chauffeur. Only cynics will spot early that the chauffeur is not all he makes himself out to be. The denouement, while predictable, is crisply and excitingly put over.

It is easy to pick a dozen logical objections to this plot. Film succeeds because suspense is skillfully built up, and Douglas Slocombe's lensing helps a great deal. Seth Holt's direction of the Sangster screenplay is always confident, never overdoing the creaking door angle.

Miss Strasberg, who is obviously hampered by being tied largely to her wheelchair, gives a useful performance of bewilderment fear and near craziness. Ann Todd, stunning as the stepmother, provides enough charm to make people wonder for awhile whether or not she is the villainess of the piece. Ronald Lewis, the chauffeur, has got his first Hollywood break as a result of this film. He's a handsome, virile actor. Christopher Lee, usually associated with villainous roles, is obviously brought in as the reddest of red herrings as the doctor. He plays this straight role convincingly.

Leonard Sachs, Anne Blake, John Serret and Fred Johnson complete the cast effectively. The pre-credit titles sequence sets the atmosphere remarkably well and it is a feature of this that Clifton Parker's music is used sparingly, and hence with greater impact. *Rich.*

Mr. Topaze
(BRITISH—COLOR)

Slow moving, patchy but fascinating adaptation of Marcel Pagnol's play. Peter Sellers both stars and directs, which is an error. However, his name should insure useful b.o. support.

London, April 4.

20th-Fox release of a Dimitri De Grunwald production. Stars Peter Sellers; features Nadia Gray, Herbert Lom, Leo McKern. Written and produced by Pierre Rouve, from Marcel Pagnol's play. Directed by Peter Sellers. Camera, John Wilcox; editor, Geoffrey Foot; music, Georges Van Parys. At Carlton, London. Running time, 95 MINS.

Topaze	Peter Sellers
Suzy	Nadia Gray
Castel Benac	Herbert Lom
Muche	Leo McKern
Baroness	Martita Hunt
Roger	John Neville
Ernestine	Billie Whitelaw
Tamise	Michael Gough
Colette	Joan Sims
Blackmailer	John Le Mesurier
Lilette	Pauline Shepherd
Gaston	Michael Sellers

Peter Sellers, a significant comedy actor in British pix, often expressed a yen to have a go at direction. But he was perhaps unwise to essay the tricky task of directing himself in "Mr. Topaze." There have been few standout examples of this two-hat approach coming off successfully and, though "Mr. Topaze" emerges as a stylish picture which, with the Sellers name should be a neat b.o. proposition, it's likely that his personal performance has suffered some. Judgment on his directing powers must be reserved until he can handle a subject without the extra headache of acting.

Sellers plays a kindly, dedicated and very poor schoolmaster in a little French town. His integrity is such that when he refuses to compromise over a pupil's report to satisfy the child's rich, influential grandmother he is fired by the arrogant headmaster. The gullible Sellers is soft-talked into becoming the front for a swindling business man, finds that he has been a pawn but by then has discovered the wicked ways of the world. He decides to settle for becoming an even bigger "respectable" crook than his employer.

The film falls into sharply contrasting moods. The early stages, with Sellers as the gentle, honest schoolmaster is crammed with sly humor. The schoolroom scenes are well handled by director Sellers. His wooing of the pedagogue's daughter is also delightful, thanks to the completeness with which Sellers absorbs himself in the role.

When the scene switches to the big business sequences there are patchy moments when it seems that the players have embarked on an entirely different film. However, Sellers' acute observation carries him through almost till the end. Then something misfires and the audience is left feeling that it's been tricked. What has started out to be a quiet comedy has suddenly become an uncomfortably brittle, snide drama. Fortunately, that does not happen until near the fadeout.

Without ever being Sellers' most astute performance, it adds another to his fast-growing gallery of versatile characterizations. As a director he has brought out some slick performances from his colleagues. Leo McKern tends to overplay the headmaster. Yet his scenes with Sellers are lively exchanges, Billie Whitelaw, as the daughter, who Sellers shyly woos, has limited opportunities but does well with them. The other leading performances are those of Michael Gough, Nadia Gray and Herbert Lom. Gough is splendid as a seedy schoolmaster who is devoted to Sellers. Lom plays the con man flashily and effectively. Nadia Gray, as Lom's musicomedy mistress, brings a flamboyant touch of glamor to this role. Two other cameos that stand out are John Le Mesurier's furtive blackmailer and Martita Hunt's characteristic study of a rich, acid-tongued martinet.

Film is handsomely mounted and John Wilson's camera work is nice. Music by Georges Van Parys catches the right French mood. George Martin and Herbert Kretzner, who lately wrote the Sellers-Loren hit song, "Goodness, Gracious Me," have not come up with a similar winner with "I Like Money," a trite number put over tepidly by Miss Gray. Perhaps Pierre Rouve's script has kept too closely to the original play. This is by no means the Best of Sellers, but it's still an entertaining picture. *Rich.*

IMPORTANCE OF SALES PLANS

Inside Stuff—Pictures

L. A. Times advertising acceptance dept. appeared somewhat confused as to (1) what constitutes good taste according to its standards; (2) whether thigh of Nancy Kwan should be exposed in "World of Suzie Wong." In two-column, two-inch ad placed by Pacific Drive-In Theatres, Suzie's bare leg, from toes to hip, was revealed via split Chinese skirt. However, on adjoining page, in same-sized ad placed by Paramount, pic's distrib, split in Suzie's skirt was filled in so her leg was covered above knee. Pouring salt on Par's wound, Pacific ad page also featured illustrated ad copy for two other films showing (1) figure of nude girl taking bubblebath in straw hat being ogled by leering face; (2) figure of girl bare to buttocks.

Fuss over cut of Suzie's skirt, which Times informed Paramount was too high, boiled when Herb Steinberg, studio pub-ad chief, cancelled out of the Times a 77-inch ad to herald the pic's local general release. Steinberg has asked Duke Wales of the Assn. of Motion Picture Producers to press protest with paper. Steinberg's contention is that ad copy approved by industry's advertising code should not be subjected to further approval by newspapers or magazines. Pointing up inconsistency of Times' policy is fact it didn't seek to alter Suzie's skirt until the last two weeks of the film's first-run engagement at the Chinese. Moreover, Times-owned afternoon, Mirror, ran big display ad which its parent frowned on.

Sol A. Schwartz is accelerating his move into the Hollywood reins at Columbia Pictures studio at suggestion both of incumbent production head, Sam Briskin, and homeoffice president Abe Schneider. Former RKO Theatres prez, who resigned to become veep of Col and to move into the production end, heads for the Coast this weekend for a two-month stay, and coincidentally to acquire a house. His wife, Marian, meantime will be disposing of their longtime Central Park West (Manhattan) apartment.

Theory of the acceleration is geared to the peculiarities of the Hollywood scene which, because of one outgoing and one incoming production topper, seems stalled on the proposition as to whom to approach on making deals and the like. In actuality, both can make deals although eventually Schwartz will assume complete charge and Briskin will continue as a Col veepee on a consultancy basis. As is generally known, the veteran producer (Briskin) has long been ailing and desirous of unloading the studio responsibility.

Universal's Quarterly Dip to $1.09

Helps That Shearson, Hammill Newsletter Forecasts Bullish 1961 on Eve of Owners' Meeting

Universal's fiscal first quarter dip (to $1.09 a share versus the year-ago $2.03 quarterly payoff shouldn't lull anyone into a false sense of pessimism, current Shearson, Hammill & Co. newsletter advises. The broker sees U in an early return to its hotsy '59-'60 form, and figures that "with any luck" parent Decca Records' 1961 earnings could duplicate or top last year's peak $4.29 a share.

The film company couldn't be happier, since the forecast was potent ammo for management at yesterday's (Tues.) stockholders' meeting.

The analysis (dated April 4) makes a particularly salient point when it notes that U's price-earnings ratio favors investors more than other film stocks. U and Decca shares go for around ten times current earnings, whereas other picture issues are selling at multiples of at least 12 times current profits.

Dismissing U's first quarter retreat, the securities firm finds that "the market does not yet fully reflect the dramatic transformation that has taken place in the company's affairs in the past two years and that the stock therefore still appears to have considerable capital gains possibilities."

(At close of trading last Friday (7), U was 54⅞, Decca 43. Last Wednesday (12), it was U 52⅞, Decca 43⅛. On March 30: U 46½, Decca 37⅝.)

Vaulties Figure

A hard look at U's release schedule for this and next year is enough to convince Shearson, but sweetening the outlook is the expectation of post-'48 sell-offs. U has 327 never-on-tv pix in the vault, and Shearson figures they could fetch as much as $30,000,000, equivalent to $19 a share. Further point is that while U peddled its pre-'48s to tele via Screen Gems, company plans to dispose of the newer merchandise for homescreen via its own apparatus, making for a tidy middle-man saving.

Surveying U's '61 release slate, Shearson looks for "Grass Is Greener" and "Great Impostor" to bag hefty returns, and is keen on "Secret Ways," "Romanoff and Juliet," "Last Sunset," "Tammy Tell Me True," "Come September" and the "Back Street" remake. Shearson figures "at least three of these pictures have the ingredients to become" big boxoffice—but it doesn't specify which three.

Part of U's first quarter stumble owed to the "Spartacus" disappointment, but the anlysis is still bullish on the Bryna hard-ticketer. It's seen not contributing to U earnings until 1963, and while not up to pre-release expectations so far, Shearson still rates it "a very successful picture" that could be as important to U eventually as "Ten Commandments" was to Par.

Shearson seems pleased that U's accounting treatment of "Spartacus" is the "conservative cost-recovery method"—application of income after distribution to the cost of the film itself until complete recoup of investment. This, of course, explains why "Spartacus" won't figure in U earnings until '63 at the earliest.

In assessing U's '61-'62 slate, and finding it lush with potential big moneymakers, Shearson points out that U's fancy performance last year was accomplished principally on the strength of but three h.o. clicks—"Pillow Talk," "Operation Petticoat" and "Portrait in Black." Hence, on paper, the '61-'62 collections from more than twice the number of powerhouse pix figures to launch the U-Decca structure into its greatest prosperity yet. Add the post-'48 boodle, if and when—and Shearson thinks the selloff is in view—and the Wall Street optimism seems, if anything, modest.

Pro Footballer and Exhib Stautner Into Bowling

Albany, April 11.

Ernie Stautner, defensive lineman for the Pittsburgh Steelers of the National Professional Football League and co-owner of the Sara-Pla Drive-In, between Saranac Lake and Lake Placid, will expand his business activities by building a 16-lane bowling establishment in that Adirondack Mountain area.

Stautner, a winter resident of suburban East Greenbush and also salesman for an Albany food broker, will have as partners in the $200,000 kegling project, Ed Hoffman (a brother-in-law) and Bob Rice. He and Hoffman have conducted the North Country automobiler for 11 seasons.

The 35-year-old Stautner, who participated in eight National Football League All-Star games and has suffered numerous injuries, first played football with Vincentian Institute in Albany.

20TH QUARTERLY BOOKINGS RISE

By VINCENT CANBY

Twentieth-Fox's sales department racked up 12,000 more domestic bookings in the first quarter of 1961 than were brought in during the comparable period last year. The 15% increase in bookings, which were accompanied by a smaller but still important percentage rise in revenues, was accomplished despite the fact the company's first quarter product this year was not of a calibre equal to that offered in the first 1960 period.

According to a 20th exec, the 1961 increase must in large measure be testimony to the effectiveness of general sales manager Glenn Norris' revamping of the company's autonomous branch system six months ago. At that time, Norris set up what he calls his "sales cabinet," to facilitate liaison between the field and the home office. Five former branch managers (Abe Dickstein, Bob Conn, Tom McCleaster, Pete Myers and Clayton Pantages) were given general geographic areas of responsibility, with a schedule that provided that they would divide their time almost equally between the field and N.Y.

Local Thinking Helps

The result, according to a 20th exec, has been an increased flow of useful information, in both to and from the homeoffice. It would also seem obvious—from the first 1961 quarter results—that the branch men are selling with vigor.

Another concrete result of the "cabinet" setup, it's said, is that now, for the first time in the company's history, the field people are directly participating in decisions pertaining to studio production.

According to the plan, branch men may be sounded, out on a potential film property, along with probable budget, cast, etc., and asked to estimate what such a property might "sanely" be expected to gross in their territories. Data is gathered by members of the sales cabinet who, in turn, pass the word onto the production people. Nobody would say that the branch managers are runing the studio by any means, but it's felt that now the guys who sell the product at least have a voice in the production councils.

Company's recent decision to return to the original "The Hustler" title for Robert Rossen's presently shooting pic, known for a while as "Sin of Angels," was described as a direct result of branch participation in h.o. affairs. Branch manager, were asked to test the two titles on their major exhibitor clients as well as to give their own opinion.

Branch managers also are going to be asked to test two more titles shortly. The first is for the recently completed Peter Sellers starrer, a film adaptation of the Marcel Pagnol play, "Topaze." Picture was called "Mr. Topaze" all during production, but now there's a move on to switch to "I Like Money."

Upcoming Debbie Reynolds starrer also will be tested. Originally called "Star of The West," pic was changed to "The Calico Sheriff," and may go to just "Calico." Also suggested is "Never Let Her Go." Presently the sales cabinet leans toward "Mr. Topaze" for the first pic and "Calico" for the second. However, before the sales cabinet passes on its recommendations, they'll get branch thinking on the matter.

99c a Carload

El Paso, Tex., April 11.

Between seasons admission policy of 99c per carload has been instituted here at the North Loop Drive-In Theatre and will continue through the months until the opening of the regular summer season.

John H. Bannister is manager of the ozoner which is operated by Les Dollison with homeoffice in Santa Fe, N.M.

NTA Enters Toll-TV Sweepstakes With New 'Cheaper' Wired System

Hollywood, April 11.

Competition for a place in the feevee sun (when and if it should warm the public's fancy) grew hotter last week with a demonstration of the see-now-pay later system developed by Home Entertainment Co. The system is the third now actively seeking a market in this country. It is tied-in with National Telefilm Associates, in which National Theatres & Television holds a 38% interest.

Home Entertainment's system is similar to Paramount-owned International Telemeter, which has been operational for more than a year in West Toronto. Both employ the principle of closed-circuit wire transmission, whereas the Phonevision System, to be tested again soon by RKO-General-Zenith in Hartford, Conn., uses over-the-air scrambled image transmission.

Press demonstration of Home Entertainment staged at the Glen Glenn Studio went off smoothly. To non-technical observers the end-result, that is the viewing of programs bought by viewers, matched earlier demonstrations here by Telemeter.

On the relative economic aspects of the rival systems, claims of advantages for Home Entertainment were made by Oliver A. Unger, president and board chairman of NTA; Martin Leeds, president of HEC, and the system's developer; H. W. Sargent, electronics engineer. Leeds, who owns 25% of the company, claimed the system costs 50% less to manufacture, 70% less to install, and 70% less to maintain than do completing methods of feevee.

NTA has contracted with Home Entertainment Co. Inc. for rights to manufacture and license the equipment for the Home system.

Meter Outside The House

Unlike Telemeter, which features a coin-in-the-slot opreation on the customers' receiver, the H. E. unit employs a telephone-jack meter outside the house which records charges on a credit billing to be collected monthly by a "meterman."

Program costs are registered when the viewer punches a button on a channel selector, which sends an impulse to the master control box that indicates what program he wishes to watch. There are two programming channels and an additional "preview" channel which appraises the customer as to what is available.

Leeds said the master control, which looks like a small hi-fi tuner, costs about $600. He stated that the nearest other system control box costs $36,000.

The subscriber's complete cost is $40 for instal'ation of both the selector and meter, which attach to existing tv antenna. The whole thing works via cable, which Leeds said would be installed by the telephone company and rented to franchisers who would bear these charges. So far as could be determined, no formal contract exists for assistance by American Telephone & Telegraph Co. or its Bell affiliates.

Program charge could vary, it was said, from about 15c a kiddie cartoon hour or women's fashion show to $1.50 for a feature.

Subscribers with more than one set could either watch the same show on all sets at no additional cost or view separates shows at their respective rates.

The two channels operate on unused channels, so there is no interfence with existing free-tv.

Average programming for a full day of pay-tv, going on the basis of the demonstration, could cost customer approximately $2.90.

There is to be a minimum service charge of $1 per month, per subscriber whether he uses it or not, but he can go as far as 128 program changes on any one channel before the selection and billing card is exhausted. On special occasions, such as the recent Patterson-Johansson fight, Leeds suggested a charge of $3, comparing this with the $6.50 ticket and $2 parking fees ($8.50 total) which many theatres had for the closed-circuit sessions.

All programming would be in color Unger asserted. He pointed out a particular advantage is the unit's ability to send color programs over the cable with the true 500 lines of resolution, which he said is a much better definition than can be secured by over-the-air transmission.

Unger admitted NTA has an investment of some kind in the new system, but said it is owned entirely by Home Entertainment. NTA's chief connection will be as sole distributor, and the company will also function in much of the programming.

Asked if there were any franchisers so far, Leeds said there were "several in negotiation" but declined to name any definite deal.

Tele's 'Show Girl' Avers Big Impact

International Telemeter tacked on four extra performances of "Show Girl" this week for its West Toronto (Etobicoke) payvee clients.

After initial "live" performance from the stage of the Eugene O'Neill Theatre, N.Y., taped reprises of the Carol Channing revue ran all last week as [illegible], at a $1.50 per set tab. A Telemeter spokesman in Manhattan said numerous phone calls praising show and urging it continue—in many cases callers said they wanted to invite friends over to see it—resulted in the extension.

Program attracted beaucoup press coverage, in N.Y., Toronto and elsewhere, and nearly all of it favorable. Telemeter execs were especially cheered because offering rated treatment from several drama critics, including Christian Science Monitor's John Beaufort, whose review was frontpaged. Drama eds Jack Gaver, UPI, and William Glover of AP, also covered.

Shipley Estate Suit; Grandnephew Says Sec'y Ought to Explain $250,000

Hollywood, April 11.

W. E. Austin, grandnephew of late Salt Lake City theatre exec William E. Shipley, has filed suit in L.A. Superior Court against Percy Peterson, former secretary to Shipley, for accounting of $250,000 in assets amassed by Shipley, who died last July 31.

Suit alleges Peterson induced Shipley to sign over his property before death. No will was left. In absence of same, Austin states in suit Mrs. De Lilla Austin, his mother, and aunt Mrs. Helen Rafferty legally are entitled to estate.

Austin also is administrator of Shipley's estate.

THREE-PART FEATURE

Final Segment 3 Hrs., 14 Mins. at Nippon, Honolulu

Honolulu, April 11.

Nippon Theatre is showing third and final episode of Japanese "Ningen No. Joken" ("A Soldier's Prayer"), advertised as the "longest movie in the world."

The three episodes run nine hours, 44 minutes, with the current final stanza itself clocked at three hours, 14 minutes.

Evening performances are at 5 and 8:30 p.m.

JENKINS' N. E. POST

Alder M. Jenkins has been named New England sales manager for TelePrompter.

He'd been president of Aldon Associates, consultants to industry, since 1958.

L.A. Tapers Off But 'Suzie' Sockeroo $29,000; 'Window' Okay 12G; 'Wind' Sturdy 22G, 'Alamo' Terrif 27G, 2d

Los Angeles, April 11.

L. A. first-runs are tapering off this week but the biz picture is brightened somewhat by a couple of sturdy new entrants. "World of Suzie Wong," out in first general release, looks for a socko $29,000 in three theatres. "Look In Any Window" is rated okay $12,000 at two houses. "Secrets of Women" is big in first at small Crest.

Among the regular holdovers, "Gone With Wind" continues boffo biz in third Hollywood Paramount round with $22,000 likely. "Absent-Minded Professor" shapes wow in fourth at the Chinese with $18,000.

"The Alamo" is another strong holdover, second week of first general release run looming smash $27,000 for four spots. "Exodus" in 16th round at Fox Wilshire and "Spartacus," in 25th stanza at Pantages, both are holding well.

Estimates for This Week

Los Angeles, Hawaii (FWC-G&S) (2,019; 1,105; 90-$1.50)—"Look in Any Window" (AA) and "The Plunderers" (AA). Okay $12,000 or near. Last week, Los Angeles with Vogue, "Sanctuary" (20th) (3d wk), "Sniper's Ridge" (20th) (3d wk), (Los Angeles), "Millionaires" (20th) (m.o.) (Vogue), $9,100. Hawaii, "Gorgo" (M-G) (3d wk), "Time Machine" (M-G) (reissue), $1,400.

Warren's, Pix, Wiltern (B&B-P in-SW) (1,757; 756; 2,344; 90-$1.50)—"Suzie Wong" (Par) (1st general release) and "Foxhole in Cairo" (Par). Sock $29,000 or close. Last week, Warren's, "All in Night's Work" (Par), "Breath of Scandal" (Par) (3d wk), $2,900. Pix, Wiltern with State, "White Warrior" (WB), "Tormented" (AA), $14,000.

Crest (State) (750; 90-$1.50) — "Secrets of Women" (Breg). Big $4,500. Last week, "Sundowners" (WB) (4th wk), "Facts of Life" (UA) (reissue), $2,000.

Warner Hollywood (Cinerama Inc). (1,389; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) (reissue). Started second week Sunday (9) after okay $14,000 last week.

State (UATC) (2,404; 90-$1.50)—"White Warrior" (WB) (2d wk) and "Ferry to Hong Kong" (20th) (m.o.). Dull $2,500.

Orpheum, Baldwin, Hollywood, Loyola (Metropolitan-State-FWC)

(Continued on page 10)

'Wind' Whopping $10,000, K.C.: 'Warrior' Sad 6½G, 'Professor' Giant 21G

Kansas City, April 11.

First-run biz is bullish with newcomers in two hardtops and two ozoner combos. "Gone With Wind" at the Brookside is outstanding, doing about all the house can hold for a mighty take at $1.25 admission. "White Warrior" is mild at Paramount.

"Absent-Minded Professor" is wow in second. "Alamo" still is socko in fifth Plaza week. "Spartacus" is rated nifty in seventh at the Capri.

Estimates for This Week

Brookside (FMW-NT) (800; $1.25)—"Gone With Wind" (M-G) (reissue). Great $10,000, about all this house can hold. Stays, natch! Last week, "Ben-Hur" (M-G) (7th wk), $3,500.

Capri (Durwood) (1,260; $1.25-$3) — "Spartacus" (U) (7th wk). Nifty $16,000; holds. Last week, $17,000.

Claco New 50 (Baker), **Heart** (Noah-Wiles), **Lake Park** (Fulton) (900 cars each; $1) — "Herod the Great" (AA) and "Serengeti" (AA). Okay $11,000. Last week, sub-runs.

Crest, Riverside (Commonwealth 900 cars ea.) **Kansas** (Finkelstein, 750 cars; **Boulevard** (Indie 750 cars; $1)—"Legions of Nile" (20th) and "Goddess of Love" (20th). Moderate $10,000 for these ozoners, usually sub-runs. Last week, "Wizard of Baghdad" (20th) and "Tess of Storm Country" (20th) $10,500.

Empire (Durwood) (1,280; $1.25-$3) — "Exodus" (UA) (16th wk).

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $3,054,921
(Based on 22 cities and 271 theatres, chiefly first runs, including N. Y.)

Last Year $2,714,600
(Based on 24 cities and 256 theatres.)

'Wind' Giant 21G, Balto; 'Alamo' 6G

Baltimore, April 11.

"Gone With Wind" is off to a fine start at the Town where biz is rated sock in first week. Other new pix are "Hand in Hand," making a fair showing at the Cinema and "Secret Partner," big at the Little."

"101 Dalmatians" is king of holdovers, third week at Stanton shaping bangup. "Exodus" is passable in 17th week at Mayfair.

"Pepe" looks okay in fifth at Hipp. "Make Mine Mink" is good in second at the Five West. "Alamo" looms fine in sixth frame at the New.

Estimates for This Week

Aurora (367; 90-$1.50)—"Carry On Nurse" (Gov) (4th wk) (rerun). Good $2,000 after same in third.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (16th wk). Fine $5,000 after $8,000 in 15th week.

Cinema (Schwaber) (460; 90-$1.50)—"Hand in Hand" (Col). Fair $1,800. Last week, "Love Game" (Films Around World) (3d wk), $1,500.

Five West (Schwaber) (435; 90-$1.50)—"Make Mine Mink" (Cont) (2d wk). Good $3,000 after same in first.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Pepe" (Col) (5th wk). Warm $6,500 after $7,500 for fourth.

Little (Rappaport) (300; 90-$1.50)—"Secret Partner" (M-G). Big $5,000. Last week, "Studs Lonigan" (UA) (3d wk), $1,700.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (17th wk). Passable $4,000 after $5,000 in previous week.

New (Fruchtman) (1,600; 90-$1.50)—"Alamo" (UA) (6th wk). Still nice at $6,000 after $8,500 in fifth.

Playhouse (Schwaber) (355; 90-$1.50)—"Never On Sunday" (Lope) (21st wk). Steady $2,400 after $2,500 in 20th.

Stanton (Fruchtman) (2,800; 90-$1.50)—"101 Dalmatians" (BV) (3d wk). Big $11,000 after $15,000 for second.

Town (Rappaport) (1,125; 90-$1.50)—"Gone With Wind" (M-G) (reissue). Huge $21,000. Last week, "Spartacus" (U) (11th wk), $6,000.

'Rachel' Okay $10,000, Buff; '101 D's' 20G, 2d

Buffalo, April 11.

First-run trade here currently is very spotty, with extremely low and extremely high trade. "Sins of Rachel Cade" is lone new film, only fairly nice at Paramount. Reissue combo of "Teahouse of August Moon" and "Something of Value" shapes mild at the Buffalo. In contrast, "101 Dalmatians" looms smash in second at Century while "All in Night's Work" is nifty in second at Center. "Dondi" looks sad in five days of second round at Lafayette. "Exodus" is brisk in third at Teck.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Teahouse of August Moon" (M-G) and "Something of Value (M-G) (reissues). Mild $6,000 or near. Last week, "Cimarron" (M-G) 2d wk), $7,200.

Center (AB-PT) (2,000; $1.25)—"All in Night's Work" (Par) (2d wk). Nifty $15,000. Last week, $19,000.

Century (UATC) (2,700; 70-$1.25)—"101 Dalmatians" (BV) (2d wk).

(Continued on page 10)

'Wind' Rousing $10,000, Port.; 'Work' Slow 7G

Portland, Ore., April 11.

Main stem biz continues strong despite the long playing holdovers. Currently "Exodus" sails into a 12th steady week at the Music Box. However, standout is "Gone With Wind," rated rousing in second at the Broadway. "Dalmatians" is fine for fifth round at Fox. "Ben-Hur" romps into a fast fifth inning at Hollywood. "All In Night's Work" is the best new entrant, but it will be slow at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (2d wk). Rousing $10,000 or over. Last week, $11,100.

Fox (Evergreen) (1,600; $1-$1.49)—"101 Dalmatians" (BV) (5th wk). Neat $5,500. Last week, $6,200.

Hollywood (Evergreen) (900; $1.25-$2.49) — "Ben-Hur" (M-G) (5th wk), on pop scale. Fast $4,500. Last week, $5,000.

Music Box (Hamrick) (640; $1.50-$3) — "Exodus" (UA) (12th wk). Good $8,000. Last week, $8,200.

Oriental (McFadden) (2,100; $1)—"Goliath and Monster" (AI) and "Lawless Eighties" (AI). Slim $2,500. Last week, "Sanctuary" (20th) and "Long Rope" (20th), $2,100.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Cry For Happy" (Col) and "Sword of Sherwood Forest" (Col) (2d wk). Okay $5,000. Last week, $6,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"All In Night's Work" (Par) and "Blueprint For Robbery" (Par). Modest $7,000 in 9 days. Last week, "Suzie Wong" (Par) (4th wk), $4,900.

'101 D's' Mighty 18G, L'ville Ace; 'Alamo' 7G, 5th

Louisville, April 11.

School holidays was the occasion for an influx of local and out-in state teachers and school children, annual convention of the Kentucky Teachers Assn., April 5-7 and a full week's vacation for students brought smiles on to exhibs. Leading the city by a wide margin is "101 Dalmatians," mighty in second United Artists round. "This Is Cinerama" in second at Rialto will equal opening week's take. "Alamo" in fifth at the Mary Anderson looms big. "Spartacus" in fourth at the Brown should equal previous week's gross. "All in Night's Work" shapes good in second at the Kentucky.

Estimates for This Week

Brown (Fourth Avenue) (1,100; $1.25-$1.75)—"Spartacus" (U) (4th wk). Fine $7,500, same as third week. Extra matinees a big assist.

Kentucky (Switow) (900; 75-$1)—"All In Night's Work" (Par) (2d wk). Good $6,500, topping first week's $6,000.

Mary Anderson (People's) (900; $1-$1.50)—"Alamo" (UA) (5th wk). Neat $7,000, bettering fourth round's $6,500.

Rialto (Fourth Ave.) (1,100; $1.25-$2.20)—"This Is Cinerama" (Cinerama). Big $15,000. Opening week as $15,400.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"101 Dalmatians" (BV). Whopping $18,000. Opening week exceeded hopes by wide margin, zooming to $24,000.

'EXODUS' STRONG 16G, PITT; 'PEPE' 11G, 3D

Pittsburgh, April 11.

Biz continues solid at Pitt deluxers, with all showing holdover films. "All Hands on Deck" gained strength in last few days of first round and shapes fine in second at Fulton. "Pepe" remains sock at Gateway in third.

"Cimmaron" continues to show strength in second at Penn. With kids back in school, "101 Dalmatians" still looms big in third at Stanley. "Exodus" paces the city in total coin in strong fifth session at Warner.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"All Hands on Deck" (20th) (2d wk). Fine $6,000. Last week, $7,400.

Gateway (Associated) (2,100; $1.25-$1.75)—"Pepe" (Col) (3d wk).

(Continued on page 10)

Easter Ups London Biz; 'Fear' Smash $24,000, 'Show' Big 14G, 'Bunk' Brisk 16G, 'Love' 12G; 'Facts' $17,800, 6th

Broadway Grosses

Estimated Total Gross

This Week $777,321
(Based on 29 theatres)

Last Year $577,400
(Based on 27 theatres)

'Alamo' Sock 18G, Frisco; 'Wind' 20G

San Francisco, April 11.

First-run biz is very strong here currently, with "The Alamo" standout newcomer. It is great on opening session at United Artists. "Fiercest Heart" is only drab on initial frame at Paramount. "Gone With Wind" shapes smash $20,000 in second stanza at Warfield.

"Pepe" still is dandy in sixth round at St. Francis. "Exodus" looms fine in ninth week at Alexandria. "101 Dalmatians" looms brisk in third at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50) — "All In Night's Work" (Par) and "Trouble In Sky" (U) (2d wk). Nice $13,000 or near. Last week, $19,500.

Fox (FWC) (4,651; $1.25-$1.50)—"101 Dalmatians" (BV) (3d wk). Brisk $10,500. Last week, $13,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Gone With Wind" (M-G) (reissue) (2d wk). Smash $20,000. Last week, $30,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Fiercest Heart" (20th) and "Canadians" (20th). Drab $9,000. Last week, "Sins of Rachel Cade" (WB) and "Price of Silence" (WB), $12,000.

St. Francis (Par) (1,400; $1-$1.50)—"Pepe" (Col) (6th wk). Dandy $11,000. Last week, $15,000.

Orpheum (Cinerama, Inc.) (1,456; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (15th wk). Good $21,000 in 8 days. Last week, $17,200.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Alamo" (UA). Fast $18,000 or over. Last week, "Spartacus" (U) (15th wk), $8,700.

Stagedoor (A-R) (440; $1.25-$1.50) — "League of Gentlemen" (Kaye) (5th wk). Great $3,000. Last week, $3,500.

Vogue (S. F. Theatres) (364; $1.50) — "Virgin Spring" (Janus) (16th wk), and "Seventh Seal" (Janus) (reissue) (6th wk). Good $1,600. Last week, $1,800.

Presidio (Hardy) (774; $1.25-$1.50)—"Hand In Hand" (Col) (4th wk). Oke $1,800. Last week, $2,000.

Coronet (United California) (1,250; $1.50-$3.50)—"Ben-Hur" (M-G) (68th wk). Off to $9,000. Last week, $10,000.

Alexandria (United California) (1,610; $1.49-$3.50)—"Exodus" (UA) (9th wk). Fine $13,000. Last week, $15,000.

'Rachel' Good $8,000, Prov.; 'Ben-Hur' 9G

Providence, April 11.

All but Majestic's "Sins of Rachel Cade" are holdovers and doing fairly well along the main stem. Currently the second stanza spots are led by State's "Ben-Hur" and followed by Elmwood's "Pepe." Strand's "All in Night's Work" and Albee's "Cimarron."

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Cimarron" (M-G) (2d wk). Fair $5,500. First was $7,500.

Elmwood (Snyder) (724; $1-$1.50)—"Pepe" (Col) (2d wk). Oke $4,500. First was $8,000.

Majestic (SW) (2,200 65-90)—"Sins of Rachel Cade" (WB) and "Four Desperate Men" (WB). Good $8,000. Last week, "Sanctuary" (20th) and "Niagara" (20th), $7,500.

State (Loew) (3,200; $1.25-$1.50)—"Ben-Hur" (M-G) (rerun) (2d wk). Picking up to strong $9,000. First was $6,000.

Strand (National Realty) (2,200; 65-90)—"All in Night's Work" (Par) (2d wk). Good $6,500. First was $10,000.

London, April 4.

A wet, cold Easter weekend provided a welcome fillip to West End firstruns and results for the past stanza were, in the main, well above average for time of the year. Surprisingly there were comparatively few newcomers and the strength of the deluxers was largely reflected in the stamina of the longtime holdovers.

"Ben-Hur," for example, was around $20,000 in 67th Empire week, while "South Pacific" was over $15,700 in its 155th round at the Dominion.

"Spartacus" was fine $10,500 or over in 18th sesh while "The Alamo" topped $9,400 in its 23d frame at the Astoria. "Macumba Love" is rated big $12,000 or over in second round at London Pavilion. "Carry on Regardless" shapes neat $13,000 or close in second at Odeon Marble Arch.

Among recent entries "Taste of Fear" was heading for a smash $24,000 or near in first week at the Warner. "101 Dalmatians" was great $9,500 in second opening frame at Studio One.

"Facts of Life" wound a successful six weeks run at Odeon Leicester at great $17,800. "Double Bunk" shapes stout in first stanza at Leicester Square Theatre.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75) — "The Alamo" (UA) (23d wk). Stout $9,400.

Carlton (20th) (1,128; 70-$1.75)—

(Continued on page 10)

Mpls. Loaded With H.O.s; 'Spartacus' Big $12,000, 4th, '101 D's' Hot 9G

Minneapolis, April 11.

Trade is back to normal this canto after three successive torrid weeks. There isn't a fresh entry on hand currently as the holdovers continue to sit tight. Heftiest grossers are the hard-ticket duo, "Spartacus" in fourth round at the Mann and "Exodus" in 11th at the Academy.

"101 Dalmatians" remains socko in third session at Lyric and is also doing boff biz at the Riviera in St. Paul. Third round of "Pepe" likewise shapes tall at State. "Alamo," surrendering after a month's run at Orpheum, appears only so-so. "Cimarron" continues good in first extra stanza. "All Hands on Deck" shapes slow in third at St. Louis Park. "All in Night's Work," however, still is good in third World round.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (11th wk). Lively weekend trade keeping this at trim $10,500 Last week, $12,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Cinerama) (reissue) (16th wk). Sock, $12,000. Last week, $11,700. "Seven Wonders of World" (Cinerama) (reissue) opens eight-week run on Monday (17).

Gopher (Berger) (1,000; $1-$1.25)—"Cimarron" (M-G) (2d wk). Stout $7,500. Last week, $10,000.

Lyric (Par) (1,000; $1-$1.25)—"101 Dalmatians" (BV) (3d wk). Rousing $9,000. Last week, $10,000.

Mann (Mann) (1,100; $1.75-$2.65)—"Spartacus" (U) (4th wk). Hefty $12,000. Last week, $13,000.

Orpheum (Mann) ($1.25-$1.50)—"Alamo" (UA) (4th wk). Off sharply to so-so $6,000. Last week, $7,500. "Village of Damned" (M-G) opens Friday (14).

St. Louis Park (Field) (1,000; $1.25) — "All Hands on Deck" (20th) (3d wk). Trim $2,500. Last week, $4,000. "League of Gentlemen" (Kings) opens Friday (14).

State (Par) (2,200; $1-$1.50)—"Pepe" (Col) (3d wk). Boffo $10,000. Last week, $10,500.

Suburban World (Mann) (800; $1.25)—"Make Mine Mink" (Cont) (5th wk). Oke $2,400. Last week, $3,200.

Uptown (Field) (1,000; $1-$1.50) "Ben-Hur" (M-G) (2d run) (3d wk). Day-dating at three other nabe houses. Strong $5,200. Last week, $5,500.

World (Mann) (400; 85-$1.50)—"All in Night's Work" (Par) (3d wk). Fast $6,000. Last week, $7,000. Holds.

Chi Big Despite H.O.s; 'Priest' Stout $29,000, 'Cimarron' Okay 17G, 'Trapp' 11G, 'Prof.' Hep 39G; 'Work' 16G, 4

Chicago, April 11.

The boxoffice potential of strong holdovers has been unleashed with the passing of Lent, and first-run biz is on the upbeat this round. "Ballad of a Soldier" is racking up a hotsy $6,500 in its first at the bandbox World.

Heading the second weekers is "Hoodlum Priest," hoff at Oriental, and "Cimarron," shaping okay at Roosevelt. "Trapp Family" looks lively in second Loop session and "Angry Silence" looms fairish in McVickers second round.

"Absent-Minded Professor" is great in third week at State-Lake. "Tunes of Glory" rates loud in Esquire third. "Operation Eichmann" looks for an okay third round at Woods.

Fourth frame of "All in Night's Work" looks hotsy at United Artists while "Make Mine Mink" is neat in seventh Cinema session. "Pepe" is rated speedy in eighth Chicago week. "Exodus" is still robust in 17th round at the Cinestage.

Estimates for This Week

Carnegie (Telem't) (495; $1.50) —"Subterraneans" (M-G) (3d wk). Snappy $3,500. Last week, $5,000.

Chicago (B&K) (3,900; 90-$1.80) —"Pepe" (Col) (8th wk). Stout $17,000. Last week, $23,500.

Cinema (Stern) (500; $1.50)— "Make Mine Mink" (Cont) (7th wk). Neat $2,600. Last week, $2,400.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (17th wk). Robust $19,500. Last week, $21,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "Tune of Glory" (Lope) (3d wk). Loud $9,500. Last week, $12,500.

Loop (Telem't) (606; $1.25-$1.80) —"Trapp Family" (20th) (2d wk). Lively $11,000. Last week, $13,000.

McVickers (JL&S) (1,580; 90-$1.80) — "Angry Silence" (Indie)

(Continued on page 10)

'Rachel' Fair $8,000 In Cincy; 'Exodus' Hot 16G, 3d, 'Pepe' Fast 11G, 6

Cincinnati, April 11.

First-run biz here shapes par plus this week. Holding strong is "Pepe" in sixth stanza at Capitol, "101 Dalmatians" looks lusty in third at Keith's. "All In Night's Work" in second frame at Albee looks nice. Newcomers are "Sins of Rachel Cade," fairish at Palace, and "Black Sunday" with "The Hand" looming swell at Twin Drive-In. Hard-ticket "Exodus" bids for a great third round. "Sanctuary" looks sad in third week at Grand.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50 —"All In Night's Work" (Par) (2d wk). Solid $11,000 or near after $13,500 preem.

Capitol (SW-Cinerama) (1,400; $1.25-$1.80)—"Pepe" (Col) (6th wk). Strong $11,000. Last week, $16,500.

Esquire Art (Shor) (500; $1.25— "Entertainer" (Cont) (3d wk). Good $1,400. Last week, $2,000.

Grand (RKO) (1,300; $1-$1.25)— "Sanctuary" (20th) (3d wk). Sad $3,000 trailing $7,000 in second week.

Guild (Vance) (300; $1.25— "Virgin Spring" (Janus) (3d wk). Okay $1,900. Last week, $2,200.

Hyde Park Art (Shor) (500; $1.25 —"Hand In Hand" (Col) (2d wk). Mild $1,000. Last week, $1,300.

Keith's (Shor) (1,500; 90-$1.25— "101 Dalmatians" (BV) (3d wk). Tall $8,000. Last week, $14,200.

Palace (RKO) (2,600; $1-$1.25)— "Sins of Rachel Cade" (WB). Fair $8,000. Last week, "White Warrior" (WB), $7,500.

Twin Drive-In (Shor) (600 cars, west side, 90c—"Black Sunday" (Indie) and "The Hand" (Indie). Spring rebounding to swell $7,500 after cold weather lull. Last week, "Carthage In Flames" (Col) and "Sword of Sherwood Forest" (Col), $4,000.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Exodus" (UA) (3d wk). Second climb to great $16,000. Last week, $14,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Rachel' Fair 12G, Hub; 'Flames' 8G

Boston, April 11.

Recovery from doldrums has been slow at downtown deluxers, but hefty new entries are partly changing the situation. "League of Gentlemen" opened smash at the Kenmore. "Never On Sunday" is rated big at Beacon Hill.

"Sins of Rachel Cade" is fair at Paramount. "Carthage In Flames" looms okay at Pilgrim. It's the biggest rash of new arrivals in some time. "Absent-Minded Professor" is opening at the Memorial tomorrow (Wed.). "All In Night's Work" continues strong at Metropolitan in third round. "Shangri-La" is fancy in third at State.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)— "One-Eyed Jacks" (Par) (2d wk). Nice $14,000. Last week, $15,000.

Beacon Hill (Sack) (678; $1-$1.50) —"Never On Sunday" (Lope). Big $14,000. Last week, "Tunes of Glory" (Lope) (15th wk), $4,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (8th wk). Picking up fine $9,000. Last week, $7,000.

Capri (Sack) (900; $1.80-$2.20)— "Ben-Hur" (M-G) (mo) (16th wk). Okay $5,500. Last week, $4,000.

Center (E. M. Loew) (1,540; 60-$1.25)—"Primitive Paradise" (Indie) (2d wk). Oke $5,000. Last week, $8,000.

Exeter (Indie) (1,376; 90-$1.50)— "Two-Way Stretch" (Indie) (7th wk). Nifty $5,000. Last week, $5,300.

Fenway (Indie) (1,350; $1.50) — "Bernadette of Lourdes" (Janus). Looks oke $9,000. Last week, "Flowering Skirt" (Indie) and "Girl in Black" (Indie), $2,500.

Gary (Sack) (1,277; $1.25-$1.80) —"Pepe" (Col) (8th wk). Okay $6,000. Last week, $6,500.

Kenmore (Indie) (700; $1.50) — "League of Gentlemen" (Kings). Sock $14,500. Last week, "Ballad of Soldier" (Kings) (10th wk), $5,500.

Mayflower (ATC) (689; 90-$1.25) —"Sanctuary" (20th) (2d wk). Slick $5,000. Opened house to first-runs last week with $6,000.

Memorial (RKO) (3,000; 90-$1.49 —"Cry For Happy" (Col) and "Sword Sherwood Forest" (Col) (4th wk). Oke $7,000. Last week, $8,000. "Absent-Minded Professor" (BV) opens tomorrow (Wed.).

Metropolitan (NET) (4,357; 90-$1.25)—"All In Night's Work" (Par) (3d wk). Hot $15,000. Last week, $17,000.

Orpheum (Loew) (2,900; 90-$1.49) —"Cimarron" (M-G) (3d wk). Dull $6,000. Last week, $6,500.

Paramount (NET) (2,357; 70-$1.25)—"Sins of Rachel Cade" (WB) and "More Deadly Than Male" (Indie). Fair $12,000. "Dondi" (AA) opens tomorrow (Wed.).

Pilgrim (ATC) (1,900; 75-$1.25)— "Carthage In Flames" (Col) and "Hellcats of Navy" (Indie). Okay $8,000. Last week, "First Marines" (Indie) and "Calvary Charge" (Indie) (reissues), $5,000. "White Warrior" (WB) opens today (Tues.).

Saxon (Sack) (1,100; $1.50-$3)— "Exodus" (UA) (16th wk). Good $13,000. Last week, $12,000.

State (Trans-Lux) (730; 75-$1.25) —"Shangri-La" (Indie) and "Woman Bait" (Indie) (3d wk). Fancy $4,500. Last week, $6,500.

'101 D's' Great $24,500, D.C.; 'Wind' Wham 30G, 2d; 'Work' Hot $14,000

Washington, April 11.

"Gone With Wind" remains the smash standout on a very lively mainstem here, in second at the Capitol. Opener was by far the best gross registered in city this year.

Big newcomer is "101 Dalmatians," rated great in first at two Stanley Warner situations. "All in Night's Work" at Palace also is a hot opener. "One-Eyed Jacks" looks socko in second Town lap. "Sanctuary" shapes slow in first holdover frame at Playhouse. "Hoodlum Priest" looms fancy in second at Keith's.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"101 Dalmatians" (BV). Great $24,500. Last week, "White Warrior" (WB), $8,000.

Apex (K-B) (940; 75-$1.10) — "Hand in Hand" (Col) (2d wk). Trim $4,000 after $4,600 opener.

Capitol (Loew) (3,426; $1-$1.65) —"Gone With Wind" (M-G) (reissue) (2d wk). Wow $30,000 after $43,000 opener.

Keith's (RKO) (1,850; $1-$1.49) —"Hoodlum Priest" (UA) (2d wk). Nice $11,000. Last week, $12,000.

MacArthur (K-B) (900; $1.25)— "League of Gentlemen" (Union) (2d wk). Oke $6,500. Last week, $8,800.

Ontario (K-B) (1,240; $1-$1.49)— "Portrait of Sinner" (AI). Slow $2,500. Last week, "Tunes of Glory" (Lope) (7th wk), $4,200.

Palace (Loew) (2,390; $1-$1.49) —"All In Night's Work" (Par). Fat $14,000. Last week, "All Hands on Deck" (20th) (2d wk), $7,500.

Playhouse (T-L) (459; $1-$1.49) —"Sanctuary" (20th) (2d wk). Frail $2,500. Last week, $3,100.

Plaza (T-L) (278; $1-$1.80) — "Cheaters" (Cont) (2d wk). Fair $4,000 after $4,500 opener.

Town (King) (800; $1.25-$1.49)— "One-Eyed Jacks" (Par) (2d wk). Tall $12,000 after $15,000 opener.

Trans-Lux (T-L) (600; $1.49-$1.80) — "Pepe" (Col) (8th wk). Hotsy $8,500. Last week, $9,900.

Uptown (SW) (1,300; $1.25-$2.25) —"Exodus" (UA) (7th wk). Solid $12,000. Last week, $13,000.

Warner (SW) (1,440; $1.49-$2.25) —"Spartacus" (U) (12th wk). Big $12,000. Last week, $15,000.

'Alamo' Boff 31G, St. L.; 'Pepe' 8G, 5

St. Louis, April 11.

There's only one new pic this stanza, aside from some arty theatre entries, but it is a smash one. This is "The Alamo," which is soaring to a wow take in opener at the huge Fox. Both "Upstairs and Downstairs" and "Make Mine Mink" are doing well at arty houses opening weeks. "101 Dalmatians" is rated great in second at Loew's Mid-City while "Pepe" looms big in fifth at Ambassador. "Gone With Wind," too, is smash in second at State.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-$1.50)—"Pepe" (Col) (5th wk). Big $8,000. Last week, $8,500.

Apollo Art (Grace) (700; 90-$1.25) —"Never On Sunday" (Lope) (10th wk). Oke $1,200. Last week, $1,000.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Spartacus" (U) (16th wk). Good $7,000. Last week, $8,000.

Fox (Arthur) (5,000; 90-$1.25)— "Alamo" (UA). Wow $31,000. Last week, "Great Impostor" (U) and "Sniper's Ridge" (20th) (3d wk), $10,000.

Loew's Mid-City (Loew) (1,160; 60-90—"101 Dalmatians" (BV) (3d wk). Sock $15,000. Last week, $19,000.

State (Loew) (3,600; 60-90) — "Gone With Wind" (M-G) (2d wk). Great $25,000. Last week, $30,000.

Pageant (Arthur) (1,000; 90-$1.25) —"Upstairs and Downstairs" (20th). Good $4,000. Last week, "Ben-Hur" (M-G) (15th wk), $1,000.

St. Louis (Arthur) (3,800; 75-90) —"All Hands On Deck" (20th) and "Days of Thrills, Laughter" (20th) (2d wk). Oke $10,000. Last week, $13,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Make Mine Mink" (Cont). Solid $3,500. Last week, "Please Turn Over" (Col) (10th wk), $1,000.

N.Y. Boff; 'Priest' Lofty 39G, 'Exodus' New High 68G, 'Prof.' 190G, 'Impostor' $45,000, 'Sat. Night' Hits B.O. Height

Although obviously business is down somewhat at many first-run Broadway theatres in the current session as compared with the booming Easter Week, the thing that is amazing many exhibitors is the way trade has held up even starting with last Monday (10). And some theatre weeks which concluded yesterday (Tues.) actually will top the previous stanza because taking in so much of the holiday period when students were out of school.

Main impact is the Music Hall, with its annual Easter stageshow and "Absent-Minded Professor" although it is down considerably from the mammoth third round. The present session (4th) winding today looks like wham $190,000 while the third was $221,514, near the record Easter Week registered last year by "Don't Eat the Daisies." The week also will see "Exodus" heading for a new all-time mark of $68,000 at the Warner in its 17th session, under a film policy.

"Hoodlum Priest" wound its initial week last Saturday (8) with a great $38,500 at the Astor. "Great Impostor" held with a smash $45,000 in second session day-dating the Palace and arty Trans-Lux 85th Street. "Raisin in the Sun" hit a boff $41,500, also in second, day-dating the Forum and arty Trans-Lux 52d Street.

"One-Eyed Jacks" looms smash $60,000 in first holdover stanza at the Capitol. "All Hands on Deck" is heading for a fair $30,000 in second session at the Paramount.

"All in Night's Work" shapes nice $32,000 in third round day-dating the Victoria and the arty Normandie. It is topping the second week at the Vic.

"Pepe," now on continuous-run, pushed to a great $38,000 in the 16th stanza at the Criterion, ahead of the 15th week. "King and I," also now continuous, looks like fine $17,500 in current (3d) week at the Rivoli.

"Ben-Hur" still is big with $31,500 in 72d session at the State. "Spartacus," also on hard-ticket, is held with a lofty $25,000 in current (27th) round at the DeMille.

Standout new arty is "Saturday Night and Sunday Morning," which hit a new record of $19,821 in its first week at the Baronet. This beats the old mark held by "Psycho" by a few hundred dollars.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)— "Hoodlum Priest" (UA) (2d wk). Initial week ended Saturday (8) soared to great $38,500. Looks in for run.

Capitol (Loew) (4,820; $1-$2.50) —"One-Eyed Jacks" (Par) (2d wk). This round winding today (Wed.) looks like big $60,000. Opener was $75,000. Stays on indef.

Criterion (Moss) (1,520; $1-$2.50) —"Pepe" (Col) (17th wk). The 16th week concluded last night (Tues.) and second on popscale, hit smash $38,000. Last week, $35,000, with five days on continuous and popular scale; other two being hard-ticket.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (27th wk). This stanza ending today (Wed.) is heading for big $25,000 or near after $37,000, over hopes, in 26th week, which was aided by five extra shows and holiday scales much of week. Continues.

Embassy (Guild Enterprises) (500; 90-$1.75) — "Shadows" (BL) (4th wk). Third completed Monday (10) was big $13,000 after $16,000 for second week.

Palace (RKO) (1,642; $1.25-$2.50) —"Great Impostor" (U) (3d wk). First holdover stanza finished yesterday (Tues.) was socko $35,000 or near. Opener was $40,000.

Forum (Moss) (813; 90-$1.80)— "Raisin in Sun" (Col) (3d wk). Second session ended yesterday (Tues.) was great $27,500 or near after $26,000 for initial week.

Paramount (AB-PT) (3,665; $1-$2)—"All Hands on Deck" (20th) (2d wk). This round winding tomorrow (Thurs.) is heading for fair $30,000 after $38,000 for initial week. Holds on.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Absent-Minded Professor" (BV) with Easter stageshow (4th wk). There was a sharp falloff, naturally, after last Sunday (9) as the school vacations ended but combo still will show great $190,000 or near. Third week hit $221,514 or close to high for this period established last year. Stays on, with no change date set.

Rivoli (UAT) (1,545; $1-$2.50)— "King and I" (20th) (3d wk). This week ending Friday (14) looks to get fancy $17,500 or close after $19,000 for second, which incidentally was considerably ahead of money obtained in first eight days on hard-ticket.

State (Loew) (1,900; $1.50-$3.50) —"Ben-Hur" (M-G) (72d wk). This round ending today (Wed.) looks to land big $31,500 on 12 performances. The 71st week was $37,500 for 14 shows, way over hopes. Holds, with "Gone With Wind" (M-G) (reissue) due in April 26.

Victoria (City Inv.) (1,003; 50-$2) —"All in Night's Work" (Par) (4th wk). Third week concluded yesterday (Tues.) was rugged $26,000 after $25,000 for second stanza.

Warner (SW) (1,813; $1.50-$3.50) —"Exodus" (UA) (17th wk). This session finishing today (Wed.) is heading for new alltime mark here for film policy with $68,000 or close, one extra show and holiday scales helping for about half of this week. The 16th round was $64,000, also with one extra show and holiday scales. Continues indef.

First-Run Artie

Baronet (Reade) (430; $1.25-$2)

(Continued on page 10)

'Hippodrome' Boffo 65G, Toronto; '101 D's' Great 55G, 2d; 'Exodus' 15G

Toronto, April 11

Biz is continuing big despite only one newcomer currently, "Hippodrome," smash playing nine-house Famous Players and Taylor combo. Topping second-weekers is "101 Dalmatians," great in 11 houses. "Cimarron," looks okay in second at Loew's; "Exodus" is capacity in second at Tivoli.

"Tunes of Glory" looks good in second, playing three spots. "All in Night's Work" looks okay in third at Imperial. "World of Suzie Wong," in 10th frame, still is lusty at Hollywood.

Estimates for This Week

Alhambra, Beach, Birchcliff, Capitol, College, Nortown, Palace, Parkdale, Runnymede, St. Clair, Westwood (FP-Taylor) (944, 1,288; 865; 1,026; 1,499; 957; 1,485; 1,405; 1,385; 1,430; 994; 75-$1)—"101 Dalmatians" (BV) (2d wk). Smash $55,000. Last week, $70,000

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; $1-$1.50)—"Tunes of Glory" (Lope) (2d wk). Good $23,000. Last week, $28,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (FP-Taylor) (1,338; 1,059; 995; 1,089; 1,138; 752; 1,200; 684; 694; 50-90)—"Hippodrome" (IFD). Wow $65,000

Eglinton (FP) (918; $1.50-$2.50) —"Windjammer" (NT) (16th wk). Big $10,000. Last week, $10,500.

Hollywood (FP) (1,080; $1-$1.25) —"Suzie Wong" (Par) (10th wk). Smash $9,000. Last week, same.

Hyland (Rank) (1,357; $1-$1.50)— "Sons and Lovers" (20th) (3d wk). Hefty $10,000. Last week, $12,000.

Imperial (FP) (3,343; $1-$1.25 — "All in Night's Work" (Par) (3d wk). Neat $10,000. Last week, $12,500.

International (Taylor) (557; $1-$1.25)—"The Lovers" (Astral) (2d wk). Censor cuts denting but neat at $3,000. Last week, $4,000.

Loew's (Loew) (2,748; $1-$1.50) —"Cimmaron" (M-G) (2d wk). Okay $9,000. Last week, $11,000.

Tivoli (FP) (935; $1.50-$2.50 — "Exodus" (UA) (2d wk). Capacity $15,000. Last week, ditto.

Towne (Taylor) (693; 90-$1.25) —"Never On Sunday" (Lope) (11th wk). Fine $6,000. Last week, $5,000.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (69th wk). Lusty $12,000. Last week, $10,000.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (16th wk). Hefty $9,000. Last week, with daily matinees, $12,000.

Det. Sturdy; 'Priest' Potent $21,000; 'Rachel' 14G, 'Pepe' Torrid 20G, 2d

Detroit, April 11.

"Hoodlum Priest," lone first-run newcomer this week is heading toward great take at the Michigan. Holdovers are doing well, too. "Pepe" stays torrid in second round at the Madison. "A Raisin in Sun" is big in second week at the Adams.

"Sins of Rachel Cade" looms good at the Palms in second. "All Hands on Deck" shapes fair in second Fox week. "Exodus" is wow in ninth week at the Mercury. "Ben-Hur" stays sturdy in 60th session at United Artists. "Cimarron" is rated fine in third at Grand Circus.

Estimates for This Week

Fox (Woodmont Corp) (5,041; 75-$1.49)—"All Hands on Deck" (20th) and "Horse With Flying Tail" (BV) (2d wk). Fair $9,000. Last week, $15,000.

Michigan (United Detroit) (4,036; $1.25-$1.49) — "Hoodlum Priest" (UA) and "Night Fighters" (UA). Great $21,000 or better. Last week, "All in Night's Work" (Par) and "Blueprint for Robbery" (Par) (2d wk), $19,000.

Palms (UD) (2,955; $1.25-$1.49)—"Sins of Rachel Cade" (WB) and "Foxhole in Cairo" (Par) (2d wk). Good $14,000. Last week, $17,000.

Madison (UD) (1,408; $1.25-$2)—"Pepe" (Col) (2d wk). Torrid $20,000. Last week, $23,000.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Cimarron" (M-G) (3d wk). Fine $13,000. Last week, $15,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Raisin in Sun" (Col) (2d wk). Hotsy $14,000. Last week, $16,500.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (60th wk). Sturdy $9,000. Last week $8,900.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (15th wk). Good $12,000. Last week, $16,000.

Trans-Lux Krim Trans-Lux) (1,000; $1.49-$1.65) — "League of Gentlemen" (Indie) (2d wk). Oke $4,500. Last week, $5,000.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (9th wk). Wow $21,000. Last week, $24,000.

CHICAGO

(Continued from page 9)

(2d wk). Offish $9,000. Last week, $11,100.

Monroe (Jovan) (1,000; 65-90)—"Gina" (Indie) and "Beyond All Limits" (Indie). Tidy $4,800. Last week, "I Aim at Stars" (Indie) and "Enemy Below" (Col), $4,000.

Oriental (Indie) (3,400; 90-$1.80)—"Hoodlum Priest" (UA) (2d wk). Lusty $29,000. Last week, $41,000.

Roosevelt (B&K) (1,400; 90-$1.50)—"Cimarron" (M-G) (2d wk). Oke $17,000. Last week, $32,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Absent-Minded Professor" (BV) (3d wk). Great $39,000. Last week, $43,000.

Surf (H&E Balaban) (685; $1.85)—"Never On Sunday" (Lope) (10th wk). Fast $6,200. Last week, $5,800.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (68th wk). Strong $17,600. Last week, $17,200.

United Artists (B&K) (1,700; 90-$1.80) — "All In Night's Work" (Par) (4th wk). Hot $16,000 in 6 days. Last week, $22,000.

Woods (Esaness) (1,200; 90-$1.80) — "Operation Eichmann" (AA) (3d wk). Okay $13,000. Last week, $17,000.

World (Teitel) (606; 90-$1.25) — "Ballad of Soldier" (Kings). Dandy $6,800. Last week, "Rigoletto" (Teitel), $4,600.

BUFFALO

(Continued from page 8)

Torrid $20,000. Last week, $34,500.

Lafayette (Basil) (3,600; 70-$1)—"Deedi" (AA) (2d wk). Sad $5,000 in 5 days. Last week, $9,200.

Paramount (AB-PT) (3,000; 70-$1)—"Sins of Rachel Cade" (WB) and "Amazing Mr. Callaghan" (Indie). Nice $10,000. Last week, "White Warrior" (WB) and "Prisoners of Congo" (WB) 9 days), $11,500.

Teck (Loew) (1,200; $1.25-$2.75)—"Exodus" (UA) (3d wk). Brisk $14,000. Last week, $14,300.

Cinema (Martino) (450; 70-$1)—"Carry On Nurse" (Gov) (23d wk). Miracle run here, with okay $2,800 currently. Last week, $3,000.

'Wind' Robust $10,500, Seattle; 'Exodus' 10G

Seattle, April 11.

The Music Box has quit the hard-ticket policy, being on regular first-run with "Sins of Rachel Cade," but it is very mild. "Exodus" continues at a solid pace at the Blue Mouse in sixth stanza. "101 Dalmatians" in third stanza at Coliseum looks big. "Pepe" at Fifth Avenue too is doing well. "Gone With Wind" is rated great in third at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (738; $1.50-$3)—"Exodus" (UA) (6th wk). Swell $10,000 or near. Last week, $11,500.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Dalmatians" (BV) (3d wk). Big $10,000 or close. Last week, $15,200.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Pepe" (Col) (3d wk). Great $8,000. Last week, $9,200.

Music Box (Hamrick) (739; $1-$1.50)—"Sins of Rachel Cade" (WB). Mild $3,000. Last week, "Spartacus" (U) (15th wk, $5,500 at $3 top.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (3d wk. Great $10,500. Last week, $11,200.

Orpheum (Hamrick) (2,600; $1-$1.50)—Dark. Last week, "Great Imposter" (U) and "Shakedown" (U) (2d wk), oke $5,300 in 4 days.

Paramount (Fox-Evergreen) (2,300; $1.50-$1.75) — "Alamo" (UA). (7th wk). Okay $4,500. Last week, $6,300.

NEW YORK

(Continued from page 9)

—"Saturday Night and Sunday Morning" (Cont) (2d wk). Initial stanza finished Sunday (9) was record $19,821, for alltime high at house, and topping "Psycho" (Par) by about $317. Early bird and midnight shows helped attain this figure.

Fine Arts (Davis) (468; 90-$1.80) — "Breathless" (Films Around World) (10th wk). The ninth week concluded Monday (10) hit sock $12,000 after $14,100 in eighth round. Stays on indef.

Beekman (R&B) (590; $1.20-$1.75)—"L'Avventura" (Janus) (2d wk). Initial session finished Monday (10) was nice $12,000.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Virgin Spring" (Janus) (m.o.) (9th wk). This week ending tomorrow (Thurs.) looks like fine $5,000 after $5,500 in previous week.

55th St. Playhouse (Moss) (253; $1.25-$2)—"Don Quixote" (M-G) (12th wk). Present round ending tomorrow (Thurs.) is heading for fancy $5,500 after $6,700 in 11th week.

Normandie (T-L) (592; $1.25-$1.80)—"All in Night's Work" (Par) (4th wk). Third frame ended yesterday (Tues.) was good $6,000 after same for second week.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (17th wk). The 16th session finished Monday (10) was smash $13,000 after $11,000 for 15th week.

Guild (Guild) (450; $1-$1.75)—"Two-Way Stretch" (BL) (12th wk). The 11th round ended Sunday (9) was sockeroo $12,000 after $10,000 in 10th week. Long lines at Music Hall, of course, did not hurt.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Kings) (16th wk). The 15th stanza ended Monday (16) was stout $10,000 same as in 14th week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Love and Frenchwoman" (Kings) (7th wk). The sixth round ended Sunday (9) was big $11,000 after $12,000 for fifth week.

Plaza (Lopert) (525; $1.50-$2)—"Never On Sunday" (Lope) (26th wk). The 25th week finished Monday (10) was great $18,000 after $16,600 for 24th round.

68th St. Playhouse (Leo Brecker) (370; 90-$1.65)—"Days of Thrills, Laughter" (20th) (4th wk). Third frame finished Monday (10) was rousing $8,500 after $7,800 in second week.

Sutton (R&B) (561; 95-$1.80)—"League of Gentlemen" (Kings) (12th wk). The 11th session concluded Monday (10) lofty $9,000 after $9,500 in 10th week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Raisin in Sun" (Col) (3d wk). First holdover stanza ended yesterday (Tues.) was great $14,000 same as on opener.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Great Impostor" (U) (3d wk). Second round finished yesterday (Tues.) was sock $10,000 after $12,000 in first week.

World (Perfecto) (390; 90-$1.80)—"Male and Female" (Mishkin) (8th wk). This week finishing tomorrow (Thurs.) is heading for great $11,500 after $11,000 in seventh week. By the end of the eighth week, pic will have grossed $100,000 here, biggest coin at house in years.

'Pepe' Mighty 17G, Omaha; 'Rachel' 6

Omaha, April 11.

Despite a freakish weekend snow storm, biz is strong at the downtown first-runs this stanza. "Pepe" is wow at the Orpheum to head the newcomers. "Sins of Rachel Cade," also new, looks slow at the Omaha. Third week of record-smashing "101 Dalmatians" is still great at State. "Cimarron" remains sharp at the bandbox Dundee in second round. Hard-ticket "This Is Cinerama," aided by group sales, continues on strong side at Cooper in eighth sessions.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (8th wk). Great $9,000. Last week, $8,000.

Dundee (Cooper) (500; $1)—"Cimarron" (M-G) (2d wk). Still boff at $4,000. Last week, same.

Omaha (Tristates) (2,066; 75-$1)—"Rachel Cade" (WB). Slow $6,000 or near. Last week, "All Hands on Deck" (20th), $7,500 in 9 days.

Orpheum (Tristates) (2,877; $1-$1.25)—"Pepe" (Col). Terrific $17,000 or close. Last week, "All In Night's Work" (Par) (2d wk), $6,000 at 75-$1 scale.

State Cooper (743; $1)—"101 Dalmatians" (BV) (3d wk). Great $9,000. Last week, $10,000.

Rackmil, Aboaf To Tokyo

Universal Pictures prexy Milton R. Rackmil and international veep and foreign general sales manager Americo Aboaf take off from Hollywood Saturday (15) for Tokyo, the first leg on their annual round-the-world sales and promotion tour.

Following the Japanese sales conference, which gets underway April 17, Rackmil and Aboaf will move on to Hongkong for the dual roadshow premiere of "Spartacus" at the Lee and Princess Theatres. They'll then go on to other key cities in the Far East before returning to N.Y. via Europe. At each stop, execs will meet U-I reps, exhibs and press to spread the word on upcoming U lineup.

KANSAS CITY

(Continued from page 8)

Spurted last session to earn this extra week, good $9,000. Last week same.

Fairway FMW-NT) (700; $1) — "Hand in Hand" Col (2d wk). Nice $1,800; may hold again. Last week, $2,200.

Kimo (Dickenson) (504; 90-$1.25)—"Upstairs and Downstairs" (20th) (3d wk). Neat $1,500. Last week, $1,600.

Paramount Blank-UP) (1,900; 75-$1 —"White Warrior (WB). Thin $6,500. Last week, "All in Night's Work" Par) (2d wk), $7,000.

Plaza FMW-NT) (1,630; $1.50)—"Alamo" (UA) (5th wk). Hefty $11,000; holds. Last week, $14,000.

Rockhill (Little Art Theatres) (750; $1) — "Millionairess" (20th) (3d wk). Trim $1,500; may hold. Last week, same.

Roxy (Durwood) (850; $1-$1.50)—"Suzie Wong" Par) (10th wk). Steady trade brought this an extended session after pix was skedded to close last week. Trim $7,000. Last week, $7,500.

Uptown, Granada Fox-Midwest, NT) (2,043; 1,217; $1-$1.25)—"Absent-Minded Professor" (BV) (2d wk). Giant $21,000; stays on. Last week, $28,000.

Philly Big; 'Jacks' Socko $23,000, 'Dalmatians' Wow 15G, 'Exodus' 21G

Philadelphia, April 11.

Booming Saturday night trade, with lines, is making this a rousing session generally. Lone new entrant is "Sundowners" but it is drab on opening stanza at Randolph undoubtedly because it had played in key nabes several months ago. Biggest coin total is going to "One-Eyed Jacks," rated wow in second round at the Fox.

"Great Impostor" still is lively in fifth week at the Midtown. "Pepe" looms fine in eighth Stanley stanza while "101 Dalmatians" is rated socko in third Stanton week.

"Exodus" shapes fast in 11th frame at Boyd. "Spartacus" is rated okay in 22d round at the Goldman. "Sanctuary" shapes good in third at the Arcadia.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Sanctuary" (20th) (3d wk). Good $10,000. Last week, $13,000.

Boyd (SW) (1,563; $2-$2.75)—"Exodus" (UA) (11th wk). Fast $21,000. Last week, $28,000.

Fox (Milgram) (2,200; 99-$1.80)—"One-Eyed Jacks" (Par) (2d wk). Wow, $23,000 or over. Last week, $29,000.

Goldman (Goldman) (1,200; $2-$2.75)—"Spartacus" (U) (22d wk). Okay $8,000. Last week, $11,000.

Midtown (Goldman) (1,000; 99-$1.80)—"Great Impostor" (U) (5th wk). Slick $9,000. Last week, $12,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Sundowners" (WB). Drab $8,000. Last week, "Sins of Rachel Cade" (WB), $7,500.

Stanley (SW) (2,500; 99-$1.80)—"Pepe" (Col) (8th wk). Nice $12,000. Last week, $14,000.

Stanton (SW) (1,483; 99-$1.80)—"101 Dalmatians" (BV) (3d wk). Sock $15,000. Last week, $23,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Never on Sunday" (Lope) (20th wk). Firm $6,000. Last week, $6,200.

Viking (Sley) (1,000; 99-$1.80)—"Cimarron" (M-G) (3d wk). So-so $5,500. Last week, $9,000.

World (R&B-Pathe) (499; 99-$1.80)—"League of Gentlemen" (Indie) (2d wk). Trim $4,000. Last week, $6,000.

'SANCTUARY' LUSH 8G, DENVER; 'PEPE' 18G, 2D

Denver, April 11.

Trade generally is okay here currently despite few new entrants. "Sanctuary" is rated best newcomer, with a big take at 600-seat Towne. "Virgin Spring" also is lofty in first at Esquire. "Pepe" is leading the holdovers with a bang-up session at the Centre in second. "101 Dalmatians" still is potent in third at the Denver. "The Alamo" looms lusty in sixth at Paramount.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Spartacus" (U) (12th wk). Good $5,500. Last week, $6,500.

Centre (Fox) (1,270; $1-$1.45)—"Pepe" (Col) (2d wk). Loud $18,000. Last week, $24,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (52d wk). Sturdy $7,000. Last week, $8,000.

Denver (Fox) (2,432; $1-$1.25)—"101 Dalmatians" (BV) (3d wk). Fast $13,000. Last week, $24,000.

Esquire (Fox) (600; $1)—"Virgin Spring" (Janus). Strong $5,000. Last week, "Hand in Hand" (Col) (2d wk), $2,000.

Orpheum (RKO) (2,690; $1-$1.25)—"All in Night's Work" (Par) and "Blueprint for Robbery" (Par) (2d wk). Oke $10,000 or near. Last week, $15,000.

Paramount (Indie) (2,100; 90-$1.25)—"Alamo" (UA) and fight pix (6th wk). Lusty $11,000 or close. Last week, $14,000.

Towne (Indie) (600; $1-$1.45)—"Sanctuary" (20th). Big $8,000. Last week, "Village of Damned" (M-G) (3d wk), $2,000 in 5 days.

LOS ANGELES

(Continued from page 8)

(2,213; 1,800; 756; 1,298; 90-$1.50)—"Alamo" (UA) and "Gambler Wore a Gun" (Indie) (2d wk). Smash $27,000 or near. Last week, $47,900.

Hillstreet, Iris, El Rey (Metropolitan-FWC) (2,752; 825; 861; 90-$1.50)—"101 Dalmatians" (BV) and "Tess of Storm Country" (20th) (El Rey) (3d wk). Good $9,000. Last week, $19,300.

Hollywood Paramount (State) (1,468; $1-$2.40)—"Gone With Wind" (M-G) (reissue) (3d wk). Boff $22,000. Last week, $25,500.

Chinese (FWC) (1,408; $2-$2.40)—"Absent-Minded Professor" (BV) (4th wk). Wow $18,000. Last week, $21,800.

Four Star (UATC) (868; 90-$1.50)—"Trapp Family" (20th) (3d wk). Fair $3,200. Last week, $4,100.

Beverly (State) (1,150; $1.49-$2.40)—"Hand in Hand" (Col) (2d wk). Busy $5,000. Last week, $6,200.

Vogue (FWC) (810; 90-$1.50)—"Sanctuary" (20th) (4th wk) and "Millionairess" (20th) (2d wk). Slow $3,500.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Indie) (10th wk). Okay $3,500. Last week, $4,000.

Warner Beverly (SW) (1,316; $1.50-$3.50) — "Pepe" (Col) (15th wk). Nice $7,700. Last week, $9,700.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (16th wk). Brisk $15,000. Last week, $14,300.

Fine Arts (FWC) (631; $2-$2.40)—"Never On Sunday" (UA) (20th wk). Great $8,300. Last week, $8,600.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (25th wk). Sturdy $12,000. Last week, $12,300.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (72d wk). Beefy $15,000. Last week, $21,600.

PITTSBURGH

(Continued from page 8)

Excellent $11,000. Last week, $11,500.

Penn (UATC) (3,300; $1-$1.50)—"Cimmaron" (M-G) (2d wk). Loud $10,000 with aid of "Silent Partner" (M-G) Saturday night.

Squirrel Hill (SW) (834; $1.25)—"League of Gentlemen" (Union) (3d wk). Still firm at $3,000. Last week, $3,800.

Stanley (SW) (3,700; $1-$1.50)—"101 Dalmatians" (BV) (3d wk). Big $14,000. Last week, $22,000.

Warner (SW) (1,516; $1.50-$2.75)—"Exodus" (UA) (5th wk). Hardy $16,000. Last week, $19,800.

LONDON

(Continued from page 8)

"Mr. Topaze" (20th) (2d wk). Fair $8,000. Last week, $9,400.

Casino (Indie) (1,155; $1.20-$2.10) — "Search for Paradise" Robin) (3d wk). Smash $22,400.

Columbia (Col) (740; $1.05-$2.50)—"Pepe" (Col) (4th wk). Solid $8,500.

Curzon (GCT) (500; 70-$1.70) — "La Dolce Vita" (Col) (16th wk). Tall $6,500.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (115th wk). Nearing end of its third year with a resounding $15,700.

Empire (M-G) (1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (67th wk). Smash $20,000.

Leicester Square Theatre (CMA) (1,375; 50-$1.75) — "Double Bunk" (BL). Stout $16,000 or near.

London Pavilion (UA) (1,217; 70-$1.75)—"Macumba Love" (UA) and "The Split" (UA) (2d wk). Big $12,000 or over, substantially better than opening week.

Metropole-Victoria (CMA) (1,410; $1.05-$2.20) — "Spartacus" (Rank-U) (18th wk). Fine $10,500.

Odeon Leicester Square (CMA) (2,200; 70-$1.75) — "Facts of Life" (UA) (6th wk). Smash $17,800 in 6 days. Fifth was $12,600. "Greengage Summer" (Col) opens April 5.

Odeon Marble Arch (CMA) (2,200; 70-$1.75)—"Carry On Regardless" (Anglo) (2d wk). Neat $12,500, better than previous week.

Plaza (Par) (1,902; 70-$2.10) — "Greatest Show on Earth" (Par) (reissue). Big $14,000 or near opening week.

Rialto (20th) (592; 70-$1.20) — "Right Approach" (20th). Average $6,000.

Ritz (M-G) (430; 70-$1.75)—"Go Naked in World" (M-G). Steady $4,900.

Studio One (Indie) (556; 50-$1.20)—"101 Dalmatians" (BV) (2d wk), Stout $9,500, slightly better than opening frame.

Warner (WB) (1,785; 70-$1.75)—"Taste of Fear" (Col). Heading for smash $24,000 or close.

New 'Texas Money' Production Setup; Technicians From Non-IA Source?

San Antonio, April 11.

Plans for making a feature motion picture in San Antonio and another on the San Jacinto battlefield near Houston were revealed here by Jack Vance, former Hollywood producer who heads Big Four Films.

The company has just opened an office here and has optioned 1,000 acres of land near Seguin, Tex., for studios. Vance, associated with Holbrook Todd in the firm, says the enterprise will be financed with "Texas money." It will employ a substantial part of its crews through the Television Artists and Crafts Guild, a newly organized union of which T. Mack Reynolds, local photographer, is prez.

"By making pictures in Texas instead of Hollywood we can save 25 to 30% of the cost," Vance said.

Even at this rate, the San Jacinto pic, titled "The Birth of Texas," is expected to cost $6,500,0000, Vance said. It will deal with Sam Houston's career and the Texas Revolution, up to and including the final battle. Vance said he is negotiating with several top stars to play leads in the film.

The local pic, to be started before the San Jacinto picture, will deal with problems of drug addiction, Vance said. He indicated actual work will start in May or June, using the San Antonio River as an important background element.

Vance also plans to produce short television films. In the advanced planning stage is a pilot film for a series starring Phil Medlin, Guadalupe County's singing sheriff, in the role of "Silent Smith," the officer who cleaned up Abilene, Kans., with his fists in the trail driving days.

State Park Okay, If—

Austin, Tex., April 11.

Texas State Senate gave the Board of Control authority to enter into a contract with a film company for making a motion picture at San Jacinto Battleground. It's state property.

William J. Burke, executive director of the Board of Control, said "We would have to have suitable compensation for the state, of course."

HIGH-UPPERS IN FILMS

Pentagon Okays Joe Walker and Bob White Casting

Hollywood, April 11.

Joe Walker, who broke the altitude record when his X-15 soared 32 miles above the earth into the fringes of space, has been given permission by the National Aeronautics and Space Administration and the U.S. Air Force to appear in Essex Productions' "X-15," which United Artists will release.

Major Bob White, Air Force pilot, also will appear in film. White was similarly recently headlined for his 2,905 m.p.h. speed record in an X-15.

Rackmil: Sale Of U Residuals When Time Ripe

When the money and time are right, Universal Pictures "will do something" about leasing its post-1948 product to television, prexy Milton R. Rackmil told the annual stockholders meeting in New York yesterday (Tues.). However, Rackmil emphasized, U has no intention of leasing to tv any films made since 1956.

The prexy also said that the company is now in process of making arrangements for leasing for the first time its pre-1948 feature library abroad. Domestic sales of the pre-1948s are handled by Screen Gems. When the post-1948s go on the market, he said, they'll be offered in the same "package" fashion as the pre-1948s were offered.

Annual meeting, a quiet and orderly affair, also saw the reelection of all incumbent directors.

Pressed by several holders as to why the company's dividends weren't higher, considering the fine earnings of the company in the last several years, Rackmil replied that U still has a big bank debt to be erased. Also, he said, the company has $38,000,000 presently tied up in inventory of unreleased product — the biggest in U's history. Prexy took this occasion to point out that in 1960 U registered the highest profit in its history, also higher than any other film company last year. (Earnings figures were announced some time ago.)

Rackmil expressed himself as being very high on boxoffice potential of the inventory, and said that its current roadshow pic, "Spartacus," "will no doubt earn a lot of money for us."

In reply to a question re U's attitude toward tollvision, prexy said simply that if any market develops which uses feature films, "we'll be a part of that market."

Another holder expressed the thought that the company's stock option plan ought to be widened to include more execs and thus encourage younger management talent to stick with the company. Rackmil answered that such a plan was being considered, but pointed out that his own stock option plan had been approved by the parent Decca Corp. Decca's anni meeting, in the afternoon, followed the morning U meet.

President told the U holders that its Rock Hudson-Gina Lollobrigida starrer, "Come September," was set to open at Radio City Music Hall Aug. 11. Holders approved appointment of Peat, Marwick, Mitchell & Co. as public auditors.

Reelected directors include Preston Davis, Albert A. Garthwaite, John J. O'Connor, Rackmil, Budd Rogers, Harold L. Thorp and Sam H. Vallance.

Manhattan Gets Brit. Film

Hollywood, April 11.

Manhattan Films International has acquired exclusive distribution rights in 11 western states to the British comedy, "Left, Right and Center," produced by Frank Launder and Sidney Gilliat. Film stars Alastair Sim.

Western preem will be held next week at Bridge Theatre, Frisco.

Mich. Allied's New Dates

Detroit, April 11.

Allied Theatres of Michigan's annual convention has been changed from the previously fixed Oct. 11-12 to Sept. 25-26 at the Sheraton-Cadillac Hotel.

Change was made to provide expanded facilities for expected increase in attendance.

METRO WINS 'TARZAN' ESTATE LITIGATION

Hollywood, April 11.

Metro has won the suit filed by Edgar Rice Burroughs Inc., for $1,500,000 for alleged breach of contract involving remake of "Tarzan the Ape Man" in 1959. Action had been on Superior Court calendar since Nov. 25 last.

Burroughs Inc. charged violation of agreement with Metro dated April 15, 1931, when film rights to "Tarzan the Ape Man" were sold. Pic was first made in 1932.

Plaintiff alleged second pic changed original characterization which Metro denied. Judge Frank S. Balthis, after screening both films, sustained defendants' demurrer without leave to amend. In effect, this means no breaches in portrayal of Tarzan character were made in remake.

Harry Swertlow was counsel for Metro.

HARRIET PARSONS' RETURN

First Feature Since '54 Concerns A Psychoanalyst

Hollywood, April 11.

Harriet Parsons will return to motion picture production with "I Married a Psychiatrist," new novel by Frances Spatz Leighton detailing the life of Louise Pfister, wife of a psychoanalyst. Story, written in light comedy vein, will be treated by Miss Parsons as such in her production. She expects to have a script completed within the next 30 days.

Project marks producer's first screen work since "Susan Slept Here," which she made for RKO in 1954. She also produced "The Rake of the Belt" last year on Broadway.

TURNER AT CENTURY, MINN.

Minneapolis, April 11.

Robert Turner, former manager of the Paramount theatre in Seattle, has been named managing director of Cinerama's Century theatre in Minneapolis. Turner worked for Cinerama from 1956 to 1958 as house manager and treasurer when the film company leased the Paramount.

Succeeds Paul Swater who resigned because of ill health.

Bishop Biffs Boyd's Beatniks; Episcopal Priest Exits Chaplaincy

By ROBERT J. LANDRY

News that the Episcopal Bishop of Colorado, James S. Minnis, had criticized Father Malcolm Boyd, and that the latter had resigned his college chaplaincy last week at Colorado State College in Fort Collins will be of much interest to show business, from whose ranks Mal Boyd comes. Prior to taking holy orders he had been an active and fairly high status executive for such theatrical organizations as PRB Productions (P for Mary Pickford, R for Charles (Buddy) Rogers and B for Mal Boyd).

No mousey Christian has been Boyd. He is an opinionated as Alexander Woollcott, and with some of the latter's powers of articulation. Because of this twofold talent, things to say and the skill to say them, Boyd was much in demand for interviews whenever he visited New York, as recently. He was then on nearly half a dozen radio and television programs in Manhattan.

Taking the High Church position within the Episcopal family, Boyd was a great believer in the need to re-think and preaching of the gospel in language that younger Americans would respond to. He had never hesitated to attack the sleazy "religion" presented on the screen as an excuse for stopping off at the orgy or the ladies' Turkish baths on the way to the last-reel conversion. For some years Boyd has been, by invitation of VARIETY, a contributor to the Anniversary issues.

Bishop Minnis' peeve against the enterprising and free-wheeling chaplain took the form of a generalized attack on "beatniks" whom he charged with not washing, not shaving and developing a sloppy mode of dress. He seemed to object to Boyd not minding this and going among beatniks to offer spiritual guidance in espresso coffee joints or even within sound of the jazz tom-toms. Bishop slashed at "puny minds of modern intellectuals."

Taking the bishop's chastisement of him as a vote of no-confidence, Father Boyd resigned without anger but in recognition of a fundamental difference as to the methods of Christian evangelism in the 1960s.

There was, said the priest, no question of his having heard formal confessions or granted absolution in taverns, as the Bishop charged. He readily conceded going beyond church buildings to offer counselling. Nor would he ever allow bongo drums in the sanctuary of the church itself.

The Colorado episode may well draw a battle line within the Episcopal hierarchy. Apparently the local bishop always has considerable power but so do the local parishes who divide by some mysterious chemistry of their own into High, Middle and Low liturgical practices. The Boyd case is piquant because he stands both as High Church, using the Catholic title of "Father," advocating confession, et cetra, while at the same time charged with a too-friendly attitude toward what he terms "outgroups" (and the bishop terms "beatniks") who cannot be contacted in church until first persuaded to attend church.

Boyd has been an outspoken critic of excess of status among clergymen, and of an ecclesiastical dignity that does not permit knowing people in their regular habitat. Also a strong opponent of any form of exclusion by virtue of cultural, religious or racial background, Boyd has apparently managed to upset some of his brethren in the Rocky Mountain area.

Show business will be watching his subsequent career with sympathetic interest.

RISING HUNTER BUDGETS

'Leitzel' Tops $4,000,000 of 'Flower Drum Song'

Hollywood, April 11.

Ross Hunter, currently producing "Flower Drum Song" for Universal on a $4,000,000 budget, will top this figure for "The Lillian Leitzel Story," also for U release, according to producer.

He made "Pillow Talk" for U last year for $1,600,000.

WB Outbids 20th On 'Critic's Choice' With Bob Hope

Hollywood, April 11.

Twentieth-Fox's publicity department was somewhat overanxious when it announced March 30 that the company had secured a package comprising Bob Hope, as star, and the Broadway play, "Critic's Choice," as a vehicle, for an upcoming film. Warners now has it.

When 20th made the announcement, the company was apparently close to a deal. Later, however, a hitch developed in negotiations and Warners slightly outbid and got the package. Here's the genesis:

Ingo Preminger was agenting film rights to the play. He asked Hope to eye the legit production. Hope liked it, as well as the idea of doing the critic role in the pic. So Preminger and Hope's agent, Louis Shurr, made it a package with Hope to get a percentage of the film.

Talks started at all the studios, reached a near-climax at 20th, then came the hitch. According to Preminger, he told 20th production chief Bob Goldstein last week that he had other pressing offers and got Goldstein "to give me a release from any promises that had been made."

Within a short time the Warner deal was firmed up with WB's new production chief, William T. Orr.

Warners has now assigned "Critic's Choice" to Frank P. Rosenberg to produce, as first under Rosenberg's recently inked pact at Warners. According to Preminger,

'Alamo' for Albany Fund

Albany, April 11

Premiere of "Alamo" at the Stanley Warner Strand—when the theatre relights the night of April 18, following a $300,000 modernization project—will be for the benefit of the Variety Club's Camp Thacher. All profits will go to the fund which Tent 9 annually raises to provide free vacations for needy boys at the mountain site.

Last year, the Variety Club raised $15,045 for Camp Thacher, according to Chief Barker G. Brandon Donahue.

D.C. Cultural Centre

Continued from page 1

should be a spectacularly beautiful building, a thing of splendor where the U.S. President would receive kings and queens and sultans and what-have-you, or whether it should merely be a suitable structure for music, dance, theatre, and other arts.

Stone designed a great hall, stretching in magnificance out over the Potomac River. The greats of the world, when visiting Washington, would be transported by boat from the airport up the Potomac to the Cultural Center. The American President, with millions of dollars in marble and majestic staircases surrounding him, would receive them in the Cultural Center. The hall would connect with the three main units of the Center, the symphony hall, theatre and opera house. The center, in Stone's conception, would house the Inaugural Ball and other major national events.

Including A Penthouse?

Stone has now sprung a new idea, proposing that a penthouse be created on top of the Center to house visiting foreign heads of state.

Rep. Frank Thompson Jr. (D-N.J.), the man who worked hardest to get the Cultural Center through Congress and is a trustee of it now, is unimpressed with the need for such elegance.

"I had in mind," he explained, "a comparatively modest multi-purpose auditorium. The Center, under present plans, is far larger than the population of the Washington metropolitan area can reasonably or realisticaly be expected to use. Furthermore, the purpose and function of the Center, as set forth in the present plan, is no longer entirely clear."

Thompson and others are also a little curious about where that $75,000,000 is coming from. Politicians know the Federal government isn't going to put up a dime for the construction.

National Boxoffice Survey

Trade Holds Strongly; 'Exodus' Champ, '101 D's' 2d, 'Jacks' 3d, 'Priest' 4th, 'Pepe' 5th

While there is the usual post-holiday week letdown currently, some pix still are holding remarkably strong this stanza. Result is a generally satisfactory boxoffice picture in many key cities covered by VARIETY, with strong screen fare held mainly responsible.

"Exodus" (UA) for seventh successive week is finishing in No. 1 spot, considerably ahead of its nearest competitor. "101 Dalmatians" (BV) again is winding up second, as a week ago.

"One-Eyed Jacks" (Par), out this week for first time to any extent, is copping third money despite the reserved-seat, come-any-time gimmick, which seems only to have slowed the wicket pace. "Hoodlum Priest" (UA) is winding up fourth, this being the intial week to be in release extensively.

"Pepe" (Col), thriving on continuous-run, again is finishing fifth. "Gone With Wind" (M-G), just getting started, is landing sixth spot though out on reissue for the fourth or fifth times in many keys. "The Alamo" (UA) is taking seventh place.

"All in Night's Work" (Par) is capturing eighth position compared with fourth last week. "Spartacus" (U) is landing ninth money. "Ben-Hur" (M-G) will be 10th. "Cimarron," also from Metro, is finishing 11th while "Never On Sunday" (Lope) rounds out the Top 12. "Suzie Wong" (Par), "All Hands on Deck" (20th), "Sanctuary" (20th) and "League of Gentlemen" (Kings) are the runner-up pix in that order.

"Absent-Minded Professor" (BV) is just getting started on national release but wow at N. Y. Music Hall where a week ago it came near the Easter Week record. It also is giant in K. C. and smash in L. A. "Sins of Rachel Cade" (WB) is mainly fair to slow this round. "Virgin Spring" (Janus) again is collecting nice coin in some four keys after being in listings previously.

"Raisin in Sun" (Col), looms a promising newcomer, being big in N. Y. and fancy in Detroit. "Hippodrome" (Indie) looks giant in Toronto. "Carthage in Flames" (Col) is rated okay in Boston. "White Warrior" (WB), fair in K. C., shapes dull in L. A.

"Great Impostor" (U), high in weekly lists for numerous sessions, shapes socko in N. Y. in two houses and slick in Philly. "Cheaters" (Cont) is good in Washington.

"Ballad of Soldier" (Kings), oke in L. A., is hep in Chi and stout in N. Y. "Operation Eichmann" (AA) is rated okay in Chi. "Entertainer" (Cont) is good in Cincy.

(Complete Boxoffice Reports on Pages 8-9-10).

—Headline, April 4, VARIETY

"PERCENTAGE OVER PURCHASE"

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DENMARK	PAKISTAN
EGYPT	PHILIPPINES
FINLAND	POLAND
FRANCE	SPAIN
GERMANY (W & E)	SWEDEN
GREAT BRITAIN	SWITZERLAND
GREECE	TAIWAN
HONG KONG	TUNISIA
HUNGARY	TURKEY
INDIA	UNION OF SO. AFRICA
IRELAND	U.S.A.
ISRAEL	U.S.S.R.

- Under the above headline, a significant story: European Film Producers nowadays on their important pictures seek *"to participate"* in total rentals in the United States, though only a few short years ago they were content with a lump sum advance for the U.S. market rights.

- The lesson is clear: More Playoff, More Profits, Deeper Penetration. And, of course, the key-word in the situation here, there and everywhere is *"International."*

- The expanding perspectives of International Films will be updated and detailed by *Variety* in the near future, creating your ideal advertising opportunity.

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Theatre of Nations Season Preems With Berlin Opera Production Of 'Moses'; Over 400 in Opera-Ballet

Paris, April 11.

The 5th Theatre of Nations season kicked off Friday night (7) with a gala preem of the Berlin Opera of West Berlin, giving Arnold Schoenberg's opera, "Moses and Aaron." It played the Theatre Des Champs-Elysees that night and then transferred to the home base of the Sarah Bernhardt Theatre for two more shows. Critical welcome for this big-scale opera-ballet was big with solid attendance.

Opera treated the Jewish turning from polytheism to monotheism after the receiving of the 10 Commandments by Moses. More than 400 people participated in this immense show, with a highlight ballet orgy regulated by Dore Hover. Direction was by Gustav-Rudolf Sellner and musical direction by Hermann Scherchen.

Berlin Opera also did four one-act operas and two ballets during their stay, April 7-12. The schedule for this TON season is now complete and runs through July 9 at two theatres, the Sarah Bernhardt and the Vieux Colombier.

Following is the remainder of the program:

April 16-22.—The Theatre Vachtangov of Moscow with a contemporary play, "The Irkoutsk Story," of Arbouzov and an adaptation of Fyodor Dostoyevsky's "The Idiot."

April 24-28.—A National Folk Song and Dance Group from Cuba.

April 29-May 2. — Lebanon repped with the Anquar Folk Dance and Song Troupe.

May 3-6.—Madagascar via a Folk Song Malgache group.

May 8-11.—National Folk Ballet of Mexico.

May 12-16.—Nigerian National Dance Folk Ensemble.

May 17-19. — West Berlin's Schlosspark Theatre with Dostoyevsky's "Raskalnikof," based on "Crime and Punishment," staged by Willy Schmidt.

May 22-25.—Peru, with the Ballet Peruano.

May 27-31.—Belgium's Theatre Royal De La Monnaie with Mozart's "Enchanted Flute" and three ballets with the Brecht-Weill "Seven Deadly Sins," Stravinsky's "Card Game" and Ravel's "Bolero." Jean-Marc Landier directs Mozart and Maurice Bejart does the choreography for the ballets.

June 2-8.—The Lullo Co. of Rome with Goldoni's "The Good Natured Women" and G. P. Griffi's "Anima Nera," with De Lullo Falk, Guarnieri and Valli.

June 10-17.—The ANTA American Theatre Guild Co. with Tennessee Williams' "The Glass Menagerie," Thornton Wilder's "Skin of Our Teeth" and William Gibson's "Miracle Worker" (Helen Hayes stars).

June 19-22—Yugoslavia's Zagreb Opera with Moussorgsky's "Boris Goudonov," Prokoffiev's "Convent Marriage."

June 24-26.—Not skedded yet.

June 27-29.—Italy's Teatro Stabile of Turin, with Ruzante's "La Moscheta."

June 30-July 2.—Egypt's National theatre of Cairo, with El Kakim's "For Our Earth."

July 4-9.—Not listed yet.

At the Vieux Colombier

June 13.—Barbara Jefford in a one-woman recital, "Shakespeare Heroines."

June 5-7.—Hendrik Ibsen's "Rosmersholm," by the Swiss Schauspieltruppe of Zurich, with Maria Becker.

June 8-10.—An Indian Troupe with Tagore plays.

June 12-14.—Michael MacLiammoir's one-man show of Oscar Wilde, "Importance of Being Oscar."

June 16-18.—West Germany's Schlosstheatre of Celle, with Arrabal's "Guernica."

June 19-21—Negro Spirituals and Gospel Singing by the choir from the Atlanta Negro College of the U.S.

June 23-24.—Chile's Catholic University drama group, with Luis A. Heirman's "Versos De Ciego."

June 26-July 1.—Off-Broadway U.S. Living Theatre Co., with Jack Gelber's "The Connection," William Carlos Williams' "Many Loves" and Bertolt Brecht's "In Jungle of the Cities."

July 3-5.—Tolstoy's "Kretuzer Sonata," done by Roderick Lovell and Hannah Watt, from Great Britain.

July 6-9.—South Africa's Leondard Schach cockpit players, with Basil Werner's, "Try For White."

It's pointed out that in the past three Paris Drama Fests and four Theatre of Nation seasons, 50 nations sent 175 troupes for 230 shows for 745 presentations. It is the outstanding yearly drama, lyric and dance fest. It's expected to have played to more than 650,000 local and international spectators by the end of the present TON season.

Italo-Arg. Film Re World Beaches

Buenos Aires, April 4.

Even Renzo Rossellini, 20-year-old son of the Italian director, is here to start work on the Italo-Argentine coproduction, "World on the Beaches" (El Mundo en las Playas), which Jaime Caboull (Guaranteed Films) and Nord Industrial are shooting. Scenes will be shot on the Mar del Plata, Argentina; Punta del Este, Uruguay; Copacabana in Rio Janeiro and on other Brazilian, Italian, Swedish, French, Japanese and U.S. beaches. This is young Rossellini's first job on a feature pic though he has worked on shorts for films and tele in France and Italy. Angel Zavalia is in charge of the Argentine-produced sequences.

Leopoldo Torre Nilsson also has been working on the Uruguayan East Coast beaches of Punta del Este, Solana del Mar and Piriapolis. He is trying to get his "Summer Skin" (Piel de Verano) completed before leaving for Europe late this month for presentation of his "Hand in the Trap" at Cannes, and to attend the release of the pic in Paris, London and Madrid.

Germany and Argentina are to collaborate on "The Beast in Chains," documenting the Eichmann case, from a script by Isaac Aisemberg. "America di Notte," D'An Fran of Argentina Ital-Carbi of Rome coproduction, will be released by Atlas. This picture is a sequel to "Europe by Night" and shows the major Argentine night spots in Eastmansolor.

Mexico has decided to back out of the Spanish-speaking coproduction and defense of mutual interests pact, agreed on at the Mar del Plata Festival between Spanish, Mexican and Argentine producers. Apparently the Mexican government was irked at not being consulted on this move. The pact was to have been signed at the forthcoming San Sebastian Fest.

A new production unit has been set up to work from Santa Fe Province, called Productora America Nuestra S.A. The first film will be "Flooded," from a story by Mateo Booz, and will be Fernando Birri's (First Foundation of Buenos Aires) featured pic effort.

Paris 1st-Runs, Nabes Operating All Summer Get Special Tax Cut

Paris, April 4.

Film theatres, both first-run and nabes, staying open during July and August, will get a special detaxation boost on grosses from the city of Paris. This was arranged by Jean-Charles Edeline, head of the Federation of French Film Exhibitors, and Alain Griottray, budget controller of Paris.

It is estimated that the reduced taxes will add about $600,000 to the exhib takes with about one-third for nabes and two-thirds for first-runs.

Exhibs are hoping for extension of this sort of tax relief and from national sources, too, to make up for their losses when they were made ineligible for Film Aid handouts. However, the gradual cutting of levies for Aid coffers over the next seven years will also swell the exhib takes.

'BEN-HUR' IN JAMAICA

Anticipate 12-Week Run On Island For Biblical Epic

Kingston, April 11.

Metro's "Ben-Hur" opened an anticipated 12-week engagement at the State here after a gala charity premiere under patronage of the Governor of Jamaica Sir Kenneth Blackburne and Lady Blackburne, and the Premier of Jamaica the Hon. N. W. Manley and Mrs. Manley in aid of the Polio Fund.

State installed four-track magnetic sound especially for the engagement.

Kaufman-Lerner End Morris Tie

Rome, April 11.

Henry Kaufman and Eugene Lerner of Kaufman-Lerner Associates, long reps on Continent for William Morris agency in addition to sundry other affiliations of their own, disclose here that their link with the Morris office is coming to an end. Kaufman-Lerner, who had previously declined an offer to sell their own agency and take charge of Morris' Continental operation, added that it planned to expand its current activity to include motion picture production and development of packages for international films and television.

K-L Associates will however handle certain matters for William Morris and number of its clients in Rome pending eventual opening of Morris Agency's new Continental offices.

Talent department of the eight-year-old Kaufman-Lerner outfit, which includes many names, continues in hands of Kaufman and associate Annalena Limentani, while Lerner will be primarily responsible for development of production and allied activities.

Talks with prexy Abe Lastfogel and other Morris execs regarding the amicable dissolution of the association began during Kaufman's last stay in the U.S in November, when the Yank talentry made its decision to open its own offices in Paris and Rome.

Duke's London Indie

London, April 11.

Maurice Duke, Hollywood indie producer, is here to negotiate a coproduction deal with Granada Films. Initial pic will be "Restless Woman," starring June Wilkinson.

Actress currently is in Hollywood starring in legiter, "Pajama Tops."

Four Top German Distribs Merge Into 2 Major Companies to Slash Overhead, Better Battle Vs. Tele

Berlin, April 4.

The tough business situation of the West German film industry has rarely been so evident as during these weeks. After the financial collapse of Union Film last month, Atlantic, another distrib, has gone into bankruptcy. Loewen-Film, a smaller outfit in Duesseldorf, distrib of Japanese and Republic (U.S.) pix, has announced its liquidation. Berlin producer Hans Oppenheim has withdrawn his pic, "Cellar Children," from Paul Buenger's Stella Film, a Frankfurt distrib.

Another move saw four top German distributing companies joining forces. Neue Film and Pallos, headquartered in Munich and Frankfurt respectively, will continue working on a mutual administrative basis. Prisma (Frankfurt) and Constantin (Munich) have made up a co-distribution major lineup. All efforts aim at reducing expenses and thereby making the distribution of films more profitable. The current situation in the German film industry demands such a step, the distribs say.

The recent revaluation (5%) of the D-Mark by the Federal government is another handicap for the hard-fighting German film industry. It means that the export price for German pix registers a 5% increase while the prices for imported foreign pix are 5% lower. The reason for the R-Mark revaluation was to dampen the German export upward trend and to foster imports. This measure, however, doesn't correspond with the German film's export-import situation.

The German postwar film is one of very few branches in the domestic industry which didn't benefit from the German economical recovery. While other branches flourished, especially as to export, the German film biz' situation moved practically against the general trend, namely considerably stronger import and tougher competition than ever before and a very slowly ground-gaining export.

One of the reasons for the slowly increasing export business stemmed from anti-German resentments during the first postwar years which had to be overcome. While other countries' film industries are given state subventions, the German film industry has to get along without such. Domestically, the high amusement tax is a heavy burden.

The strong tv competition is more and more felt here. Within the last three years, the German film has lost 150 million patrons. Output of feature pix fell from 110 to 95 per annum. The export gross has remained modest

Russo-Norwegian Film On Explorer Nansen

Stockholm, April 4.

The Russian film industry and the Norwegian State-owned Norsk Film are planning a two-hour feature pic about the Norwegian arctic explorer Fridtjof Nansen. Project was suggested by officials in the Russian film industry and now Norwegian writers Odd Bang-Hansen and Sigurd Evensmo have been contracted to write the script.

Planned film is to cover all the more important aspects of Nansen's life. Bang-Hansen and Evensmo have completed the first draft.

Arg. Film Season Paced by U. S. Pix

Buenos Aires, April 4.

The film season has really started here, though the weather is unusually torried for this time of the year and important releases, preceded by big prelim trade showings, succeed each other in rapid succession. Last week, United Artists presented "El Alamo" at the Gran Florida after a 6-month run of "Can-Can" (20th).

Ocean Films had a similar trade showing of "Rocco and His Brothers," the Italian film winning crix plaudits. "El Alamo" was under 14-age-classes by the local censors because of its over-violence.

"The Misfits" (UA) was released at the Gran Rex also last week. Internacional released "Mi Buenos Aires Querido" here and Mar del Plata.

"Psycho" (Par), which opened on March 14 at the Opera, is still holding well there. "Elmer Gantry" (UA) held two weeks in first-run at the Ocean before being moved over to the Renacimiento, where it has held another three weeks.

"Spartacus" (U), which opened at the Broadway on March 24, looks to hold there for many weeks. Although "Pepe" (Col) was launched with well-executed publicity, including Cantinflas' appearance at the Mar del Plata Fest, the picture has disapponted so far.

If 3d British Circuit Folds, Group Of Prods. Would Urge Upped Quota

London, April 4.

Acting on the premise that the maintenance of a third circuit is essential to the prosperity of the British film industry, the Federation of British Film Makers is continuing its investigations following reports that the national circuit may come to an end in the foreseeable future. If necessary, the government may be asked to intervene.

For the time being, however, the Federation and other industry organizations are advising the government, to continue the 30% British film quota. The Films Council will be making its recommendation to the Board of Trade prexy on this question within the next few weeks.

If, however, there is evidence that the third circuit is to become a dead letter, the British Film Makers will ask the government to step up the quota to insure the maximum outlet for native production. There has been a suggestion of a three-part quota for the major circuits with a 40% quota for the Odeon and ABC chains and a 10% quota for the third outlet, giving an average of 30% for the three groups. There is, however, considerable misgiving within the industry on a proposal of this nature because it is felt that it may jeopardize the strength and importance of a third circuit.

The industry believes very strongly that a third circuit outlet is essential to the wellbeing of British and American film makers. But it is recognized that the existing national circuit in the London area at any rate is only worth 50% in rentals of either of the circuits, though the remainder of the country runs more or less parallel with the two majors. But it seems to overlook the importance of the London release and any policy program eventually agreed on within the industry will have to take this into consideration.

For the time being, the film industry is hopeful that this may be resolved within trade circles. But if the position becomes more acute, the FBFM is prepared to take this matter to the government to press for an amendment of the existing Films Act. Any such decision would, of course, take into account the possibility of increased quota production through co-production with Europe. However, that is regarded as being of minor significance for the next year or two at any rate.

In informed industry circles, the view predominates that if the National Circuit goes by the board within the coming year, the producers, with the possible full support of the unions, will press for a substantial increase in the exhibitors screen quota.

Authoritative insiders believe that such an eventuality would lead of a demand for a minimum 45-50% quota for the year beginning in 1962. For the current year, there is an estimate of 96 first features which in reality will probably prove to yield not more than about 80, the same as in the last year or two.

New Union Pacts For Mex Pix Biz

Mexico City, April 4

A total of 16 distributors, including the seven major Hollywood distribs (United Artists, Paramount, Metro, 20th-Fox, Columbia, Warner Bros. and Universal), as well as 133 cinemas, face the prospect of upward revisions of collective work contracts this year. Section One, of the Union of Film Industry Workers, in filing advance notices of intent to strike (as required by law) if demands are not met. It is setting its sights on a 25% general wage hike, plus fringe benefits, with the latter concentrating on overtime pay, more vacations, sick leave benefits and insurance.

This is first time the union will bargain with the government, since a total of 65 houses are under government control via the newly created National Theatre Co. Others are independents.

Majority of the contracts with distributorships, including Peliculas Nacionales, as well as some smaller outfits, expire Aug. 1. However, union leaders have already begun prelim talks with Qurino Ordaz Rocha (of National Theatre Operating) and Blas Lopez Fandos, head of Peliculas Nacionales.

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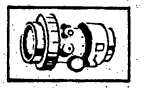

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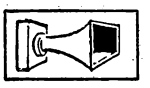

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New York Sound Track

UA veep **Max E. Youngstein** will talk about the effect of foreign films on the U. S. film industry at a luncheon here at the Astor Hotel April 27. Luncheon will be sponsored by the Independent Film Importers & Distributors of America, but open to non-IFIDA members too . . . The next 20th-Fox board meeting is scheduled for May 10, just a week before the annual stockholders meeting. There are predictions that both will be "lively" affairs.

Nate Golden who, as director of Scientific Instruments, Motion Picture & Photographic Productions Division of the U. S. Dept. of Commerce, represents the Government on such occasions, is "sitting out all festivals this year" because of reasons of health. He is taking it easier although he did come to New York from his D. C. base this past Monday (10) for the COMPO dinner to Eric Johnston at the Waldorf-Astoria . . . Former Loew Theatres prexy **Gene Picker** off to Europe with his wife end-April on a lieisurely motoring tour through France, Italy, Switzerland and Belgium, including a Cannes Film Fest stopoff. Back in New York in June when Picker goes into film distribution as reported last week . . . NYU Prof. **John McCabe's** just-published book, "Mr. Laurel and Mr. Hardy" (Doubleday), has cued interest in a series of animated cartoons for tv based on the L&H characters. Stan Laurel is lone survivor of team; Oliver Hardy died a couple of years back.

Janus Films toppers **Bryant Haliday** and **Cy Harvey**, skedded to go to Europe within several weeks, will also take in Moscow to scout product. The Cannes fest is NOT on their itinerary. Harvey may also squeeze in a trip to the Coast for the Oscar ceremonies—their "Virgin Spring" is the Swedish nominee . . . **Raoul Levy**, producer of the French nominee ("La Verite"), in Gotham en route to Hollywood and Big Handout shindig . . . **George Freedland**, producer, director and writer of the half-hour film, "Music in the Forest," will also be going to Cannes. Pic is the sole U. S. entry to compete for the Grand Prix Eurovision 1961 at the Cannes fest . . . Ballantine Books publishing a paperback of "La Dolce Vita."

S. A. G. Swenson, head of Wivefilm, Swedish producer-distributor, in from Stockholm Monday (10) on his annual visit to scout fresh product.

Pacted: **Lana Turner** for Metro's "Bachelor in Paradise," in which **Bob Hope** costars . . . Metro, by the way, has the mimeo machines cranking out claims of exciting early returns on the latest "Gone With the Wind" reprise.

NBC prexy **Bob Kintner** will write the intro to an NBC-Putnam's book project titled "Memo to JFK," wherein the network's foreign correspondents will present the background to the major world problems now facing President Kennedy. **William R. McAndrew** will do the opening chapter followed by **John Chancellor** (Moscow), **Joseph C. Harsch** (Britain), **John Rich** (Germany), **Irving R. Levine** (Mediterranean area), **Edwin Newman** (France), **Welles Hangen** (Africa-Asia), **Cecil Brown** (Japan-Korea), **James Robinson** (Formosa-South Asia), **Wilson Hall** (Latin-America) . . . Connecticut Broadcasters Assn. to hold annual meet Friday, May 12, at Waverly Inn, Cheshire, Conn.

Harvey Matofsky, just back after completing publicity chores for **Joe Levine's** "Wonders of Aladdin," reports the unit had a not uneventful tour of duty in Tunisia, having been involved in a minor Moslem revolution, an Algerian border incident, and a medium-seismographed earthquake, all of which broke the news columns. "There would have been more," says the ambitious publicist, "only the Genie allowed me just three wishes!"

All American Press, Gotham multilingual group of newspapers and magazines (35 in all), picked its own 1960 "bests" with a cocktailery at the Leonardo da Vinci restaurant on West 56th St. to mark the winnahs, as follows: best picture, "The Sundowners" (WB); best foreign language film, "General della Rovere" (Continental); best musical, "Song Without End" (Col); star, **Burt Lancaster** ("Elmer Gantry"); femme star, **Elizabeth Taylor** ("Butterfield 8"); supporting actor, **Sal Mineo** ("Exodus"); ditto actress, **Shirley Jones** ("Gantry"); director, **Billy Wilder** ("The Apartment"); song, "Never On Sunday," **Manos Hadjidakas**; best male newcomer, **Lee Kinsolving** ("Dark At Top of Stairs"); best femme ditto, **Paul Prentiss** ("Where The Boys Are").

Because of Allied Artists' "Operation Eichmann" having gotten first into the market, Col is holding back release of its Swedish-made "Mein Kampf" but, as soon as spaced playdates are feasable, will rush it out.

Training-To-Be-Critics dept.: Undergrad humor mag, Harvard Lampoon, issued its annual list of "worsts" with **Frank Sinatra** named "worst actor of the year" for his role in "Can-Can." **Eva Marie Saint** was named as "worst actress" for her part in "Exodus," which was also in fifth place on the roster of the "10 worst movies of the year" . . . **Robert Mitchum** nabbed the "Roscoe" trophy, presented annually to the actor who "unfailingly maintained the lowest level of performance throughout the past year." Lampoon's "10 worst movies," included: "Butterfield 8," "Strangers When We Meet," "The Gazebo," "Ice Palace," "Exodus," "It Started in Naples," "Pepe," "Pollyana," "Because They're Young," and "High Time." Named as "worst supporting actor and actress" were **Eddie Fisher** ("Butterfield 8") and **Annette Funicello** ("The Horse Masters"). **Cameron Mitchell** got honorable mention as "worst supporting actor" for failure to meet alimony payments to his divorced wife last year.

Producer **Darryl F. Zanuck**, now prepping shooting in France of **Cornelius Ryan's** D-Day spec, "The Longest Day," has one of the real-life key figures in the drama close at hand in the newly named U. S. ambassador to France **James Gavin**. The latter, a former lieutenant general with the 82nd Airborne, was second in command of that outfit and made the June 6 drop. He's also a close friend of novelist-scripter Ryan . . . UA will be repped by "The Apartment" and "Tunes of Glory" at the Valladolid (Spain) film fest next week . . . **Ira Blue**, theatrical attorney, has been named veep and general counsel of new production company formed by **Lewis Milestone** and **Harry Kleiner**. He'll open eastern office for the firm and scout future properties.

Lewis Milestone and **Harry Kleiner** are partnered in new indie outfit to produce "Wall of Silence," newly-published novel by **Peter Eton** and **James Leasor** . . . U exercised its option on **Burt Kennedy's** original story, "Six Black Horses," and assigned him to polish script . . . Metro retabbed "Bottleneck Affair." **Joe Pasternak** production of **Gordon Cottler's** "Horizontal Lieutenant" . . . **Alex Gordon** will produce "City Under Ice" for Columbia Pictures release after he winds process work on "The Underwater City" . . . **Stella Stevens**, Paramount actress who produced feature documentary on her own, "Dawn to Dusk," will produce "Village Without Men" on island of Aran, also on own . . . **Hal Wallis** cast **Hilo Hattie** in his "Blue Hawaii."

David Diamond and **Samuel Bischoff** have optioned **Guy Bolton's** "Olympians," which portraits Byron and Shelley of the British literati, and just hit the bookstalls . . . **Steve Broidy** elected to board of Beneficial Standard Life Insurance, Los Angeles . . . **Ira Blue**, theatrical barrister, named veepee and general counsel for the new **Lewis Milestone-Harry Kleiner** indie producership. Blue will base in the east and scout properties . . . **Edwin (Pete) Gage**, who's been with the Walter Reade organization some 20 years, steps into post of administrative vice president-treasurer. He'd helmed the Reade concessions dept.

Allied Artists has grabbed U. S.-Canada rights to the French "Brainwashed," which stars **Curt Jurgens** . . . Associate producer **Euan Lloyd** and co-star **Sonja Ziemann** of U's "Secret Ways" in the east to bally pic in advance of its April 14 preem at the Goldman, Philly.

Anatole Litvak, producer-director of the upcoming "Goodbye Again," in New York for conferences with UA toppers . . . Drama coach **Pamela Danova** signed to head 20th's Coast talent school. She succeeds **Sandy Meisner** who is going to direct pix for 20th . . . The seventh annual Robert Flaherty film seminar will be held June 23-July 1 at the Barranquitas Hotel, Barranquitas, Puerto Rico . . . **Ann-Margaret**, a 19-year-old Northwestern coed, signed to join **Pat Boone** and **Bobby Darin** in 20th's new "State Fair," set to start July 15 . . . **Tom Ewell** signed for a role in 20th's "Tender Is The Night."

Films Around The World prexy **Irvin Shapiro** cracks, apropos of all the foreign film ads: "I sometimes think the N. Y. Times makes more money from French films than the producers do."

Col prexy **Abe Schneider**, Col International topper **Mo Rothman** and other company VIPs to London, first for the April 27 formal premiere of Carl Foreman's "Guns of Navarone," and thence to the Cannes Film Festival for "A Raisin In The Sun," the official U. S. entry, which will coincide with the May 13 "American Day" soiree.

Sol A. Schwartz, ex-RKO, now Col, signed a "21" tab, and it came out RKO—"I guess the pencil doesn't know I've changed companies," he wheezed.

Steve Forrest will costar with **Debbie Reynolds** in 20th-Fox' tentatively-tabbed "Star of the West," **Jack Cummings** production . . . **Sidney Sheldon** called in by Metro to polish "Jumbo" script for **Joe Pasternak**, previously in hands of **Irving Ravetch** and **Harriet Frank Jr.** . . . **Merry Anders** and **Michael Pate** cast as heavy leads in **Edward Small's** "Beauty and the Beast" . . . **Laurence Harvey** will play character of **William Grimm** in Metro's second Cinerama pic, "The Wonderful World of the Brothers Grimm." **George Pal** production . . . **Ina Balin** set for femme lead opposite **Fernandel** in **Art Buchwald** production, "A Frenchman Sees Paris," J. Arthur Rank production to be lensed in French capital in July.

James Nicholson, prexy of American International Pictures, poured cocktails for the trade press yesterday (Tues.) at La Scala . . . **Murray Hamilton** into the cast of **Robert Rossen's** "The Hustler," a 20th release . . . **Dick Brandt**, prexy of Trans-Lux Distributing, back at his desk after a short vacation . . . **Domenico Meccoli**, head of the Venice fest, in town for a few days . . . Add to the list of travelers to Cannes: **Marshall Schacker, Duncan McGregor.**

Producer **Darryl Zanuck** returned to his Paris headquarters Friday (7), but will be back in New York for another quickie May 7 . . . **Jack Webb** and wife **Jackie Loughery** in town. Purpose: pre-release talks with UA execs on Webb's forthcoming "The Last Time I Saw Archie."

New 20th board member **Milton Gould's** comment on all those rumors that he had made an incognito visit to the Coast several weeks ago: "I was wearing sunglasses, all right, but on the golf course at the Dorado (Puerto Rico). If I ever go to the Coast, it won't be in disguise."

DOING A PHOENIX

Hollywood Blvd.'s Acad Back From Its Gutting

Hollywood, April 11.

Academy Theatre, Hollywood Blvd. subsequent-run house closed since a flash fire gutted it on Christmas Eve, reopens tomorrow with Sascho Guitry's "Lovers and Thieves" and British comedy, "Mating Time."

House, owned by Mort Goldberg, underwent a $75,000 complete refurbishing job, including new seats, carpeting, air conditioning, projection equipment, CinemaScope screen and lighting fixtures.

Goldberg holds a 10-year lease on the 500-seater.

SCREEN ADVERTISING IN 100 ISLAND HOUSES

By AL DINHOFER

San Juan, April 11.

A new form of screen advertising will be introduced in about 100 film houses throughout Puerto Rico in the next two months. "Cine-Revista," described as a weekly moving picture "magazine," is now being produced by the newly formed Viguie-Guastella Corp.

The 10-minute filmed shorts will contain visual jokes, news-features dealing with life and events in Puerto Rico, and miniature documentaries. Technicolor advertising commercials will be interspersed with the "feature" material.

"We believe people here don't mind screen advertising if it is made interesting, or is a source of good, wholesome fun," said Juan Viguie, one of Puerto Rico's top film producers, who is initiating the screen advertising firm. The technique, he said, has proved itself highly successful in Cuba, Mexico, and large cities in South America.

An excellent example, Viguie said, is the favorable response to humorous commercials introduced in local houses recently by Bacardi Rum.

Cine-Revista shorts will be shown initially in about 100 of the islands 150 movie houses. It will be seen in the Metro and Riviera theaters, in Santurce, and in four theaters in Puerto Nuevo. The Cobi'n chain of 36 movie houses (including most of metropolitan San Juan's first-run houses), is not involved at this tmie because of other contractual agreements for exclusive screen advertising rights in its hard-tops and Drive-ins.

The Viguie-Guastella firm is an adjuct of Viguie Film Productions, Inc., in Hato Rey, which produces the Viguie Newsreels shown in film houses here, as well as in Spanish communities in New York.

Viguie heads the new firm with Roberto and Marino Guastella who until recently directed the Guastello Advertising Co., in Cuba. Other directors of the new firm are Salvador Tio and Manuel Navas.

Attabuoyed by 900, Johnston Cites Maturity of Pix, Sees Censors' End

It was Eric Johnston night Monday (10) at the Waldorf-Astoria, N.Y., cued by his 15th anni in the film business, and the Motion Picture Assn. of America prexy told the elite turnout of 900 that the industry has "grown up" into a "selective medium."

"Television," he said, "is now the medium of the masses. We are making better films, because we have come from the age of the mass-produced picture to the hand-produced picture. We have gone from quantity to quality—and the trip brings us closer to becoming an art form than ever be[illegible]."

Outpouring of well-wishers ranged from industry nabobs to a diplomatic contingent of eight foreign ambassadors, plus a number of senators and congressmen. Dinner tribute was sponsored by the Council of Motion Picture Organizations.

Johnston received a citation from the Assn of Motion Picture Producers (topper Y. Frank Freeman officiating) hailing his "unique qualities of leadership . . . great [illegible] ability . . . wisdom and steadfast dedication to the best interests of the public," from which has accured "invaluable benefits" to the trade.

Johnston's post-prandial response was garnished with the standard retrospectives, but he used the occasion mainly to assure the industry it was out of the woods prophesied for it with the advent of television. Hence the "selectivity" point. He assessed the industry as having been "completely transformed" in the past dozen years, "and saved from the sad fate the experts so cheerfully thought was in store for it."

He singled out for special progress the area of censorship, which he finds on the run. Fewer states and cities have it today than 15 years ago, he noted. Significantly, his remarks on same included a nod to the "many Davids" (e.g., Ed Kingsley, Joe Burstyn, Jean Goldwurm, et al) as well as the "colos[illegible]" of the picture business.

He referred to the recent Chicago case (the Times Films "Don Juan" setback) as "a beginning for us—not the end. I predict that [illegible] hitch in the biz pass, the Supreme Court will have declared once and for all that no one has the right to censor a motion picture . . ."

Carefully middle-roading, he continued: "We do not try to excuse . . . the escapist pictures which give entertainment and satisfaction to millions of people all over the world. But at the same time we recognize the need to delve deep into the human heart, into human frailties, aspirations and frustrations. In this uncertain world, we must serve the cause of human dignity whenever and wherever it is challenged."

Speech was a high-toned, thoroughly statesmanlike affair replete with biblical allusions and a perhaps fitting amount of euphoria. Typical: "Our feet are not swift [illegible] into mischief—rather, with deliberation do we weigh the consequences of the stories we tell. We shall continue to weigh them."

A portion of the program was an episodic recall of Johnston's life, purveyed in prose and song by Arlene Francis, Howard Keel, Connie Francis, Nancy Kelly, Gordon MacRae, Myron McCormick, Betty Madigan, Terry Saunders, Connie Stevens, Martha Scott and Ray Walston. Mort Sunshine staged it and authored the good script.

Sad note was the absence of dinner co-chairman Russell V. Downing, the Radio City Music Hall topper who's still bedded after [illegible]. His co-chairman [illegible] Fri[illegible]h, head of the American Congress of Exhibitors, subbed as conferencier for the standard ab[illegible] [illegible] and protocol acknow[illegible]ments.

J.D. Theme Previews

Hollywood, April 11.

Producer Harold Hecht has set up screenings of his upcoming United Artists release, "The Young Savages," for six civic and social groups locally, similar to sked of multiple previewing now underway in N.Y.

Burt Lancaster-Shelley Winters-Dina Merrill starrer will be shown to California Dept. of Corrections, California Youth Authority, Los Angeles Bar Assn., American Civil Liberties Union, Community Relations Conference and California Teachers Assn. All are interested and work closely to problem of juve delinquency, topic of film.

Same procedure will be followed by producer in all metropolitan cities throughout the country prior to bookings of film.

Houseman Discerns Low TV Level Vs. Widening Theatrical Film Area

John Houseman is high on theatrical filmmaking and low on television. There's new "open territory" in filmmaking, comments the producer of various fields, whereas tv has dropped such productions as "Playhouse 90" and "Seven Lively Arts" in line with "the tendency to go with staples."

Producer Houseman's observation about tv: "When they want every show to be seen by all, the level goes down."

Exec is back in the picture business after three and a half years and much tv and legit production. He said he "likes to only do things where I have fun." He had the fun with such tv'ers as "Playhouse" and "Arts" but the good times ceased as these shows were abandoned. "It is never true that good shows are greeted by eager throngs," he comments.

Houseman, who has a new six-picture deal with Metro, offers that films are getting away "from the Saturday Evening Post story structures and are breaking new ground." (Note here that Satevepost is undergoing a change in format designed to coincide with public tastes.)

Houseman feels there's a "widening concern in pictures" and suggests the strong grosses of "Ben-Hur" and others of same ilk back up the thought. Whether old stories with bigger production concept or new thematic approaches, it's all the same: films are reaching out.

Court Acquits Theatre Employee in Assault Case

Keene, N.H., April 4.

David P. Currier, 24, former employe of a local theatre, has been acquitted in Cheshire County Superior Court on a charge of assault on another member of the staff at the film house.

It had been charged that Currier hid in a darkened projection booth and assaulted Edwin Bourassa, 21, as the latter entered the booth to begin work.

Accentuate the Foreign Values, But Do 'Em in H'wood: Rackin

Hollywood, April 11.

Greater emphasis on the increasing foreign market was revealed in Paramount Pictures' upcoming plans by production head Martin Rackin, who returned last week from two weeks of European parleys. Casting films with both American and foreign boxoffice names is one aim.

Along these lines, Rackin has optioned Michele Giradon and has been talking with Gerard Blain and Hardy Kruger, European players currently appearing in Howard Hawks' "Hatari," now filming interiors on the lot after returning from African locations. He pointed, as well, to the casting of Margaret Rutherford and Wilfrid Hyde White in Shavelson & Rose's Danny Kaye starrer, "On the Double."

New talent, both on the production and performance end, is also in the future for the studio, Rackin said, revealing that he had talked with several people along these lines during his trip. While no definite commitments were made abroad, a stopover in New York brought a seven-year pact for Joe Hoover, an actor whom the topper has been watching for the past year and a half and whom he signed for an important film debut in Robert Pirosh's "Hell Is for Heroes."

He emphasized the studio's policy to sign players only when there is a definite place for them and noted the success of Stella Stevens, one of only two other players under exclusive Paramount wraps. Miss Stevens currently stars in "Too Late Blues" and "Deadlock." Elaine Devry, who is the other, is making a featured debut in the latter film too.

Instead of going to Europe to make pictures, Rackin revealed the studio's policy will be to bring European ingredients here.

"Appointment in Zahrain," Yul Brynner starrer which Britain's Ronald Neame is producing and directing, is the first example of this policy. A Middle-East story, it will be short entirely in Hollywood, with Britisher Robin Estridge scripting. Similarly, "Mistress of Mellon" and "Stepmother," both European stories, will be shot here with only second units going out for backgrounds to tie them in.

While abroad, Rackin and marketing and story conferences with studio international personnel, among them Richard L. Patterson, mgr.-dir. Paramount British Pictures Ltd.; Howard Harrison, in charge of properties in London; and Paul Flodin, gen. mgr. in Sweden.

'Camelot' Buy

Continued from page 1

gotiating with Doris Day to film-enact the Mary Martin role in the stage original.

Lazar, who takes off for the Coast tomorrow (Thurs.), also just closed an unusual preproduction deal for Harry Kurnitz's U.S. adaptation of Marcel Achard's current Paris legit hit, "L'Idiot," which Leland Hayward will present on Broadway under the title of "The Naked Truth" next fall. Walter and Harod Mirisch (UA) are the film rights' purchasers on a $175,000 down payment plus 10% of the play's gross (after production costs are recouped) on every profitable week the play runs, whether on the road or Broadway. This property was bought by the Mirisch Bros. with either Marilyn Monroe or Shirley MacLaine in mind for the femme star.

Alec Coppel to script "The List of Adrian Messenger," Bryna production for U release.

New York Theatre

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"THE ABSENT-MINDED PROFESSOR"
FRED MacMURRAY • NANCY OLSON
KEENAN WYNN • TOMMY KIRK
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

Studio Job Analysis

Hollywood, April 11.

First comprehensive analysis of film employes and technicians has been published and released in new Section 4 of Working Rules of the Basic Minimum Agreement of the Assn. of Film Draftsmen, Local 531, Nabet. Prexy Ed Martin is considering placing section on sale because of requests from universities and industry personnel. It's a 72-page printed booklet embracing every phase of organization's conditions for members.

At same time Association has added Unit Publicist to sections of feature film and telefilm technicians covered by basic minimum agreement, similar to those employed by major studios.

Rackmil Cites Chance Of Upped Decca Divvy If Net Pace Continues

Continuation of the current pace of Decca earnings, which is anticipated, would mean a "chance" of an increase from the current 30c quarterly dividend rate, Milton R. Rackmil, president, told stockholders at the company's annual meeting in New York yesterday (Tues.). Chief exec thus held out hope for such melon enhancement, but made no promises.

Rackmil told investors that the 1960 earnings of $5,524,757 ought to be matched in the current year.

Vocal minority holder, John Gilbert, raised objections to an option of 35,000 shares for Rackmil at $31.60 per share but, as expected, the option was approved. A resolution for cumulative voting was defeated, also as expected.

Interesting tradewise quote from Rackmil came as he was asked if Decca-controlled Universal would go again for such a costly film as "Spartacus." He said the studio will tackle any picture which figures to make a profit and will "not be scared by budget." He said, incidentally, that the Decca earnings will derive in part from U's blockbusters in the second calendar half.

Anent Cuba, Rackmil stated U and Decca have no assets in Castroland and no product is being shipped to this territory which used to yield $300.000 annually.

Rackmil and other board members were reelected.

REALITY VS. FICTION

Sales Angle For UA's 'Hoodlum Priest' In Detroit

Detroit, April 11.

"The Hoodlum Priest" (UA) received rave reviews here and its co-producers got plenty of ink in telling the story of how it came to be produced and the problems that were overcome. Feature is in first week at the Michigan and seems headed for a big gross.

While the local press didn't mention it, the reason for Don Murray and Walter Wood being so insistant that the film is based on fact is that some trade papers (not VARIETY) have inferred that the story is mostly fiction.

Murray, who wrote the script, formed a company to produce it along with Wood, and then starred in the film, said scenario is a faithful account of the work done by the Rev. Father Charles Dismas Clark in St. Louis in 1959 in an effort to rehabilitate hoodlums.

Skouras Egypt Party Back

Twentieth-Fox prexy Spyros P. Skouras, veep Joseph Moskowitz and studio chief Robert Goldstein are due back in New York today (Wed.) from their flying, six-day trip to London and Cairo.

Trio left New York last Wednesday (5). Purpose for the Egyptian junket was to hold talks with government officials re possible locations for upcoming "Cleopatra" filming. As now envisioned, most of the pic will be shot in Hollywood, with location work done in Egypt.

Bardot Biog

Continued from page 1

regarded director who can pick his own projects and call his own shots, would want to risk the almost inevitable clash of personalities that comes with working on such a project as "La Vie." He calls it a "challenge," and he wants to have had the experince of working on a big budget, big star picture.

He points out, almost casually, that money has never been a principal problem with him. Like many other new wavers, he reportedly had access to considerable private means when he was just starting out. Unlike a number of new wavers, however, he has gone on to firmly establish his rep with a continuity of films, letting friends and family (beet sugar people) off the financing hook.

Principal reason for his visit last week was to screen his newest pic, "Zazie Dans Le Metro," for major company execs and indies, and to talk to Metro toppers about the upcoming BB epic. He's also interested in securing, if possible, major company backing for his next project, "The Singlehander." The latter is a satire on modern escapism, about a well-to-do N.Y. commuter who decides to sail the Atlantic alone, falls in love with a girl in the Azores and, before he hits Morocco, is again fully committed to the life from which he originally tried to escape. Pic would be shot in N.Y., the Azores and Africa, and with real ocean footage—no tank stuff.

"Zazie" is described by Malle as a sort of "modern parable," about a little eight-year-old country girl who comes to Paris on a visit and confounds family, friends and acquaintances by speaking the truth. The end result is a social and political cataclysm. Zazie, he says, is actually the fiery angel visiting Sodom. Thus, he adds, the film may suggest that he actually is a disciple of DeMille. The full import of this remark may only be detected when he subsequently announces with a certain pride that Mad Magazine is the only U.S. periodical to which he subscribes.

The picture, which had an uneven reception in Paris, has been a big hit in Germany. The director thinks that perhaps the Anglo-Saxon mind is more receptive to its mixture of slapstick and social satire than are the Latin French. He's convinced the Americans will love it.

In reference to the critics who objected to this blend of humors in "Zazie," and to split personality of "The Lovers," which started out as social comedy and wound up as an adult valentine to l'amour, Malle says crisply that he doesn't necessarily believe in "unity of style." To him this switching of gears halfway up the hill is a means of illumination of all that has preceded it.

In addition to "Zazie," which hasn't yet been sold for the U.S., Malle has another pic awaiting release here. "Elevator to the Gallows," which Times Film will release under the title of "Frantic."

Repeat Campus Showing Of 'Operation Abolition'

Durham, N. H., April 11.

Another showing of the House Un-American Committee's film, "Operation Abolition," at the U. of New Hampshire here, brought a mixed reaction from some 250 persons, mostly students, who viewed the San Francisco demonstration footage in St. Thomas More Church Hall.

The 40-minute film with soundtrack by Fulton Lewis III was both jeered and applauded. Joseph Jalbert, a Dover business man who was on hand to answer questions regarding the film, said he received worse treatment than when he played a similar role at a previous showing on the same campus.

Meanwhile, in nearby Dover the School Committee agreed to permit the film to be shown at Dover High School.

Prints are made available for New Hampshire showings by the Manchester Union Leader, largest daily newspaper in the state, published by William Loeb. It paid $100 each.

Scott Seaton, 91, and **Wilbur Mack**, 88, signed for "Music Man" at Warners.

Drama Desk Hashover Of Toll

By EDDIE KALISH

"Broadway and Pay TV—Friends or Foes" was the topic under discussion at recent meeting of the Drama Desk, at the Playbill Restaurant, N. Y. On hand to answer questions of the Desk members and guests was a panel consisting of actress Carol Channing, whose Broadway vehicle "Show Girl," was recently aired via Paramount Telemeter in Etobicoke, Canada; Jean Dalrymple, producer for Telemeter; playwrights Tad Mosel and Paddy Chayefsky; actress Anne Meacham, star of the off-Broadway "Hedda" production which is to be televised; and Marshall Jamison, associate producer and director with Leland Hayward, who is consultant for Phonevision, the Zeneth (Hartford) Pay TV arm of RKO-General.

The pros and cons of pay tv presentation of legit stage shows ranged from plus financial advantages to possible artistic disadvantages. Miss Dalrymple pointed out that pay tv can offer fiscal aid to the theatre since, under the Telemeter system, half of the take on a tv airing goes to the participants of the show. Performers also have a "participation for life" in the tape. She added that "theatre will be reclaiming a lost audience through pay tv" in that the added exposure for a show could stimulate interest. By the same token, there isn't much danger of overexposure, she added, because of the high cost of instituting pay tv (an estimated $500,000,000 to cover New York properly) which is keeping its growth down.

Jamison corroborated by citing the Hartford area, where the RKO-General system is to be tested, added that although some people may stay home to see a legit show on tv, "it won't hurt that much," especially in the case of a smash. In Hartford, he figured the demand for Broadway shows was 75% over the other media and felt that pay tv could serve this situation beneficially.

Miss Meacham expressed the opinion that pay tv would stimulate interest in going to the theatre, even after a show has been seen on tv. There are "two totally different impressions" created she said and allowed that if something was received well over tv, people might want to see it on the stage. Speaking from the performer's point of view, Miss Channing felt that it is beneficial for an actor to "embrace all the media he can" and that pay tv was an aid in this direction. Miss Meacham said that she viewed the performer's role as "to reach" as many people as he can and agreed that pay tv is an asset for this.

Both playwrights Chayefsky and Mosel felt that theatre and tv were entirely different, both conceptually and in practice. Chayefsky felt that there is inherent censorship in tv in terms of "what will go," saying that a stage play "vastly differs" from a tv show. Both men considered the audience to be a big factor in bringing a stage play to tv, in terms of the number of viewers and their reactions to a show.

Miss Dalrymple expressed the hope that pay tv could create a new source for playwrights in the form of an experimental theatre. Mosel said that many of the tv writers of the early tv days were viewing pay tv hopefully for the "old excitement" of doing fresh plays often.

It was generally agreed that the theatre can never fully be duplicated on tv. All expressed the feeling that legit is the most rewarding and exciting area to work in. It was figured that, since tv techniques have to be employed to bring a stage show to the tube, changes in the original would be required to effectively exhibit the show. Miss Dalrymple viewed some of these techniques, such as the use of the closeup and the reproduction of the sound, to be advantageous.

Both "Show Girl" and "Hedda" had some tv intrusions. For the "Show Girl" taping, a tv director was employed to achieve the technical demands of recording the show "live" before a theatre audience. "Hedda" was restaged a bit for its taping in a studio.

The relative merits and demerits of the pay tv experiment are not stopping its progress apparently. Jamison pointed out that Phonevision is planning a 21-hour-a-week programming schedule for the near future and, with "Hedda," Telemeter will be presenting its third legit presentation. "Show Girl" reportedly attracted enough attention to have its run exended a week in Canada and, in another area, Jamison foresaw large-scale progress soon in the field of home receivers with larger screens, to better accommodate pay tv presentation.

Emory Lewis, Cue Magazine legit critic and Desk prexy moderated.

Novelist Sloan Wilson Enters Film Production; Favors Writer-Director

Novelist Sloan Wilson ("Man in The Gray Flannel Suit," "Summer Place") and distrib Sig Shore have formed production partnership, Value Productions, to make Wilson's current bestseller, "A Sense of Values." Shore also is prexy of Vitalite Productions, but the new venture will be totally separate.

At a press lunch in New York Monday (10), the partners reported that they hoped to get the pic rolling shortly after the first of the year in Hollywood, and that so far they'd had no discussions anent a major distrib tieup.

Since he'd sold "Flannel" for a fancy price to 20th-Fox and had a percentage deal with Warners on "Summer" that will bring him close to a million dollars, Wilson said he wasn't entering production simply for the financial benefits. Rather, he said, he hoped to be able to supervise production to insure the most honest film adaptation possible from his work. Author said that he'd had only one letter from 20th re planning for "Flannel" and no discussions at all with producer-director Delmer Daves on "Summer," despite fact he'd been hired by Warners to do the script. Though he never talked to Daves, Wilson added that he had had one lunch with Jack Warner.

Novelist also said that there were many things about both films that he'd liked very much. "I'm not entering production with any sense of revenge," he said. Wilson won't do the screenplay, and because he thinks the writing of a film is so closely connected with what the director does, he would like to sign a writer-director to work on "Values." Wilson and Shore have some talent in mind, but they aren't giving out the names for fear that their prices would triple.

World's Fair

Continued from page 2

mission over the French producers —and there were good French producers there—but I just considered myself lucky as the stage shows I was doing at the Paramount Theatre in Paris were hitting high and the Commission wanted an American flavor given to the shows. There was no midway, the shows were spotted at various parts of the park, and it proved successful. From the Chicago World's Fair of 1892-3, long forgotten, a showman came out of it whose name is still a household name: Flo Ziegfeld.

Showmen should be glad you brought the question up as a forethought before it becomes hindsight.

Francis A. Mangan.

Audie Murphy will topbill his own production, "The Way Back," based on thesp's own exploits after World War II.

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TELEVISION'S TORMENTED HOUR

A 6-Point (TV) Guide for Minow

There was no inconsiderable eyebrow raising within the industry over TV Guide's "open letter" to FCC chairman Newton N. Minow this past week in which the Walter Annenberg-owned (Triangle Publications and tv stations) weekly set forth a six-point plan of FCC action to "correct practices which are harmful to television and—more important—harmful to the viewer."

Among other things the Triangle-owned magazine suggests "television violence is making our youth callous and damaging America's image abroad. Despite network pledges to curtail violence, there still is a cumulative impression of violence for the sake of violence on television."

While such credo is concededly commendable, some industryites were quick to point out one major fallacy in Triangle's "image" projection. (Elsewhere TV Guide takes a swipe at the ratings.)

Under the same Annenberg ownership auspices there are six Triangle stations, three of them (in Philadelphia, Lebanon, Pa., and New Haven) with primary ABC affiliations, and two others (Altoona, Pa., an and Binghampton, N. Y.) with dual ABC-CBS affiliation ties. For all of TV Guide's protestations, it's pointed out, there is not a single instance on record where a Triangle station has been known to bump any installment of the high-rated "Untouchables" or other "violence categorized" shows thus sacrificing rating for image building. End of "sentence."

NBC-TV Finds Out What Everybody Knows: Information Shows Don't Pull

Discouraging note was struck at NBC-TV last week: It doesn't seem that the American viewing public wants "informational" (i.e. public affairs) programming, not in any great measure, at any rate.

Network recently compiled a list of the amount of time devoted there to pubaffairs and likewise a tally of the "viewing volume" for such programming. "The magnitude of (the) difference" between the number of programs and the kind of audience they receive, NBC felt, was "quite surprising": 23% of the weekly sked at NBC consists of informational programming, yet only gets 13% of the viewing audience for the network.

The weekly number of quarter hours (including the "Today" program) for information comes to 85 at NBC. And even if only 50% of "Today" were counted as informational, there would still be a disproportionate ratio of broadcast-to-viewing time—18% of the scheduled hours and only 10% of NBC's total viewing volume.

NBC execs take into account "what everybody knows"—that pubaffairs don't usually get a big audience—but the so-called "disproportion" has unsettled them nonetheless. Moreover, the NBC stanzas lately have been grabbing generally higher shares than those of the indies or most rival network pubaffair programming, implying that if the NBC percentages of programming to viewership are "surprisingly" low then they are even worse elsewhere.

In making its study, NBC included (besides "Today") "Continental Classroom," Huntley-Brinkley, daytime news, "Today on the Farm," "Mr. Wizard," "Chet Huntley Reporting," "Meet the Press," "Ask Washington," "Frontiers of Faith," "Nation's Future" and Tuesday specials, last two in prime time, where they don't fare too well either.

You Can't Drive an Art

Being careful about plugs (the station says), WNBC Radio kept its rgular deejay Art Ford from mentioning his second name on the air during the period last week when he did his disk jockeying from a remote booth at the N.Y. Coliseum's annual auto show.

All week long, Ford only mentioned himself by his first name. (There is no word yet whether WNBC, a N.Y. outlet, also prevented airing of any works by Fritz Kreisler.)

New Status For Bannister, Knode

Harry Bannister is relinquishing his veepee stripes at NBC under terms of a new two-year contract he's just signed with the network in which he'll become a fulltime consultant. Succeeding to Bannister's job as veepee in charge of station relations will be Tom Knode.

New designation for Bannister is quite unique since it represents the second contract he's signed since becoming eligible for retirement two years ago. He's now 67. Despite his vet status, network has persuaded him to stay on in the fulltime consultancy capacity by virtue of his intimate ties with the affiliate membership.

Knode is also a longtimer at NBC (except for a two-year hitch in the station rep biz) and for some time has been heading up the day-to-day operation.

Danzig, Gimbel, Others Exit In NBC Cutbacks

Roger Gimbel and George Newell of the NBC-TV daytime program area and Frank Fitzgerald of the NBC-TV sales staff are being released in the general personnel cutback by the network. Also, Jerry Danzig, "Today"-"Tonight" veep, was let go last week.

In addition to this, the web's toppers are mulling whether cuts will be necessary in the program development area, both in N.Y. and Hollywood. The program development area fell under the aegis of Eugene Burr, the vice president who apparently resigned independently of the general cutback that was soon to follow his ankling.

One of the reasons the web is concerned with program development at this point is based on the belief in some network quarters that NBC-TV will, of necessity, have to turn more and more toward outside product. While this wouldn't necessarily eliminate the entire program development, it does allow room for partial retrenchment.

Gimbel is the exec producer for NBC-TV daytime, and, as such, has been responsible for many of the special daytime projects undertaken. Newell is a daytime exec.

Cuts are continuing in other areas—press, clerical and secretarial staffs and in other web departments.

There also seems to be a downbeat of special program sales, the department headed by Friendly before shifting recently to vice-president of NBC-TV program administration. Two weeks ago, Jack Otter took Friendly's special program sales job, but Otter's old position as merely a salesman in that department was not filled. Additionally, Dick Stark is reportedly going, leaving two fewer men to sell entertainment specials. Besides fact that Dick McHugh is concerned basically with the sale

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3-WEB STUDY IN HEADACHES, INC.

By GEORGE ROSEN

The economics of programming in full hour form has put an unbelievable strain on the program departments at the three tv networks. At going prices (for the '61-'62 season the 60 minute film entry will average out to about $120,000 per segment) the stakes are so high that nobody can afford to make a mistake. Today even a single mistake is measured in terms of millions through the simple but tormenting process of multiplying $120,000 by 26 (the absolute minimum to which the networks must commit themselves on any hour series). One blunder can send the profits dwindling.

Up until as recently as two seasons ago, when the half-hour show was still the vogue in tv (a carryover from radio) the problem was considerably less acute, in contrast penny-ante. The 30-minute show could be bought for $35,000 or $40,000. If it didn't make it in 13 weeks, the webs could yank it. But today the networks have gone hour-mad. For one thing you can tell a much better story in hour length. But the ramifications of 60-minute film making being what they are, the webs are obliged to commit for at least 26 weeks, production schedules and costs making anything less unfeasible.

And since it's now become necessary to lock in the new season's schedules months ahead of time (the three webs are just about closing up for next September's preem), the gamble is enormous. In fact to the networks it's almost frightening. Sponsor or no sponsor, the webs have no alternative but to firm up their shows—and trust they know what they're doing. It's the judgment of Dave Levy & Co. (NBC) vs. Oscar Katz & Co. (CBS) vs Tom Moore & Co. (ABC), and who's picking 'em best for '61-'62 will be known somewhere around Nov. 1.

With only a one-sixth sponsor commitment (R. J. Reynolds), NBC nonetheless took the $3,000,000 26-week gamble on "87th Precinct"; ditto (one-sixth to P. Lorillard) on "Cain's 100," with similar production coin riding on the latter. In fact ABC locked in the hour "Bus Stop" without any specific orders. And so on down the line. Good or bad, the networks have to live with them at those fancy 120G per week prices and trust that they're good enough to attract the remaining sponsorship coin.

What happens when they aren't was all too evident this season on a variety of hour fronts, as for example NBC taking the rap on such costly wrong-guesses as "Don Raven" and "Michael Shayne." The Sunday night Shirley Temple series on the same web may well tote up to one of the most costly program blunders in recent years. With a weekly production nut of well over $100,000, it never got off the ground. Yet by virtue of a

(Continued on page 38)

Realty Outfit Sponsors Eichmann Trial Pickup

Nightly half-hour strip on the Eichmann trial which started yesterday (Tues.) on WABC-TV, N.Y., has found a half-hour sponsor in the Glickman Corp. Sponsor is a large N.Y. realestate investment and construction house, and this is believed to be Glickman's first trip on video, as a bankroller.

WABC-TV will air the Eichmann tapes from 6:30 to 7 Monday through Friday. Glickman will have Monday, Wednesday, Friday one week and Tuesday and Thursday the next, for the duration of the trial. Bankroller wil air only one spot in each half-hour.

Jim Bishop, the writer, will serve as commentatior for the ABC skein.

CBS-TV's Whopping $60,000,000 Sunday Billings (Day & Night) With SRO Status From 3 P.M. On

Kiss & Tape Up

Somewhat over a year ago, CBS-TV's "Person to Person" did an at-home visit with vidpix star Efrem Zimbalist Jr. and his wife. Interview was set to go on at the time, but three days after the taping Zimbalist and his wife quarreled and separated, and the segment was yanked from the "P to P" schedule and shelved.

Network this week was whipping into final form its summer schedule of 13 "Person to Person" shows—eight of them never shown and five repeats—when it got a letter from Zimbalist's pressagent on the Coast. Letter reminded the network of the taping and stated that the Zimbalists have reconciled and that he'd like a print of the segment for his private use. CBS went him one better — it immediately slapped the unshown Zimbalist show on the summer schedule.

It wasn't very long ago that Sunday afternoon was referred to as tv's "intellectual ghetto." Now, at least insofar as CBS-TV is concerned, it's neither intellectual nor a ghetto. It's just lucrative.

So lucrative, in fact, that CBS' combined daytime-nighttime billings for Sundays next fall will run to more than $60,000,000 on an annual basis. That's an alltime high for television for a single day of the week, and made possible only through the fact that the network is now SRO from 3 p.m. to 11:15 p.m. with the exception of a single alternate-week half-hour, and that in prime time.

The sole unsold piece of time is at 6:30-7, half of the "Mr. Ed" series (see separate story, and that isn't likely to remain unsold for long, having been just brought into the house. Otherwise, it's SRO straight down the line, $60,000,000 worth.

That unprecedented commercial lineup starts at 3 with pro football, already SRO via national sponsorship deals for a quarter each with Ford and Marlboro and regional renewals from virtually every previous sponsor, with a waiting line besides. When the grid season's over, "Sunday Sports Spectacular" takes over till baseball time, and that achieved SRO this year and will likely repeat next winter.

Football carries till 5. Then comes "Original Amateur Hour," which Pharmaceuticals has renewed for another year, followed at 5:30 by "College Quiz Bowl," with General Electric back for another go-round. At 6, Prudential's back with "Twentieth Century," followed at 6:30 by Studebaker-Lark and its half of "Mr. Ed." At 7, Campbell Soups returns with "Lassie"; at 8:30, Kellogg and Best Foods ditto with "Dennis the Menace."

Ed Sullivan has Revlon and Lorillard to alternate with Colgate at 8-9; GE will be back with "GE Theatre" at 9; ditto State Farm and Lever with Jack Benny at 9:30. "Candid Camera" is set with Lever and Bristol-Myers at 10, and "What's My Line?" with Kellogg and Allstate at 10:30. "Sunday News Special," with Whitehall and Carter Products, wraps it up at 11.

A couple of key moves in the past three weeks were responsible for the web's unprecedented Sabbath business. One was the Prudential renewal, after the company had walked away from both "Twentieth Century" and CBS with a

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Has L & M Found The Secret That Unlocks Rating?

The more than $12,000,000 that Liggett & Myers via McCann-Erickson pulled out of ABC-TV in disagreements over the web's rescheduling for the coming season has finally been resettled at CBS-TV and NBC-TV.

More than $11,000,000 in L&M coin is going to CBS (including an alternate half-hour renewal of "Gunsmoke" through Dancer, Fitzgerald, Sample), with another $5,000,000 to NBC.

ABC pullout involved "Untouchables," "Adventures in Paradise," "Asphalt Jungle" in the web's hours and the half-hour "Rebel." L&M has additionally dropped the $1,500,000 daytime buy of ABC college football (cig firm sponsored a fourth of last fall's games).

"Untouchables" was cancelled in the wake of a threatened boycott of sponsor products by American-Italian groups. Situation has since been resolved and L&M will continue the show through its 52-week commitment, dropping renewal when the show moves from 9:30 to 10 p.m. with the new season.

L&M's new lineup on CBS includes an alternate hour of "Checkmate," which the network is moving from Saturday to Wednesday at 8:30 p.m.; an alternate half of the Friday night "Twilight Zone" and the "Gunsmoke" return.

At NBC, L&M is buying an alternate half of the new gumshoe hour, "87th Precinct," and two minutes a week in the new Thursday night entry, "Dr. Kildare," also an hour show.

In the ABC unloading, L&M had learned of the possible shift of "Untouchables" last November. ABC's strategy was to open up a hot half-hour between the hit com-

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NBC Pacts Fred Coe For Selznick Series

Vet tv drama producer Fred Coe has been signed by NBC to produce the eight, live, color adaptions of Selznick feature films slated for next season.

The specials, to be bankrolled by American Gas Association via Lennen & Newell agency, will mark Coe's return to NBC where he was a staff producer of tv plays for more than a decade.

'Mr. Ed' Gets Sun. CBS-TV 6:30 Slot

"Mr. Ed," the Alan Young-starring comedy series about a talking horse, will switch from national spot exposure to network status in the fall. Studebaker-Lark, which is sponsoring the Filmways series in some 120 markets, will shift it to CBS-TV's Sunday at 6:30 timeslot and assume alternate-week sponsorship of the series on the web.

Deal, engineered via the D'Arcy agency, marks the first time a vidpix series has been moved from syndication to network status. It involves a cancellation of local station contracts by the sponsor and by Filmways in time for a September or October starting date on CBS-TV.

The deal also closes out the CBS-TV Sunday lineup. With "Twentieth Century" renewed by Prudential but moving down to the 6-6:30 Sunday period, that opened up 6:30-7. But not for long, with "Mr. Ed" moving in quickly as "Lassie's" new leadin.

NBC-TV's 615G for Pro Grid Plum But Will Clients Go for Heavy Tab?

Ford has already come in with an order for a quarter of the National Football League championships on NBC-TV next fall, and network sources say that the automotive house is meeting the demand for a full quarter share of the full price—a record-breaking $850,000 for time, game rights, special remote charges and "administrative overhead." However, while there are several other interested bankrollers backed up at NBC's door, there is some doubt how many of them are willing to meet their proportionate shares of the NBC price tag.

Ford move followed closely on the heels of the NBC signing with NFL boss Pete Rozelle for the championship pro games in '61 and '62, for which the web will be paying $615,002 each time. (For each of the last five years, NBC only paid $200,000.)

Originally, NBC brass refused to exceed a bid of $500,000 for the rights to the pro championship game, but a few significant things occurred to them later that obviously brought about a change of heart and the willingness to shell out another $115,000 per annum.

(1) Tom Gallery, head of NBC sports, reportedly went to see network prexy Bob Kintner and explained that if the web didn't want to disenfranchise itself further in the area of major sports events, a higher bid must be in order.

(2) The $615,002 winning bid frustrated, if only temporarily, CBS-TV's high hopes of selling Ford and the other interested parties a package consisting of some 18 regular season games in the NFL—although now Ford looks interested in the regular season games as well. A final decision there must remain until it's established just how many games CBS will have, which leads to the next point.

(3) By overbidding, NBC might have spoiled CBS' chances to get all 14 teams in the league tied to its tv lineup. This season, NBC has the Baltimore and Pittsburgh team games. Rozelle wants to bring all the teams under one broadcast banner to prevent what he feels are the financial inequities of individual team negotiation. Because of Rozelle's support for the one web plan, it does look as though CBS will get the regular season games, but it's still not certain. Not so incidentally, the price of the regular NFL games will probably go too—to about two-and-a-

(Continued on page 40)

CBS-TV Firms Up Its Summer Sked

CBS-TV this week firmed up its summer schedule with the addition of a pair of Monday night replacements—the Spike Jones show for "Hennessey" and a Ray McKinley show with the Glenn Miller Orchestra for Danny Thomas.

Both are outside packages, the Jones series brought in by Lennen & Newell for Lorillard and the McKinley series—which may be titled "The Glenn Miller Story"—via General Foods and Benton & Bowles.

Jones series will be a repeat of last year's, and feature Bill Dana as producer-performer-writer. It aired last season as the Ann Sothern Monday night replacement. McKinley package will stress the Miller orchestra and will also utilize guest stars. McKinley himself is no stranger to CBS, having served on the web's ill-fated "Be My Guest" season before last.

Crosley Staffers' Stripes

Cincinnati, April 11.

General managers of three Crosley Broadcasting Corp. tv stations have been upped to vicepresidents by the board of directors.

They are John B. Babcock, WLW-I, Indianapolis; Walter Bartlett, WLW - C, Columbus, and George J. Gray, WLW-D.

The board, headed by James D. Shouse and including Robert E. Dunville, CBC president, advanced James H. Burgess, g.m. of WLW-A, Atlanta, to a veep in January.

Morgenthau Joins Cowan at Brandeis

Waltham, Mass., April 11.

Henry Morgenthau 3d, tv exec producer for Boston's educational, WGBH, becomes associate director for the new Communications Research Center at Brandeis U. here. He joint former CBS-TV prexy Louis G. Cowan, who as previously revealed, will be director of the setup for studying "communication's function in modern society."

The Cowan project was started with a large grant from two Los Angeles residents, Sylvia and Samuel Schulman.

Directors Extend Contract Talks With Networks

The four networks and the Directors Guild of America have agreed to an extension of their collective bargaining contract until Friday (14) to permit further negotiations on a new pact. The old contract expired at midnight Monday (10).

The negotiators were described as still far from agreement on a DGA demand to change the status of directors from staff to freelance contract, with major revision of pay scales, but it was authoritatively reported there was little likelihood of a strike. The extension was announced Monday morning after a weekend of negotiations.

Some 900 radio and tv directors, assistant directors and stage managers are involved in the dispute. Contract is a network-only pact, involving ABC, CBS, NBC both radio and tv) and Mutual. Work involved is live and taped radio-tv only. Telefilm directors are covered by a separate contract.

Basis for the disapproval is a proposal by the Guild to change the payment structure for tv directors from a salaried staff basis to that of a freelance with minimum guarantees. Under the current staff setup, directors have a base pay of $190 a week to which are added commercial fees and overtime payments.

Guild seeks to change this structure, making the directors freelance agents under contract to the networks with payments of $630 a week for a minimum guarantee of 23 weeks' work out of each 26-week cycle or 46 weeks out of each 52. Eliminated would be overtime payment and limits governing hours per day or days per week of work.

Background to the dispute is the merger of the 900-odd television directors, assistant directors and stage managers who had been represented by the Radio-Television Directors Guild into the Screen

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AMVETS' 5 AWARDS

Bob Hope Included and N.A.B.'s LeRoy Collins

Washington, April 11.

Show business figures copped two of top five awards presented by AMVETS this year. Two-time Academy Award winner Harold Russell, AMVET national commander, made the presentations Saturday (8) at the Shoreham here.

Bob Hope and LeRoy Collins, former Florida governor and now prexy of National Assn. of Broadcasters, were honored along with former U.N. envoy and GOP vice presidential contender, Henry Cabot Lodge, ex-Civil Defense Director Leo Hoegh and Dwight Guilfoil, noted Chicagoan noted for his efforts to help the disabled.

Hope won a "special silver helmet award"—consisting of a silver replica of the GI battle headgear—for being "ambassador of entertainment to America's armed forces and for his dedication in sustaining for 20 consecutive years the highest morale of GI's throughout the world.

Collins was accorded the AMVETS' "Americanism" award for what was described as his "exceptional and continuous contribution to the American way of life in his unwavering adherence to moral rights." The award was based on his work as Governor of Florida rather than his NAB career, which only recently got under way.

NBC's 'Hold Down That Violence' On All New Entries

How effective it will be not even NBC-TV can say, but the network's brass, including program boss David Levy and standards and practices boss Ernest Lee Jahnke are heading Coastward at the end of the week to lay down some partial edicts about diminishing violence for the sake of violence in all NBC-TV programs for next season.

"We're going to place everybody on notice that NBC will not tolerate writers using sheer violence as a crutch to eat up time on the screen," said Levy. This concept is to be spelled out, NBC said, before too many more of the 1961-'62 scripts are written. (The network said it always reviews scripts in advance anyway and that this procedure will enable NBC to cut down on mayhem.)

Violence, the network said, will not go entirely, but "it has to be necessary to the story."

First step might be with regard to the Goodson-Todman hour pilot on Las Vegas, which the network might still use despite pressures from L.V. city fathers who don't want crime played up in their town. Reportedly there are some six deaths in the pilot of the series. This, NBC declared, will be written out "as much as possible."

Will Dreier Be Sent to Cleaner?

Chicago, April 11.

In his address to the local ATAS chapter here last week, ABC News viceprez Jim Hagerty expressed a distaste for the editorialized newscast in which hard news and adulterated by personal opinion. He opined that news commentary and analysis should be labeled what it is and berthed separate from newscasts on radio and tv.

What Hagerty apparently did not realize is that the format he deplored is the stock-in-trade of his principal Chicago newscaster, Alex Dreier. That very "personal view of the news" technique, Dreier's insistence on attaining to it, was one of the sore points at WNBQ that led to his departure from that station last December.

Dreier and his new boss seemed quite chummy at the luncheon affair, but the local trade is wondering if Hagerty's remarks re objective newscasting might not foretell some future friction between them.

Hagerty to Pick Up Half the Tab If Newsmen Brush Up on Berlitz

Chicago, April 11.

ABC News veep Jim Hagerty estimates that in about five years the most valuable newsmen on tv will be those who can speak several languages. Five years, he prognosticates, is how long it will take the communications satellites to bring about world wide television; and to be ready for it, Hagerty is encouraging his staffers to study language courses at Berlitz partly at company expense.

The web, he says, will foot half the tuition, while the individual pays the other half to assure his genuine interest and intentions.

He has found, in his experience as President Eisenhower's press officer, that nearly all foreign newsmen have a working command of at least three languages—English, French and Spanish—while, on the other hand, their U.S. counterparts generally knew only their own. The effect of this difference, he suggested in a speech last week to the Chi chapter of the Television Academy, will be to make a poor image for this country when worldwide video comes about. "If we don't prepare for it, we're going to be left far behind the other countries," he said.

His belief in the coming of world-wide tv is one of the principal reasons he signed on with the ABC network, he told the Windy City gathering. "That's when tv will really come into its own," he said, "but, more than to the industry, it will make a great deal of difference to the world."

Hagerty reiterated his feeling that broadcast news is doing well but could do much better. He said he would try to effecutate a radio-tv version of the newspaper "byline theory," which he described as a paper's pledge that a certain reporter had been on the scene and is giving a firsthand account. He opined that television news would greatly benefit from that same "I was there; this is what happened" effect.

P&G, Quaker Oats Ponder 'Ichabod'

Decision is due the first of the week from Procter & Gamble and Quaker Oats on whether they'll buy in on CBS-TV's new "Ichabod" series or relinquish their hold on the web's Tuesday 9 to 9:30 time period. Both sponsors cancelled the Tom Ewell show, and have since been sparring with the web over a replacement.

CBS is high on "Ichabod" and has decided to anchor it in the Ewell slot regardless of whether the sponsors go along with the show. P&G wanted "Hazel," the comedy series based on the Satevepost cartoons, but CBS nixed it, insisting on "Ichabod." Web has sent the sponsors a revised script on "Ichabod" embracing changes in the format introduced since the pilot was filmed, and also introducing the new casting in the person of Robert Sterling, who'll costar with George Chandler.

CBS-TV Fall Sked Finalized (Except For a Half-Hour)

Entire fall schedule for CBS-TV is now set, with the exception of a single time period—Fridays at 10:30. There are currently two candidates for the slot, "Eyewitness to History" (which would be dubbed simply, "Eyewitness"), timeslot's current occupant, and "Way Out," currently occupying the Friday 9:30-10 period for spring and summer.

"Eyewitness" renewal depends on whether and how quickly CBS can find a sponsor for the show to replace Firestone, which was unhappy with its more controversial aspects. If a weekly sponsor can't be found, then "Eyewitness" will revert to specials on a preemptive basis, covering major news stories. As to "Way Out," CBS was mightily impressed by its initial ratings—it topped all competition—and feels that if the audience levels hold, it would make an ideal 10-11 pairing with "Twilight Zone," being in the same format genre.

But the Friday spot is the sole remaining question mark on the fall schedule. CBS filled out Wednesday, Thursday and Sunday nights last week, as well as putting a "final" stamp on its remaining Tuesday question mark. On Thursday, it scheduled its two Revue pilots—"Frontier Circus" with Chill Wills and John Derek and "The Investigators" with James Franciscus and James Philbrook—at 7:30-8:30 and 9-10 respectively. Bob Cummings at 8:30 and "CBS Reports" at 10-11 complete the evening.

On Wednesdays, "Checkmate" fills the remaining gap, 8:30-9:30, moving over from Saturday. It's preceded by "Alvin and the Chipmunks" and "Father Knows Best" repeats and followed by "Mother Is a Freshman" and the alternating U.S. Steel - Armstrong dramatics. The one Sunday hole—6:30-7—was filled with "Mr. Ed," brought in by Studebaker-Lark.

Judy Garland's Special for Dow

Judy Garland has been inked by Dow Chemical for a one-hour television special next fall, her first since she made her videbut in 1955. Dow has placed an order for time with CBS-TV—Miss Garland has agreed to one and possibly a second special on that web, though not on an exclusive basis.

Deal for the special, which she'll pretape, was set by Freddie Fields and Dave Begelman, Miss Garland's agents, and Hank Fownes of MacManus, John & Adams, the Dow agency. Miss Garland is currently set for two Carnegie Hall appearances April 23 and May 21 and just completed a straight-dramatic role in Stanley Kramer's "Judgement at Nuremberg."

Enjay Prod. Deal On Vanderbilt Travelogs

Author-lecturer Cornelius Vanderbilt Jr. and Enjay Productions, headed by Nat Gold, have completed a deal to produce former's films for television and motion pictures. Included in the deal will be a series of 15 travelogs on various countries.

Also being blueprinted are interview films with various personalities under the label of "Vagabonding with Vanderbilt" named after his newsletter.

Some Things You Just Can't Explain

Nobody can explain it any more than they can explain the onslaught of 10,000 visitors to midtown Manhattan and a seven-block line for Radio City Music Hall the same day, but for some reason CBS-TV's daytime shows last Wednesday (5) skyrocketed to fantastic seven-city Arbitron ratings. Web swept every daytime period.

Network execs were mystified by such figures as an 11.2 and 54.7% share for "I Love Lucy" against a 4.5 for "Say When," or an 8.7 for the new "Double Exposure" against 8.2 for "Price Is Right," or a 10.5 for "Search for Tomorrow" against 4.9 for "Number Please" and 5.9 for "It Could Be You."

And so it went. "As the World Turns" pulled down a 13.4 against a 4.5 for ABC and 4.1 for NBC, neither with network service. "Verdict Is Yours" had a 10.0 against 5.4 for "Who Do You Trust" and 3.6 for "From These Roots." Even the new "Surprise Package" topped NBC's tower of strength, "Concentration," by a 7.6 to 7.0 margin.

From 7 a.m. to 7:30 p.m., CBS swept every single quarter-hour time period recorded by Arbitron, even those periods in which it offered no network service, and won most of them by 2-1 margins or better.

It wasn't the weather, as with winter, when storms keep people indoors and away from their work. In fact, the weather appeared to drive people out of their homes that day, as witness that seven-block line at Radio City. Whatever the reason, though, CBS wasn't asking for any recounts.

NAB GETS A JFK TURNDOWN

'Open End—NAB'

What may well turn out to be the highlight attraction of the upcoming NAB convention in Washington is currently being plotted by the industry organization's new prexy, ex-Gov. LeRoy Collins. It involves the participation of the three network chieftains—Leonard Goldenson of ABC, Bob Sarnoff of NBC and Frank Stanton of CBS. All three have tentatively agreed to go on.

It will be in the nature of an "open end" discussion by the three web principals (preambled by their own individual statements) in which they'll kick around the major problems besetting the industry. It's slotted in for Monday night, May 8, opening day of the convention.

There are, however, some puzzling overtones to the Collins maneuver. The new president has already made known his feelings about network dominance in the industry and the need to reactivate station management in future pursuit of industry matters.

Yet it's felt that "Open End—NAB," designed for top billing on the agenda, would perhaps do more to perpetuate network mastermind in industry affairs that any single event of the year.

ATV's Norman Collins: 'Let's Put An End to This Com'l Monopoly'

London, April 11.

Associated Television favors ending the monopoly of the commercial tv programming features. In its submission to the Pilkington Committee inquiring into the future of the brodcasting servies in Britain, the company has recommended that there should be two commercial tv outlets competing in each area.

The submission, which covers nine main points, also recommends the introduction of the 625-line standard and is prepared to provide such a service on bands 4 and 5 of not less than four hours duration per day in addition to the 405-line program in band 3.

That proposal is the alternative to their main suggestion that there should be competition in band 3 and the duplication on 625-lines in bands 4 and 5 of all band I and band 3 services on 405 lines. Within the 625-line service ATV is prepared to transmit at least one hour of color programming per day.

ATV, which now has the weekday concession in the Midlands and the weekend time in the London area, is seeking a seven-day week operation. As it regards itself basically as a London company with headquarters and studios in the London area, it is obviously seeking a full week's operation in the capital.

Among other proposals submitted to the Committee is a demand for ending the restrictions on tv broadcasting hours; the introduction of a license on a year by year basis, subject to standards of service, and the limitation of toll tv to wired systems until sufficient frequencies are available for all normal broadcasting services as well for pay-as-you-view programs.

Amplifying the proposals at a press conference last week, Norman Collins, ATV deputy chairman, said the company was openly inviting competition. They had successfully ended the monopoly of the BBC and it was now time to end the commercial companies' monopoly. He estimated that the duplication of services on the two-line systems would involve an expenditure of about $3,000,000 a year, while the cost of color programming would be about treble the cost of originating a black and white show.

Equitable Eyes College Series

Equitable Life Assurance may move over to the NBC-TV Sunday sked next season with a series on the histories of famous American colleges prepared by Four Star.

There has been no deal yet, but NBC-TV is offering a 5 to 5:30 p.m. Sunday time for the weekly series. If this goes, there is a possibility that NBC will once more (it's been an annual effort these last two years) to lure "G-E College Bowl" into the 5:30 to 6 anchorage. "Bowl" is now on CBS-TV.

Pilot of the Equitable series is based on Notre Dame in South Bend.

CBC Gets Indian Sign

Ottawa, April 11.

Canadian Broadcasting Corp. has a television show to teach French and is mulling a tv stint to teach English. Now its Halifax produtcion staff is setting up a method of distributing a list of words from the Micmac Indian tongue.

This is in response to requests resulting from the CBC moppet show, "Junior Roundup," which includes Indian legends. Requests for the word lists come even from other Indians (Weywaykums in B.C., Beavers in Alberta).

$8,000,000 Armour Budget To ABC-TV Day-Night Spread

Chicago, April 11.

For the fourth straight year, Armour is plunking down its whole network bankroll on ABC-TV this time to the tune of $8,000,000. That's a 30% boost over the present season.

Fall buy involves a heavy daytime sked, co-sponsorship of "Bachelor Father," moving over from NBC, and participation in four other nighttime shows—"Untouchables," "Surfside Six," "Adventures in Paradise" and "Roaring Twenties." Daytime purchases are to be worked out when ABC sets its lineup.

Sponsor will use the various programs to rotate messages for Liquid Chiffon, Dash, Dial Soap and its meat. Foote, Cone & Belding is the agency.

SUN OIL COIN FOR ABC-TV LATE NEWS

Sun Oil has picked up sponsorship of ABC News latenight tv news strip, which begins Monday (17). Called "ABC Final Report," the program will go nightly from 11 to 11:12 p.m. (allowing last few minutes for local weather by affils).

Series, which on its first night will be seen after the Oscar awards telecast (and thereafter at 11), is network tv's first latenight news feed.

Probably next fall it will be followed on ABC-TV by reruns of the hour Warner Bros. films from 11:15 p.m. to 12:15 a.m.

Mpls. TV Hoopla

Minneapolis, April 11.

A flock of top show biz officials are expected here this week to help ballyhoo the new tieup of ABC-TV with KMSP-TV, 20th-Fox station in the Twin Cities.

Coming here for the KMSP-ABC kickoff Saturday (15) are Fox prexy Spyros Skouras, ABC chief Oliver Treyz and Pete Lavathes, head of the Fox tv organization.

WON'T ADDRESS D.C. CONVENTION

The National Assn. of Broadcasters has put in a bid for President Kennedy to address the annual NAB convention in Washington next month, but the President has indicated that he wants no part in it. It not only puts the new NAB prexy, ex-Gov. LeRoy Collins, in an embarrassing spot, having been entrusted with the job of delivering the President and thus far failing to do so, but the broadcasters themselves feel put out. They're not even asking him to leave town to make the address.

It's all the more bitter pill to swallow since President Kennedy has accepted invitations to address the nation's publishers at their annual conclave (which precedes the NAB meet) as well as the annual meeting of the newspaper editors. What the broadcasters find it hard to live with are the following cold facts: (1) The almost universal concensus that television, more than any other single factor, helped put Kennedy in the White House, through the good offices of the "Great Debates"; (2) editorially, the newspapers of the country were overwhelmingly in favor of a Nixon victory and if the publishers and editors had had their way, it would be Nixon and not Kennedy in command at Washington.

Yet why, the broadcasters are asking, is JFK giving them the cold shoulder and honoring the publishers and editors with an address?

It's felt in some quarters that the Kennedy nix is the result of pressures—that a Kennedy acceptance and appearance before the broadcasters would automatically be construed as an official JFK endorsement of Collins and his policies as leader and spokesman for the broadcasting industry. And by the very nature of the controversial medium, he might have cause to regret such endorsement, whereas an address before the publishers (ANPA) would carry no such complex overtones or implications.

As far as the average broadcaster is concerned, however, it's simply a matter of winding up with a lowercase status in the JFK refusal to accord them equal attention or respect as the publishers.

It's Cash & Garry For R. J. Reynolds

R. J. Reynolds has shifted its coin from one Garry Moore show to another on CBS-TV. Ciggie outfit, miffed when the network shifted "I've Got a Secret" from its longtime Wednesday berth to Mondays at 10:30, decided to drop the show after years of sponsorship (so did companion sponsor Bristol-Myers).

But this week, Reynolds bought in for an alternate-week half-hour of Moore's Tuesday night 10-11 variety stanza. Reportedly, it used the same coin it saved with the "Secret" cancellation. With Reynolds moving in, Polaroid dropped its alternate half-hour on the Moore show.

This leaves the show either SRO or three-fourths sold, depending on whether Plymouth retains its full alternate-week hour or cuts back to a skip-week half. Decision on that is due in a couple of weeks.

NAB TAPS BARTLETT

Washington, April 11.

George W. Bartlett, vet staffer of National Assn. of Broadcasters, has been named acting manager of NAB's engineering dept.

Formerly assistant manager of the dept., Bartlett succeeds A. Prose Walker who left NAB to join Collins Radio Corp., Cedar Rapids, Iowa.

RTES Walking Out on Peabody To Set Up Its Own Awards Next Year

The Radio & Television Executives Society of N.Y., which for the past several years has sponsored the U. of Georgia's Peabody Awards luncheons, will drop its association with the Peabodys after this year and institute its own industry awards setup.

Decision has already been made, on a conditional basis, by the RTES board of governors, and will be made known to the Peabody group before next week's annual Awards luncheon, slated for Tuesday (18) at the Hotel Roosevelt. Some elements of the decision haven't been pinned down, but will be worked out at the next RTES board of governors meeting May 5.

The RTES decision was motivated by two considerations, first that awards which are constituted like the Peabody prizes appear to have lost a great deal of their value, and second that it might be more appropriate for an industry group like the RTES to sponsor its own awards which would lay more emphasis on industry achievement in its more trady aspects. In other words, the new RTES awards would constitute the professionals of the business appraising the best work in their industry.

Final structure of the RTES awards hasn't been drawn, but a tentative prospectus has been proposed and given tentative approval. The decision to drop the Peabodys for RTES awards was by no means unanimous; spearheading the group in favor of the move reportedly was Sam Cook Digges, v.p. of CBS Films; opposing it was outgoing RTES prexy Dick Salant, prez of CBS News.

The RTES pullout leaves a question mark surrounding the future of the Peabody Awards, which are given by Georgia's Grady School of Journalism. Not that the sponsorship of RTES is indispensable to continuation of the awards—Peabody group can get some other backing or stage its own awards ceremonies. But the impact of the Peabodys has been wearing off over the past few years, and it's conceivable that the committee, as did Sylvania a couple of years back, may figure it's no longer worth the effort and expense to carry on in the face of diminished interest.

WCBS-TV's Prostie Posie

A program dealing with prostitution and whether it should be legalized has been taped by WCBS-TV, the CBS-TV flagship in N. Y. Program, featuring Gotham's Chief Magistrate, John M. Murtagh, was taped as a segment of "New York Forum," but has not yet been scheduled by the station for a specific date.

Instead, it's being held as a reserve show, since there's no time element involved. Show, with CBS newsman Dallas Townsend as moderator, will deal with the recent proposal in Philadelphia to legalize prostitution. Judge Murtagh is an expert on the problem, having coauthored a pair of books on the subject with researcher Sara Harris, one of them, "Cast the First Stone," a bestseller of a few years ago.

'Hazel' Gets Nod For NBC Thurs. In Ernie, Ford Split

There's no longer an Ernie in Ford's future. It looked for a while as though Tennessee Ernie Ford, sponsored these many seasons by Ford Motor in his Thursday NBC time period, was going to accede and do a full season's worth of half-hour program, but at the last minute remephasized his disaffection with the idea of doing more than maybe 15 or 16 shows. He wanted to spend more time on his ranch.

On this basis Ford didn't want him and since he couldn't be persuaded to change his mind, the automotive latched on to "Hazel," the tv film comedy series starring Shirley Booth that CBS-TV turned down, allegedly because ABC-TV saw it first.

And ABC-TV turned "Hazel" down when sponsor Procter & Gamble offered same for its Thursday 9:30 berth. Ironically it ends up in the same time slot, but on NBC.

NBC, MCA and J. Walter Thompson were involved earlier this week in trying to "sell" Ernie Ford on returning in '61-'62 for a full season, but when he refused "Hazel got the nod.

Balto Judge Refuses To Be Influenced By TV; Rees Gets Life Term

Baltimore, April 11.

Motion for a new trial, on the basis that the rights of Melvin Davis Rees Jr., 32, convicted of kidnaping and murdering a Virginia mother and her five-year old daughter, were prejudiced by a program presented by WBAL-TV in which nine of the 12 jurors who found him guilty, reenacted jury proceedings, was denied Thursday (6) by Federal Chief Judge Roszel C. Thomsen and Rees was sentenced to life imprisonment.

Imposition of life term followed hearing in which Rees' attorneys contended that jurors, on tv, had discussed "facts which hadn't been brought in the trial."

Program had been presented March 22 on tape only a few hours before Judge Thomsen had denied motion for new trial and only 12 hours before he was to sentence Rees. Sentencing was then postponed after attorney for Rees asked that it be deferred until he had time to see script of show. In overruling motion for new trial, Judge Thomsen said that he was not and would not be influenced in sentencing by the program.

Robt. Taylor, 'Sun' Kaiser Twosome?

As it now stands the chances are good that Kaiser a month and a half before its option is due at ABC-TV will renew Sunday nights 7:30 on that web for an hour program called "Follow the Sun," island adventure series out of the 20th-Fox shop. NBC is willing to take an hourlong version of "Captain of Detectives," the program in which Robert Taylor now stars on the ABC Friday lineup in half-hour form, provided Kaiser is willing to buy half the show.

ABC is releasing the Taylor show and NBC is banking on what it feels is the distinct possibility that Kaiser will sell off half of its ABC "Sun" in order to take the Taylor series Friday nights 8:30 to 9:30.

"Hong Kong" is finished although for a time it looked like it might be the Kaiser entry on NBC.

Fisher's Canada Post

Ottawa, April 11.

Prime Minister Diefenbaker's new publicist will be John Fisher, w.k. lecturer and radio-tv gabber, who left the Canadian Tourist Assn. where he was g.m. to take the top Parliament Hill public relations chore. He will get $25,000 a year, a leap from his CTA wage of $15,000.

Fisher will be the first flacker in the PM's office since James Nelson, his first, resigned last summer to join Canadian Press' news staff in Ottawa.

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Ford has already come in with an order for a quarter of the National Football League championships on NBC-TV next fall, and network sources say that the automotive house is meeting the demand for a full quarter share of the full price—a record-breaking $850,000 for time, game rights, special remote charges and "administrative overhead." However, while there are several other interested bankrollers backed up at NBC's door, there is some doubt how many of them are willing to meet their proportionate shares of the NBC price tag.

Ford move followed closely on the heels of the NBC signing with NFL boss Pete Rozelle for the championship pro games in '61 and '62, for which the web will be paying $615,002 each time. (For each of the last five years, NBC only paid $200,000.)

Originally, NBC brass refused to exceed a bid of $500,000 for the rights to the pro championship game, but a few significant things occurred to them later that obviously brought about a change of heart and the willingness to shell out another $115,000 per annum.

(1) Tom Gallery, head of NBC sports, reportedly went to see network prexy Bob Kintner and explained that if the web didn't want to disenfranchise itself further in the area of major sports events, a higher bid must be in order.

(2) The $615,002 winning bid frustrated, if only temporarily, CBS-TV's high hopes of selling Ford and the other interested parties a package consisting of some 18 regular season games in the NFL—although now Ford looks interested in the regular season games as well. A final decision there must remain until it's established just how many games CBS will have, which leads to the next point.

(3) By overbidding, NBC might have spoiled CBS' chances to get all 14 teams in the league tied to its tv lineup. This season, NBC has the Baltimore and Pittsburgh team games. Rozelle wants to bring all the teams under one broadcast banner to prevent what he feels are the financial inequities of individual team negotiation. Because of Rozelle's support for the one web plan, it does look as though CBS will get the regular season games, but it's still not certain. Not so incidentally, the price of the regular NFL games will probably go too—to about two-and-a-

(Continued on page 40)

CBS-TV Firms Up Its Summer Sked

CBS-TV this week firmed up its summer schedule with the addition of a pair of Monday night replacements—the Spike Jones show for "Hennessey" and a Ray McKinley show with the Glenn Miller Orchestra for Danny Thomas.

Both are outside packages, the Jones series brought in by Lennen & Newell for Lorillard and the McKinley series—which may be titled "The Glenn Miller Story"—via General Foods and Benton & Bowles.

Jones series will be a repeat of last year's, and feature Bill Dana as producer-performer-writer. It aired last season as the Ann Sothern Monday night replacement. McKinley package will stress the Miller orchestra and will also utilize guest stars. McKinley himself is no stranger to CBS, having served on the web's ill-fated "Be My Guest" season before last.

Crosley Staffers' Stripes

Cincinnati, April 11.

General managers of three Crosley Broadcasting Corp. tv stations have been upped to vicepresidents by the board of directors.

They are John B. Babcock, WLW-I, Indianapolis; Walter Bartlett, WLW - C, Columbus, and George J. Gray, WLW-D.

The board, headed by James D. Shouse and including Robert E. Dunville, CBC president, advanced James H. Burgess, g.m. of WLW-A, Atlanta, to a veep in January.

Morgenthau Joins Cowan at Brandeis

Waltham, Mass., April 11.

Henry Morgenthau 3d, tv exec producer for Boston's educational, WGBH, becomes associate director for the new Communications Research Center at Brandeis U. here. He joint former CBS-TV prexy Louis G. Cowan, who as previously revealed, will be director of the setup for studying "communication's function in modern society."

The Cowan project was started with a large grant from two Los Angeles residents, Sylvia and Samuel Schulman.

Directors Extend Contract Talks With Networks

The four networks and the Directors Guild of America have agreed to an extension of their collective bargaining contract until Friday (14) to permit further negotiations on a new pact. The old contract expired at midnight Monday (10).

The negotiators were described as still far from agreement on a DGA demand to change the status of directors from staff to freelance contract, with major revision of pay scales, but it was authoritatively reported there was little likelihood of a strike. The extension was announced Monday morning after a weekend of negotiations.

Some 900 radio and tv directors, assistant directors and stage managers are involved in the dispute. Contract is a network-only pact, involving ABC, CBS, NBC both radio and tv and Mutual. Work involved is live and taped radio-tv only. Telefilm directors are covered by a separate contract.

Basis for the disapproval is a proposal by the Guild to change the payment structure for tv directors from a salaried staff basis to that of a freelance with minimum guarantees. Under the current staff setup, directors have a base pay of $190 a week to which are added commercial fees and overtime payments.

Guild seeks to change this structure, making the directors freelance agents under contract to the networks with payments of $630 a week for a minimum guarantee of 23 weeks' work out of each 26-week cycle or 46 weeks out of each 52. Eliminated would be overtime payment and limits governing hours per day or days per week of work.

Background to the dispute is the merger of the 900-odd television directors, assistant directors and stage managers who had been represented by the Radio-Television Directors Guild into the Screen

(Continued on page 38)

AMVETS' 5 AWARDS

Bob Hope Included and N.A.B.'s LeRoy Collins

Washington, April 11.

Show business figures copped two of top five awards presented by AMVETS this year. Two-time Academy Award winner Harold Russell, AMVET national commander, made the presentations Saturday (8) at the Shoreham here.

Bob Hope and LeRoy Collins, former Florida governor and now prexy of National Assn. of Broadcasters, were honored along with former U.N. envoy and GOP vice presidential contender, Henry Cabot Lodge, ex-Civil Defense Director Leo Hoegh and Dwight Guilfoil, noted Chicagoan noted for his efforts to help the disabled.

Hope won a "special silver helmet award"—consisting of a silver replica of the GI battle headgear—for being "ambassador of entertainment to America's armed forces and for his dedication in sustaining for 20 consecutive years the highest morale of GI's throughout the world.

Collins was accorded the AMVETS' "Americanism" award for what was described as his "exceptional and continuous contribution to the American way of life in his unwavering adherence to moral rights." The award was based on his work as Governor of Florida rather than his NAB career, which only recently got under way.

NBC's 'Hold Down That Violence' On All New Entries

How effective it will be not even NBC-TV can say, but the network's brass, including program boss David Levy and standards and practices boss Ernest Lee Jahnke are heading Coastward at the end of the week to lay down some partial edicts about diminishing violence for the sake of violence in all NBC-TV programs for next season.

"We're going to place everybody on notice that NBC will not tolerate writers using sheer violence as a crutch to eat up time on the screen," said Levy. This concept is to be spelled out, NBC said, before too many more of the 1961-'62 scripts are written. The network said it always reviews scripts in advance anyway and that this procedure will enable NBC to cut down on mayhem.)

Violence, the network said, will not go entirely, but "it has to be necessary to the story."

First step might be with regard to the Goodson-Todman hour pilot on Las Vegas, which the network might still use despite pressures from L.V. city fathers who don't want crime played up in their town. Reportedly there are some six deaths in the pilot of the series. This, NBC declared, will be written out "as much as possible."

Some Things You Just Can't Explain

Nobody can explain it any more than they can explain the onslaught of 10,000 visitors to midtown Manhattan and a seven-block line for Radio City Music Hall the same day, but for some reason CBS-TV's daytime shows last Wednesday (5) skyrocketed to fantastic seven-city Arbitron ratings. Web swept every daytime period.

Network execs were mystified by such figures as an 11.2 and 54.7% share for "I Love Lucy" against a 4.5 for "Say When," or an 8.7 for the new "Double Exposure" against 8.2 for "Price Is Right," or a 10.5 for "Search for Tomorrow" against 4.9 for "Number Please" and 5.9 for "It Could Be You."

And so it went. "As the World Turns" pulled down a 13.4 against a 4.5 for ABC and 4.1 for NBC, neither with network service. "Verdict Is Yours" had a 10.0 against 5.4 for "Who Do You Trust" and 3.6 for "From These Roots." Even the new "Surprise Package" topped NBC's tower of strength, "Concentration," by a 7.6 to 7.0 margin.

From 7 a.m. to 7:30 p.m., CBS swept every single quarter-hour time period recorded by Arbitron, even those periods in which it offered no network service, and won most of them by 2-1 margins or better.

It wasn't the weather, as with winter, when storms keep people indoors and away from their work. In fact, the weather appeared to drive people out of their homes that day, as witness that seven-block line at Radio City. Whatever the reason, though, CBS wasn't asking for any recounts.

Will Dreier Be Sent to Cleaner?

Chicago, April 11.

In his address to the local ATAS chapter here last week, ABC News viceprez Jim Hagerty expressed a distaste for the editorialized newscast in which hard news and adulterated by personal opinion. He opined that news commentary and analysis should be labeled what it is and berthed separate from newscasts on radio and tv.

What Hagerty apparently did not realize is that the format he deplored is the stock-in-trade of his principal Chicago newscaster, Alex Dreier. That very "personal view of the news" technique, Dreier's insistence on attaining to it, was one of the sore points at WNBQ that led to his departure from that station last December.

Dreier and his new boss seemed quite chummy at the luncheon affair, but the local trade is wondering if Hagerty's remarks re objective newscasting might not foretell some future friction between them.

Hagerty to Pick Up Half the Tab If Newsmen Brush Up on Berlitz

Chicago, April 11.

ABC News veep Jim Hagerty estimates that in about five years the most valuable newsmen on tv will be those who can speak several languages. Five years, he prognosticates, is how long it will take the communications satellites to bring about world wide television; and to be ready for it, Hagerty is encouraging his staffers to study language courses at Berlitz partly at company expense.

The web, he says, will foot half the tuition, while the individual pays the other half to assure his genuine interest and intentions.

He has found, in his experience as President Eisenhower's press officer, that nearly all foreign newsmen have a working command of at least three languages—English, French and Spanish—while, on the other hand, their U.S. counterparts generally knew only their own. The effect of this difference, he suggested in a speech last week to the Chi chapter of the Television Academy, will be to make a poor image for this country when worldwide video comes about. "If we don't prepare for it, we're going to be left far behind the other countries," he said.

His belief in the coming of world-wide tv is one of the principal reasons he signed on with the ABC network, he told the Windy City gathering. "That's when tv will really come into its own," he said, "but, more than to the industry, it will make a great deal of difference to the world."

Hagerty reiterated his feeling that broadcast news is doing well but could do much better. He said he would try to effecutate a radio-tv version of the newspaper "byline theory," which he described as a paper's pledge that a certain reporter had been on the scene and is giving a firsthand account. He opined that television news would greatly benefit from that same "I was there; this is what happened" effect.

P&G, Quaker Oats Ponder 'Ichabod'

Decision is due the first of the week from Procter & Gamble and Quaker Oats on whether they'll buy in on CBS-TV's new "Ichabod" series or relinquish their hold on the web's Tuesday 9 to 9:30 time period. Both sponsors cancelled the Tom Ewell show, and have since been sparring with the web over a replacement.

CBS is high on "Ichabod" and has decided to anchor it in the Ewell slot regardless of whether the sponsors go along with the show. P&G wanted "Hazel," the comedy series based on the Satevepost cartoons, but CBS nixed it, insisting on "Ichabod." Web has sent the sponsors a revised script on "Ichabod" embracing changes in the format introduced since the pilot was filmed, and also introducing the new casting in the person of Robert Sterling, who'll costar with George Chandler.

CBS-TV Fall Sked Finalized (Except For a Half-Hour)

Entire fall schedule for CBS-TV is now set, with the exception of a single time period—Fridays at 10:30. There are currently two candidates for the slot, "Eyewitness to History" (which would be dubbed simply, "Eyewitness"), timeslot's current occupant, and "Way Out," currently occupying the Friday 9:30-10 period for spring and summer.

"Eyewitness" renewal depends on whether and how quickly CBS can find a sponsor for the show to replace Firestone, which was unhappy with its more controversial aspects. If a weekly sponsor can't be found, then "Eyewitness" will revert to specials on a preemptive basis, covering major news stories. As to "Way Out," CBS was mightily impressed by its initial ratings—it topped all competition—and feels that if the audience levels hold, it would make an ideal 10-11 pairing with "Twilight Zone," being in the same format genre.

But the Friday spot is the sole remaining question mark on the fall schedule. CBS filled out Wednesday, Thursday and Sunday nights last week, as well as putting a "final" stamp on its remaining Tuesday question mark. On Thursday, it scheduled its two Revue pilots—"Frontier Circus" with Chill Wills and John Derek and "The Investigators" with James Franciscus and James Philbrook—at 7:30-8:30 and 9-10 respectively. Bob Cummings at 8:30 and "CBS Reports" at 10-11 complete the evening.

On Wednesdays, "Checkmate" fills the remaining gap, 8:30-9:30, moving over from Saturday. It's preceded by "Alvin and the Chipmunks" and "Father Knows Best" repeats and followed by "Mother Is a Freshman" and the alternating U.S. Steel - Armstrong dramatics. The one Sunday hole—6:30-7—was filled with "Mr. Ed," brought in by Studebaker-Lark.

Judy Garland's Special for Dow

Judy Garland has been inked by Dow Chemical for a one-hour television special next fall, her first since she made her videbut in 1955. Dow has placed an order for time with CBS-TV—Miss Garland has agreed to one and possibly a second special on that web, though not on an exclusive basis.

Deal for the special, which she'll pretape, was set by Freddie Fields and Dave Begelman, Miss Garland's agents, and Hank Fownes of MacManus, John & Adams, the Dow agency. Miss Garland is currently set for two Carnegie Hall appearances April 23 and May 21 and just completed a straight-dramatic role in Stanley Kramer's "Judgement at Nuremberg."

Enjay Prod. Deal On Vanderbilt Travelogs

Author-lecturer Cornelius Vanderbilt Jr. and Enjay Productions, headed by Nat Gold, have completed a deal to produce former's films for television and motion pictures. Included in the deal will be a series of 15 travelogs on various countries.

Also being blueprinted are interview films with various personalities under the label of "Vagabonding with Vanderbilt" named after his newsletter.

NAB GETS A JFK TURNDOWN

'Open End—NAB'

What may well turn out to be the highlight attraction of the upcoming NAB convention in Washington is currently being plotted by the industry organization's new prexy, ex-Gov. LeRoy Collins. It involves the participation of the three network chieftains—Leonard Goldenson of ABC, Bob Sarnoff of NBC and Frank Stanton of CBS. All three have tentatively agreed to go on.

It will be in the nature of an "open end" discussion by the three web principals (preambled by their own individual statements) in which they'll kick around the major problems besetting the industry. It's slotted in for Monday night, May 8, opening day of the convention.

There are, however, some puzzling overtones to the Collins maneuver. The new president has already made known his feelings about network dominance in the industry and the need to reactivate station management in future pursuit of industry matters.

Yet it's felt that "Open End—NAB," designed for top billing on the agenda, would perhaps do more to perpetuate network masterminding in industry affairs that any single event of the year.

ATV's Norman Collins: 'Let's Put An End to This Com'l Monopoly'

London, April 11.

Associated Television favors ending the monopoly of the commercial tv programming features. In its submission to the Pilkington Committee inquiring into the future of the brodcasting servies in Britain, the company has recommended that there should be two commercial tv outlets competing in each area.

The submission, which covers nine main points, also recommends the introduction of the 625-line standard and is prepared to provide such a service on bands 4 and 5 of not less than four hours duration per day in addition to the 405-line program in band 3.

That proposal is the alternative to their main suggestion that there should be competition in band 3 and the duplication on 625-lines in bands 4 and 5 of all band I and band 3 services on 405 lines. Within the 625-line service ATV is prepared to transmit at least one hour of color programming per day.

ATV, which now has the weekday concession in the Midlands and the weekend time in the London area, is seeking a seven-day week operation. As it regards itself basically as a London company with headquarters and studios in the London area, it is obviously seeking a full week's operation in the capital.

Among other proposals submitted to the Committee is a demand for ending the restrictions on tv broadcasting hours; the introduction of a license on a year by year basis, subject to standards of service, and the limitation of toll tv to wired systems until sufficient frequencies are available for all normal broadcasting services as well for pay-as-you-view programs.

Amplifying the proposals at a press conference last week, Norman Collins, ATV deputy chairman, said the company was openly inviting competition. They had successfully ended the monopoly of the BBC and it was now time to end the commercial companies' monopoly. He estimated that the duplication of services on the two-line systems would involve an expenditure of about $3,000,000 a year, while the cost of color programming would be about treble the cost of originating a black and white show.

CBC Gets Indian Sign

Ottawa, April 11.

Canadian Broadcasting Corp. has a television show to teach French and is mulling a tv stint to teach English. Now its Halifax productcion staff is setting up a method of distributing a list of words from the Micmac Indian tongue.

This is in response to requests resulting from the CBC moppet show, "Junior Roundup," which includes Indian legends. Requests for the word lists come even from other Indians (Weywaykums in B.C., Beavers in Alberta).

$8,000,000 Armour Budget To ABC-TV Day-Night Spread

Chicago, April 11.

For the fourth straight year, Armour is plunking down its whole network bankroll on ABC-TV this time to the tune of $8,000,000. That's a 30% boost over the present season.

Fall buy involves a heavy daytime sked, co-sponsorship of "Bachelor Father," moving over from NBC, and participation in four other nighttime shows—"Untouchables," "Surfside Six," "Adventures in Paradise" and "Roaring Twenties." Daytime purchases are to be worked out when ABC sets its lineup.

Sponsor will use the various programs to rotate messages for Liquid Chiffon, Dash, Dial Soap and its meat. Foote, Cone & Belding is the agency.

Equitable Eyes College Series

Equitable Life Assurance may move over to the NBC-TV Sunday sked next season with a series on the histories of famous American colleges prepared by Four Star.

There has been no deal yet, but NBC-TV is offering a 5 to 5:30 p.m. Sunday time for the weekly series. If this goes, there is a possibility that NBC will once more (it's been an annual effort these last two years) to lure "G-E College Bowl" into the 5:30 to 6 anchorage. "Bowl" is now on CBS-TV.

Pilot of the Equitable series is based on Notre Dame in South Bend.

SUN OIL COIN FOR ABC-TV LATE NEWS

Sun Oil has picked up sponsorship of ABC News latenight tv news strip, which begins Monday (17). Called "ABC Final Report," the program will go nightly from 11 to 11:12 p.m. (allowing last few minutes for local weather by affils).

Series, which on its first night will be seen after the Oscar awards telecast (and thereafter at 11), is network tv's first latenight news feed.

Probably next fall it will be followed on ABC-TV by reruns of the hour Warner Bros. films from 11:15 p.m. to 12:15 a.m.

Mpls. TV Hoopla

Minneapolis, April 11.

A flock of top show biz officials are expected here this week to help ballyhoo the new tieup of ABC-TV with KMSP-TV, 20th-Fox station in the Twin Cities.

Coming here for the KMSP-ABC kickoff Saturday (15) are Fox prexy Spyros Skouras, ABC chief Oliver Treyz and Pete Lavathes, head of the Fox tv organization.

WON'T ADDRESS D.C. CONVENTION

The National Assn. of Broadcasters has put in a bid for President Kennedy to address the annual NAB convention in Washington next month, but the President has indicated that he wants no part in it. It not only puts the new NAB prexy, ex-Gov. LeRoy Collins, in an embarrassing spot, having been entrusted with the job of delivering the President and thus far failing to do so, but the broadcasters themselves feel put out. They're not even asking him to leave town to make the address.

It's all the more bitter pill to swallow since President Kennedy has accepted invitations to address the nation's publishers at their annual conclave (which precedes the NAB meet) as well as the annual meeting of the newspaper editors. What the broadcasters find it hard to live with are the following cold facts: (1) The almost universal concensus that television, more than any other single factor, helped put Kennedy in the White House, through the good offices of the "Great Debates"; (2) editorially, the newspapers of the country were overwhelmingly in favor of a Nixon victory and if the publishers and editors had had their way, it would be Nixon and not Kennedy in command at Washington.

Yet why, the broadcasters are asking, is JFK giving them the cold shoulder and honoring the publishers and editors with an address?

It's felt in some quarters that the Kennedy nix is the result of pressures—that a Kennedy acceptance and appearance before the broadcasters would automatically be construed as an official JFK endorsement of Collins and his policies as leader and spokesman for the broadcasting industry. And by the very nature of the controversial medium, he might have cause to regret such endorsement, whereas an address before the publishers (ANPA) would carry no such complex overtones or implications.

As far as the average broadcaster is concerned, however, it's simply a matter of winding up with a lowercase status in the JFK refusal to accord them equal attention or respect as the publishers.

It's Cash & Garry For R. J. Reynolds

R. J. Reynolds has shifted its coin from one Garry Moore show to another on CBS-TV. Ciggie outfit, miffed when the network shifted "I've Got a Secret" from its longtime Wednesday berth to Mondays at 10:30, decided to drop the show after years of sponsorship (so did companion sponsor Bristol-Myers).

But this week, Reynolds bought in for an alternate-week half-hour of Moore's Tuesday night 10-11 variety stanza. Reportedly, it used the same coin it saved with the "Secret" cancellation. With Reynolds moving in, Polaroid dropped its alternate half-hour on the Moore show.

This leaves the show either SRO or three-fourths sold, depending on whether Plymouth retains its full alternate-week hour or cuts back to a skip-week half. Decision on that is due in a couple of weeks.

NAB TAPS BARTLETT

Washington, April 11.

George W. Bartlett, vet staffer of National Assn. of Broadcasters, has been named acting manager of NAB's engineering dept.

Formerly assistant manager of the dept., Bartlett succeeds A. Prose Walker who left NAB to join Collins Radio Corp., Cedar Rapids, Iowa.

RTES Walking Out on Peabody To Set Up Its Own Awards Next Year

The Radio & Television Executives Society of N.Y., which for the past several years has sponsored the U. of Georgia's Peabody Awards luncheons, will drop its association with the Peabodys after this year and institute its own industry awards setup.

Decision has already been made, on a conditional basis, by the RTES board of governors, and will be made known to the Peabody group before next week's annual Awards luncheon, slated for Tuesday (18) at the Hotel Roosevelt. Some elements of the decision haven't been pinned down, but will be worked out at the next RTES board of governors meeting May 5.

The RTES decision was motivated by two considerations, first that awards which are constituted like the Peabody prizes appear to have lost a great deal of their value, and second that it might be more appropriate for an industry group like the RTES to sponsor its own awards which would lay more emphasis on industry achievement in its more trady aspects. In other words, the new RTES awards would constitute the professionals of the business appraising the best work in their industry.

Final structure of the RTES awards hasn't been drawn, but a tentative prospectus has been proposed and given tentative approval. The decision to drop the Peabodys for RTES awards was by no means unanimous; spearheading the group in favor of the move reportedly was Sam Cook Digges, v.p. of CBS Films; opposing it was outgoing RTES prexy Dick Salant, prez of CBS News.

The RTES pullout leaves a question mark surrounding the future of the Peabody Awards, which are given by Georgia's Grady School of Journalism. Not that the sponsorship of RTES is indispensable to continuation of the awards—Peabody group can get some other backing or stage its own awards ceremonies. But the impact of the Peabodys has been wearing off over the past few years, and it's conceivable that the committee, as did Sylvania a couple of years back, may figure it's no longer worth the effort and expense to carry on in the face of diminished interest.

WCBS-TV's Prostie Posie

A program dealing with prostitution and whether it should be legalized has been taped by WCBS-TV, the CBS-TV flagship in N. Y. Program, featuring Gotham's Chief Magistrate, John M. Murtagh, was taped as a segment of "New York Forum," but has not yet been scheduled by the station for a specific date.

Instead, it's being held as a reserve show, since there's no time element involved. Show, with CBS newsman Dallas Townsend as moderator, will deal with the recent proposal in Philadelphia to legalize prostitution. Judge Murtagh is an expert on the problem, having coauthored a pair of books on the subject with researcher Sara Harris, one of them, "Cast the First Stone," a bestseller of a few years ago.

'Hazel' Gets Nod For NBC Thurs. In Ernie, Ford Split

There's no longer an Ernie in Ford's future. It looked for a while as though Tennessee Ernie Ford, sponsored these many seasons by Ford Motor in his Thursday NBC time periood, was going to accede and do a full season's worth of half-hour program, but at the last minute remephasized his disaffection with the idea of doing more than maybe 15 or 16 shows. He wanted to spend more time on his ranch.

On this basis Ford didn't want him and since he couldn't be persuaded to change his mind, the automotive latched on to "Hazel," the tv film comedy series starring Shirley Booth that CBS-TV turned down, allegedly because ABC-TV saw it first.

And ABC-TV turned "Hazel" down when sponsor Procter & Gamble offered same for its Thursday 9:30 berth. Ironically it ends up in the same time slot, but on NBC.

NBC, MCA and J. Walter Thompson were involved earlier this week in trying to "sell" Ernie Ford on returning in '61-'62 for a full season, but when he refused "Hazel got the nod.

Balto Judge Refuses To Be Influenced By TV; Rees Gets Life Term

Baltimore, April 11.

Motion for a new trial, on the basis that the rights of Melvin Davis Rees Jr., 32, convicted of kidnaping and murdering a Virginia mother and her five-year old daughter, were prejudiced by a program presented by WBAL-TV in which nine of the 12 jurors who found him guilty, reenacted jury proceedings, was denied Thursday (6) by Federal Chief Judge Roszel C. Thomsen and Rees was sentenced to life imprisonment.

Imposition of life term followed hearing in which Rees' attorneys contended that jurors, on tv, had discussed "facts which hadn't been brought in the trial."

Program had been presented March 22 on tape only a few hours before Judge Thomsen had denied motion for new trial and only 12 hours before he was to sentence Rees. Sentencing was then postponed after attorney for Rees asked that it be deferred until he had time to see script of show. In overruling motion for new trial, Judge Thomsen said that he was not and would not be influenced in sentencing by the program.

Robt. Taylor, 'Sun' Kaiser Twosome?

As it now stands the chances are good that Kaiser a month and a half before its option is due at ABC-TV will renew Sunday nights 7:30 on that web for an hour program called "Follow the Sun," island adventure series out of the 20th-Fox shop. NBC is willing to take an hourlong version of "Captain of Detectives," the program in which Robert Taylor now stars on the ABC Friday lineup in half-hour form, provided Kaiser is willing to buy half the show.

ABC is releasing the Taylor show and NBC is banking on what it feels is the distinct possibility that Kaiser will sell off half of its ABC "Sun" in order to take the Taylor series Friday nights 8:30 to 9:30.

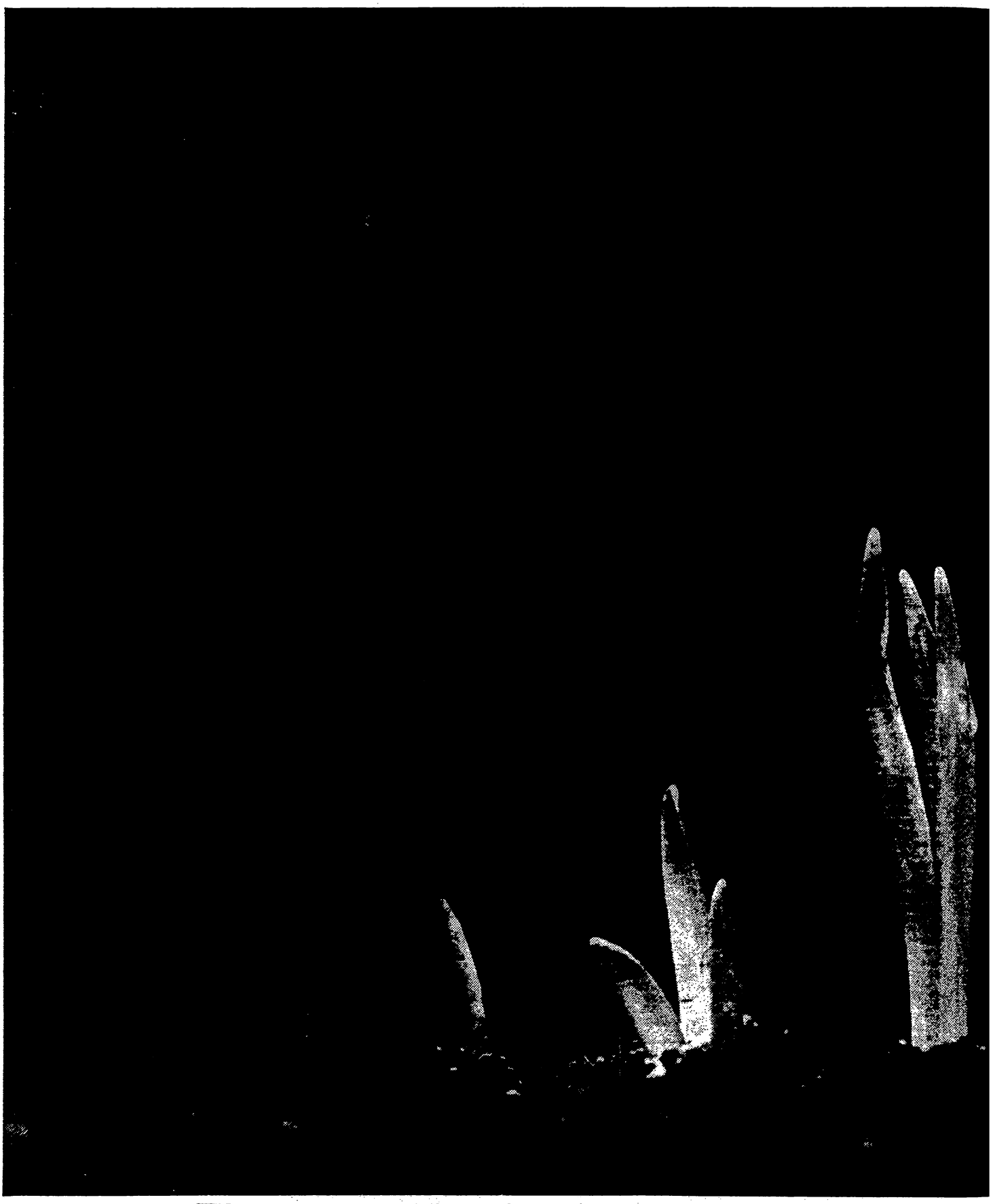
"Hong Kong" is finished although for a time it looked like it might be the Kaiser entry on NBC.

Fisher's Canada Post

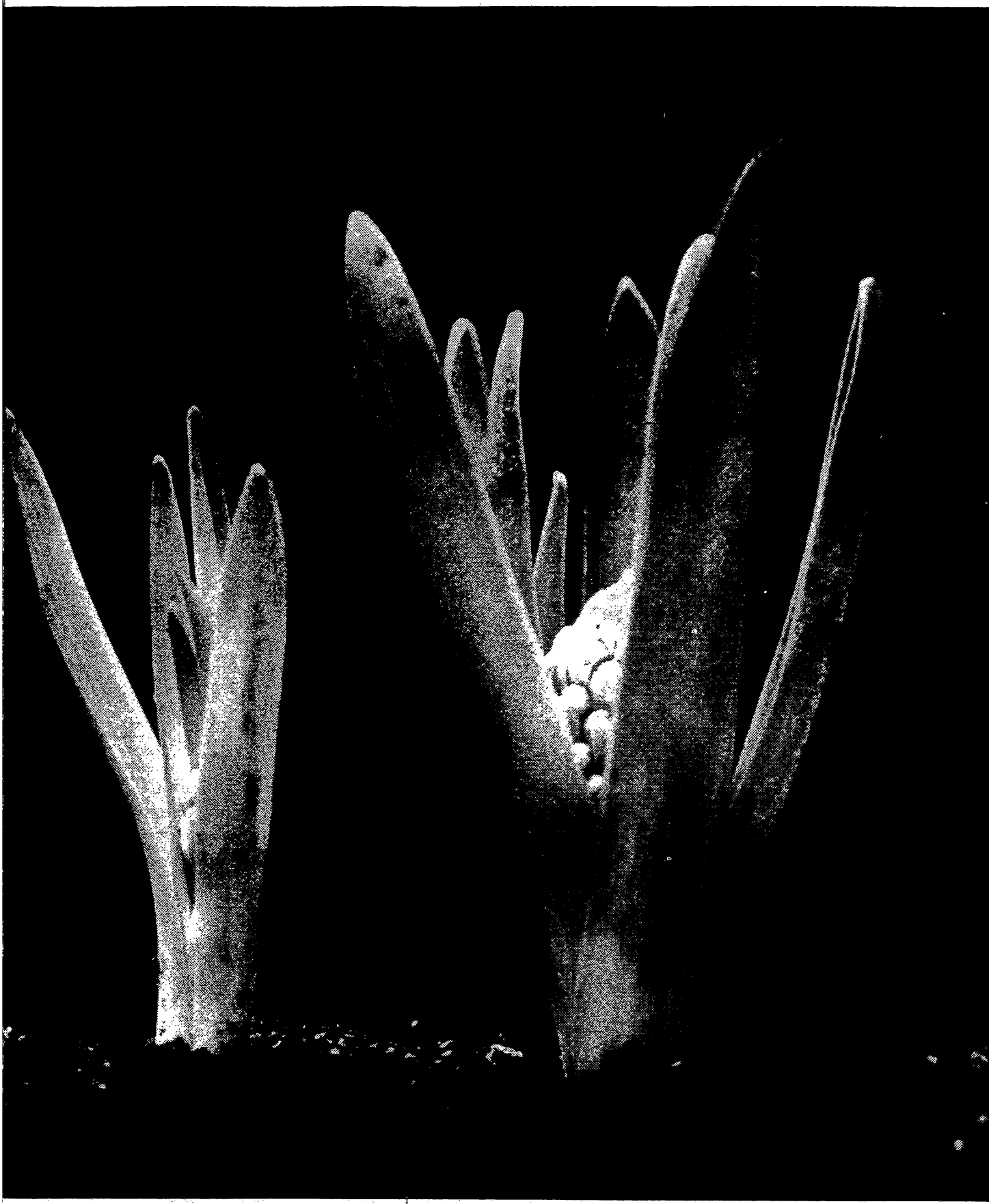
Ottawa, April 11.

Prime Minister Diefenbaker's new publicist will be John Fisher, w.k. lecturer and radio-tv gabber, who left the Canadian Tourist Assn. where he was g.m. to take the top Parliament Hill public relations chore. He will get $25,000 a year, a leap from his CTA wage of $15,000.

Fisher will be the first flacker in the PM's office since James Nelson, his first, resigned last summer to join Canadian Press' news staff in Ottawa.



There is nothing harder to stop than a trend



And the popularity vote on new shows is trending ABC's way*

Trendful, indeed, is the chart — considering: (1) the viewers have now had ample time to sample the season's new offerings on a consistent basis. (2) The viewing sample comes from where it counts most — the largest 3-network competitive market area measured by Nielsen.

And trendful, too, the standing of the top ten new shows.* ABC has five of 'em: *My Three Sons, The Flintstones, SurfSide 6, Naked City, Bugs Bunny.*

Inasmuch as the vitality of a network is most dramatically demonstrated by the vitality of the *new* shows, shouldn't you be trending along — with ABC?

ABC TELEVISION NETWORK

NETWORK	AVG. RATING ALL NEW SHOWS
ABC-TV	18.9
NET Y	17.7
NET Z	14.9

*Source: National Nielsen 50 Market TV Ratings. Average Audience all new evening programs, 7:30-11PM, January-March, 1961.

Cautious Approach to Pilot Making Pays Off; Fewer Left Orphaned

The rifleshot approach to pilot making has won out in the current season, which saw fewer pilots made—and fewer left orphaned—than previous seasons.

The rifleshot pilot syestem, as opposed to the shotgun method, calls for a limited number of produced pilots. Object is to zero in with a property which already has some built-in acceptance, which is aimed at a definite time period and day. Most of the major vilfilmeries this season out used the rifleshot system to a varying degree of success. Few, if any, engaged in the shotgun approach, coming into the market with a wide array of pilots, hoping to land a network berth on the basis of a screening and the reputation of the producing outfit.

In the seemingly ever growing hour vidfilm series field, to come into the market without a web tie is perilous indeed. Screen Gems made it last year with "Route 66," a free ball hour show, but this time out it hasn't clicked on a deal as yet with another houd project, "The Insider," an action-adventure skein starring David Jansen. Most of the hour pilot projects are tied to a network, with the web putting up most of the pilot financing and sharing in ownership of the show. The many network ties for the hours are illustrative of today's rifleshot posture.

Of more than passing interest is the feeling among vidfilm producers that their shows, the half-hours as well as the 60-minuters, stand a much better chance of finding a network slot if the web, itself, has a financial stake. Some of the orphaned product, to date, of Metro, Screen Gems, 20th-Fox, Desilu, et al., represents free ball product.

No doubt about it, there's still large elements of risk in pliot making, with financial gambles running high. Everything is comparative, however. In previous years, when the scatter shotgun pilot approach prevailed, the pilot risks were even greater.

Chi's WBKB to Bump Susskind's 'Open End'; Kup Takes All the Play

Chicago, April 11.

David Susskind's "Open End" will be looking for takers in Chi again this spring. WBKB has given up on the NTA tape seres since it failed to prove any competition to Irv Kupcinet's live "At Random" on WBBM-TV. Latter show has a format somewhat similar to "Open End" and, in fact, was once dubbed by Susskind "an imitation."

Kupcinet's show, now in its third year on the air, had tapped a new audience lode after midnight on Saturdays that none of the other stations here have been able, so far, to cash in on substantially.

BRITISH SEG SET FOR HITCHCOCK SERIES

London, April 11.

With an American director, Norman Lloyd, Eyeline Films is filming an episode for the "Alfred Hitchcock Presents" series. It's the first time that a British company has been responsible for producing a segment for a top U. S. tv series. Eyeline, which is topped by Anthony Perry and Alfred Shaughnessy, was originally contacted by Hitchcock to make some establishing and background shots at Brighton for "I Spy," and eventually Perry ribbed Hitchcock into allowing them to make the whole film.

"I Spy" stars Kay Walsh, Eric Barker and Cecil Parker and is being filmed entirely on location at Brighton. Eyeline has been in existence just over a year. Its commercial ad-film for Dubonnet won an award at last year's Venice Film Fest, and it has already completed one feature film, "The Impersonators."

That's Show Biz

Vidfilm sales toppers now are switching their sales ammunition from the networks to ad agencies. Reason for this turnabout in many situations is that unless sponsor monies are secured, the show already sold to the web by the sales exec won't stay in the schedule.

As one vidfilm sales topper put it: "I can't take a vacation anymore. Once the network is sold then the advertisers must be sold. Once the show bows, we must turn to the upcoming season."

And he sipped another dry martini in frustration.

800G Sales On 'Dick Tracy' Segs

All those crepe hangers who forecast disaster in spring selling for syndication have another exception on their hands. Close to $800,000 has been racked up in the spring selling of the five-minute "Dick Tracy" cartoon episode.

Series, distributed by Television Personalities, Inc., has been signed in 18 markets, including nine of the Top 10 markets. Sales v.p. Al Unger reports that the "Tracy" pace is neck and neck with the pace set by "Magoo" last fall, also distributed by TPI. Spring selling, if aimed at advertisers might be full of pitfalls, but not as far as stations are concerned, Unger said. Of course, the nature of the product and its demand, on the station level, are consequential factors, he added.

Like "Magoo," all "Tracy" deals have been made with the stations. Deals include: WPIX, N.Y.; KTTV, Los Angeles; WGN, Chicago; WXYZ, Detroit; WCAU, Philadelphia; WTVN, Columbus; WHDH, Boston; WTAE, Pittsburgh; WTCN, Minneapolis; KMOX, St. Louis; WLW, Omaha; KGO, San Francisco; and KUTV, Salt Lake City.

Bill Ward Sets Guests For Jo Stafford Series

Bill Ward, production chief of Associated TeleVision, hopes to have Bob Hope as a guestar in the Jo Stafford hourlong vidtaped special series.

Ward, who will produce the Stafford series, recently was here to line up some talent. He said he's had a long personal relationship with Hope and that the gagman is due in England at the time of the taping for a feature film. Miss Stafford is due in London about mid-June when production on her show is slated to start.

ATV, and its U. S. subsid, Independent Television Corp., (ITC) plan to use the Stafford specials as a showcase of what can be done abroad. Marilyn Keith and Alan Bergman, successful husband and wife writing team, have been signed to write the series of specials. Already lined up as guestars are Ella Fitzgerald and Peter Sellers. The Keith-Bergman writing team have been associated as lyricists and special writers with such stars as Frank Sinatra, Bing Crosby, Danny Kaye, et al.

Ward is due to go to Moscow shortly to complete plans for the first live telecast, via microwave, out of Russia.

Sturm's Flock of Clients

New animation process developed by Sturm Studios has attracted seven new commercial clients, who've signed the teleblurb company for a series of commercials for fall airing which incorporate the animation process for the first time.

Clients include Speidel Watch Bands, out of McCann-Marschalk; Seabrook Farms, via Al Paul Lefton; the National Safety Council, via G. M. Basford agency; Fels-Naptha, via Aitkin-Kynett; Mazola, through Lennen & Newell; Elkman Co. and P.J.M. Laboratories.

NOTHING SERIOUS IN LAYOFFS, SEZ ZIV-UA

Hollywood, April 11.

"We're heading for what could be one of our biggest years," declared Babe Unger, executive veepee in charge of production for Ziv-UA, in denying any serious production problems or wholesale layoffs. The customary seasonal lull has called for some retrenchment, he said, but the cuts were no deeper than in previous years.

Currently in production are two syndicate entries—"King of Diamonds" starring Broderick Crawford, and Ivan Tors' "Rip Cord"; starting in two weeks will be "Some Like It Hot" scheduled for next season by NBC-TV; nearing the starting line is "Everglades" starring Ron Hayes (for either networks or syndicate sale), and another Tors' production, "Crime at Sea," is being readied for either a half-hour or an hour.

For the 1962-'63 season two hour shows are being prepared for ABC-TV. John Sinn, Ziv-UA prexy, is at the studio for production meetings. Reason for closing the casting office, Unger said, is a change of policy by which each production unit will do its own casting.

Advance sales of Crawford's "King of Diamonds" are running ahead of his "Highway Patrol," according to Unger.

MCA Off-Web Hrs. Into 31 Markets

MCA TV's four hourlong off-network series now have been sold in 31 markets.

New markets include WISC, Madison; WLUK, Green Bay; KTNT, Tacoma-Seattle; WRGP, Chattanooga; WRVA, Richmond; KGBT, Harlingen, Tex.; WKRG, Mobile; WMAZ, Macon; WTTV, Bloomington-Indianapolis; KOVR, Stockton-Sacramento; and WHIO, Dayton.

Series include "Riverboat," Suspicion," "Cimarron City," and "Overland Trail," with 108 hourlong episodes in toto.

Stations buying the hour vidfilms, according to v.p. Lou Friedland, seem to favor stripping them during early evening hours. Other slots, varying from weekend afternoons to late evening, also are being utilized for the series, Friedland added.

Lois Green, Elliott Lewis Join Desi Arnaz Staff

Hollywood, April 11.

Desi Arnaz handed out a pair of staff assignments in his Desilu Productions over the weekend.

Lois Green snagged post of story editor, and will work with Jerry Thorpe, programming veepee. Elliott Lewis was signed to a producer-director-writer pact, first assignment to be "Guestward Ho!" of which Cy Howard is exec producer.

Lewis swings to Desilu from Ziv-UA where he held similar spot for three years. Miss Green recently left NBC where she was story ed for "Shirley Temple Show," and prior to that was assistant story ed on Westinghouse-Desilu Playhouse.

Vidpix Chatter

WOR-TV, N. Y., opened its telecasting of the Warner Bros. post-'50s with "Island in the Sky," **John Wayne** starrer. Pic is on this week's multi-telecasts of "Million Dollar Movie."

Robert Weitman, v.p. in charge of production for Metro TV, back to Coast . . . **Oliver Unger**, NTA prexy and board chairman, to Coast . . . **Ely Landau**, former NTA prexy now heading his own consultancy firm, in Florida, vacationing . . . **Norman B. Katz**, director and v.p. in charge of international operations for Television Industries, off for a month's tour of South and Central America . . . **Kirk Torney**, former managing director of CBS, Ltd., London, has joined Seven Arts Associated as director of station representative sales

McLean: 'Gotta Guard Canadian TV From Uncontrolled Foreign Invasion'

Ottawa, April 11.

Board of Broadcast Governors' regulation stipulating a minimum 45% Canadian content in Canadian television, which went into effect April 1 (to become 55% April 1, 1962), is "indispensable" to keeping Canadian tv Canadian, according to Ross McLean, program director at BBG. Speaking on Ottawa's new video station, CJOH-TV, McLean said the regulation would "guard Canadian tv from uncontrolled invasion from foreign countries, mainly the United States."

He believed it would not likely result in mediocre programs but declared the Canadian content percentage had nothing to do with quality, only quantity. "All we can do," he said, "is hope" for quality in the shows originating under the regulaution.

McLean told CJOH-TV announcer Peter Jennings (whose father, Charles Jennings, is a v.p. of opposition CBC) that BBG stretched the regulation by admitting the World Series, French-language shows from France and all shows from Commonwealth countries, as Canadian content. He figured there would be plenty time left for better U.S. shows after stations filled the 45% with Canadian items.

Asked by Jennings why BBG regulated tv and not theatres and publications, McLean explained that filmers came under provincial jurisdiction, and that publications were not licensed. He referred to a federal commission currently mulling its probings into magazines in Canada. Television and AM, he said, come under federal authority.

Canadian stations are generally reported not too concerned over the 45% minimum. Canadian Broadcasting Corp. figures it has always hit that figure or exceeded it. Non-CBC stations, particularly the new ones licensed during the past six months in market areas formerly held exclusively by CBC, are expected to find it hardest to meet.

Peddle Nipsey Russell 'Point of View' Show

Comedian Nipsey Russell, a performer on the Negro cabaret circuit, has been set to host a late evening variety and conversation tv show, the format of which now is being circulated among ad agencies for N. Y. sponsorship. Plan according to producers Michael Ross and Samuel Lax, is to vidtape the show for late night stripping.

Titled "Point of View!," show will feature guestars, jazz music, and people from various walks of life. Russell did a guesting sting on a recent "Jack Paar Show" and is currently at the "Baby Grand," a Harlem nitery. Some interest, according to producer Ross, has been evidenced by WNTA-TV, but any further station moves, he added, is dependent on sponsor coin.

Cartoon Tandem Animates WGN-TV

Chicago, April 11.

UPA's animated vidfilm series, "Nearsighted Mister Magoo," has knocked off all Wednesday night network competition in this market in its first month on the air. Although it's being sold by Television Personalities Inc. as a five-minute stanza for stripping, it's beamed in Chi as a half-hour program once a week, per WGN-TV's ingenuity in assembling the "Magoos" five at a time in a prime evening slot.

Nielsen survey covering the period from Feb. 6 to March 5 shows "Magoo" clocking a 19 rating in the Windy City, topping Perry Como's 18.6 on NBC, "Hawaiian Eye's" 14.8 on ABC, and "My Sister Eileen's" 12.2 on CBS. "Magoo" gets a strong lead-in from another animationer, "Huckleberry Hound," which has been averaging around 22 in the Nielsens. Cartoon tandem is putting the indie station in a strong Wednesday night position vs. the networks. WGN installed "Magoo" last Feb. 1.

UPA prexy Henry G. Saperstein discloses that KTTV, Los Angeles, off of WGN's success with the half-hour format, has installed a similar five-decker version on "Magoo" Fridays at 7:30 p.m.

Syndication Review

WILD CARGO
With Arthur Jones, Mel Leavitt
Producer: Jones
Director: John N. Leblanc
Distributor: Lakeside Television
30 Mins.; Wed., 10:30 p.m.
PARTICIPATING
WPIX-TV, N. Y. (film)

"Wild Cargo" is based on footage shot around the adventures of big game hunter and trapper Arthur Jones. It's a modest-budget package that's interesting and informative and logs as pubservice in the bargain.

Produced and narrated by Jones, stanza caught concerned the annual rattlesnake roundup at Okeene, Okla., which has been a tourist attraction for a couple of decades. "Cargo" cameras covered the capture of the diamondhead rattlers, America's largest and most dangerous snake, and the activities in O'Keene following the roundup—the weighing in, measuring for prizes and cleaning and preparing for sale. Jones pointed out that in all the years of the roundup none of the pros in the field had even been bitten, only victims being the over-festive during the in-town activities.

During the breaks, Jones worked with host Mel Leavitt, and as a finale a live animal was brought on camera (in this case a king cobra, most dangerous snake in the world). Both men worked intelligently, and Jones' soft-spoken (southern style) voice-over commentary was easy to take and added to the atmosphere of authenticity. *Bill.*

WB Anxious to Work Out An 'Acceptable Format' If ABC Takes Vegas Show

Hollywood, April 11.

If ABC-TV will schedule Warners-TV "Las Vegas File," the studio toppers, William T. Orr and Hugh Benson, will accept an invitation from several hotel owners in Vegas to try to work out some kind of a compromise so the series can be made for next season. So declared Benson last week, adding that "we are waiting to hear from ABC."

Bension said that they have been asked to return to Vegas in an effort to work out a format acceptable to the committee of hotel owners. If the show is put on schedule, the meeting will be held.

In the event of a negative response from either ABC or the Las Vegas committee, Warners will abandon the Vegas project. Bension said the series definitely wouldn't be shot away from the resort city.

CANADA COIN FOR RIPLEY QUICKIES

Sale on "Ripley's 'Believe It Or Not,'" the new five-minute dramatized film series based on the newspaper strip, are nearing the $100,000 mark in Canada, according to Hardie Frieberg, prexy of Major Programs, distributors of the show.

Such markets as Toronto, Montreal, Halifax, Winnipeg, St. John's, Vancouver and several others have already been sold. Negotiations are underway for sales of the series in England, Japan and South America.

Domestic distribution continues to progress, according to Frieberg, with sales in Phoenix, San Francisco, Des Moines, Saginaw, and to Kroger Grocery Co. in Detroit. Major Programs also has inked deal on its religioso anthology series "Crossroads" in Columbus, Tuscon and Toronto.

MAJORS: 25% OF TV NETWORKS

Researcher Turns Peddler

There's a research man in the area who's that impressed by his own findings that he's paid for an option to peddle an off-network series.

Henry Brenner, prexy of the Home Testing Institute, which does product test surveys and runs TvQ, a qualitative show and talent rating service, has bought a selling option on "High Adventure," the Lowell Thomas string of travel hours that had a '58-'59 CBS-TV outing.

Brenner says the color film that spans Thomas adventures in 11 episodes from the North Pole to Timbuktu, showed up so favorably in TvQ mail questionnaire surveys that he persuaded Thomas' production company, Odyssey Productions, to sell him an option on the sales rights. Brenner didn't bet all the way on his own research. He went to the Nielsens and found matching results (including ratings consistently higher than the regular series preempted for "High Adventure," and in one case a 28 aud share against "Wagon Train").

Series originally cost $250,000 a stanza, and is now available for $50,000. Brenner has sent a special promotion piece to more than 800 agency and client execs in quest of a potential bankroller for a web rerun next year.

Wolper-Sterling Documentary Unit Jumpin'; 750G on 8 Specials

Hollywood, April 11.

With six documentary tv specials in production and two others just completed, activity at Wolper-Sterling is at a peak. Wolper-Sterling Productions is an association of Saul J. Turell, prexy of Sterling Television, with David L. Wolper Productions, an association which has been hitting pay dirt.

For its 1961 schedule, Wolper-Sterling will spend more than $750,000, compared with $250 laid out for its '60 program. Considerable personnel changes, promoting staff members and adding others, have figured importantly in the growth of the firm whose personnel list has climbed from three to 42 within recent months. Producer-director list includes Wolper, Turell, Jack Haley Jr. and Mel Stuart.

Recently completed are "Hollywood: The Golden Years" and "The Legend of Valentino." Latter one-hour documentary has been picked up for sponsorship by Peter Pan Foundations. "Golden Years" has been bought by Procter & Gamble and is slated for fall airing in an NBC "Wagon Train" preemption.

"The Race for Space," the Wolper telementary which launched the young producer as an outside documentary specialist, has been picked up for a rerun ride on a syndicated basis by Tidewater. Same oil company also was inked to sponsor "Project Man in Space," a new telementary, produced by Jack Haley Jr., with Mike

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Affluent Beachcomber

Hollywood, April 11.

Bob Stabler, president of Filmaster, Inc., flew to Winter Park, Fla., a few days ago for a gander at "The Beachcomber," the company's new series in production there.

Twist is that Stabler piloted his own plane, a twin engined Apache, did the navigation and was the only passenger.

TV 'Play of Week' Seen as Certainty For Next Season

A new cycle of dramas for "The Play of The Week" is understood to be in the cards for next season, despite the expected sale of WNTA-TV, Newark-N.Y. outlet owned by National Telefilm Associates.

NTA Productions, which does the showcase under the overall aegis of exec producer Worthington (Tony) Miner, has a healthy syndication operation working in its favor. "The Play of The Week" now is being telecast in 72 markets. In the recent stormy NTA stockholders meeting, NTA prexy Oliver Unger pointed out that the dramatic showcase not only has proved out as an artistic success, but has turned a profit too.

Whatever the disposition of WNTA-TV, or the wishes of the new owners, it's believed one of the other six stations in the N.Y. market would grab the property. It's because of these reasons that Miner and his production team are thinking in terms of the '61-'62 season, and going ahead with plans.

Among the properties slated to round up this season are "Wingless Victory," Maxwell Anderson, starring Hugh O'Brian, Ertha Kitt, Cathleen Nesbitt; "Close Quarters," authored by W. O. Somins and adapted by Gilbert Lenox, a two-character play with Richard Kiley and Patricia Jesel; and "All Summer Long," by Robert Anderson.

Sweets, Ideal In 50-City 'Funny' Tie

California National Productions, in launching syndication of its "Funny Manns" series, has secured a tieup with Sweets Co. of America and Ideal Toy. Sweets and Ideal will ride the eight-minute series in some of the top 50 markets.

More than 20 stations already have signed and many others are being lined up within the next month for the confection and toy concerns' commercials. Sweets campaign starts early this summer.

One hundred and four episode series consists of oldtime comedy shorts with the antics and running commentaries done by Cliff Norton, in an emcee role. Series is being produced for NCP by New Merritt Enterprises. E. Roger Muir, co-creator of "The Howdy Doody Show," is producer-director. His coproducer is Bob Nicholson who also has the "second banana" role in the series.

Among major stations and markets signed to date are WISN, Milwaukee; WEWS, Cleveland; WABC, N.Y.; KSL, Salt Lake City; WSAU, Wasau; WGAL, Lancaster; WBNS, Columbus; WSB, Atlanta; WALB, Albany, Ga.; KSD, St. Louis; WCCO, Minneapolis-St. Paul; KING, Seattle; WHC, Pittsburgh; WGN, Chicago; and KBTV, Denver.

'M Squad' Sales

Another 12 stations have inked for off-network "M Squad," bringing the total to 40 stations.

MCA TV, distributing the series, has made new deals with the following outlets: KGW, Portland; KNOE, Monroe; WOAI, San Antonio; WBNS, Columbus; KING, Seattle; WTVR, Richmond, Va.; WTCN, Minneapolis; KVOS, Bellingham; WSM, Nashville; KOTA, Rapid City; WFBC, Greenville; and WMTW, Portland, Me.

WB, COL, METRO, 20TH IN COMMAND

By MURRAY HOROWITZ

The celluloid triumph on network tv finds motion picture companies riding the crest of next season's programming wave, accounting for at least 25% of programming slotted during the prime evening hours of the three networks.

The leaders are Warner Bros., Screen Gems, (Columbia's offspring), followed by Metro, 20th-Fox and a single hour entry by Walt Disney.

There has been a turn of fortune in the fate of a number of vidfilmeries, on the basis of the blueprints of the three webs, now about 80% completely drawn. Four Star Films, compared to the season winding up, has been hit hard. Four Star Films only as four shows inked in for '61-'62 at this point, accounting for three hours weekly.

Desilu's banners are only riding on one show at this point, that show being "The Untouchables," ABC-TV. Desilu might have some partnership production arrangements on other network entries riding with different colors.

MCA TV's Revue remains as hot as ever next season, with a full roster of vidfilm shows slated for airing.

Showing surprising strength is the Danny Thomas-Lou Edelman-Sheldon Leonard combine under the Marterto banner. In a variety of deals, Marterto is slated to supply five shows, all half-hour situation comedies.

Hubbell Robinson is represented by two hour entries, both on NBC-TV.

Those are the major highlights of next season's schedule. Here are the details:

WB-ABC Still Married

Warner Bros. seems to have a franchise for itself at ABC-TV, that franchise, as spelled out in the past few seasons, is supplying the web with about one third of its nighttime programming. WB shows definitely slated for next season include: "Lawman," "Cheyenne," "Surfside Six," "Bugs Bunny," "Hawaiian Eye," "Room for One More," "77 Sunset Strip," and "Roaring 20's." Other possible WB entries include "Las Vegas File," and "The Force," both hour entries.

Screen Gems roster leans more heavily with ABC-TV. Shows on that network includes: "Top Cat," "Naked City," Donna Reed, "The Hathaways," and "The Flintstones," "Dennis the Menace" and "Route 66" return on CBS-TV with fresh episodes next season, while CBS-TV will give another rerun ride to "Father Knows Best."

Examined in this rundown are the time periods from 7:30 to 11 p.m., Monday through Sunday. Outside that time span, SG has an NBC-TV Sunday at 7 p.m. half-hour entry, titled "Daring Deeds of Donny Dru." (SG also has three cartoon shows on a national spot basis with Kelloggs.)

Metro has "Cain's 100," "Dr. Kildare," and "National Velvet," NBC-TV. ("Velvet" is slated for Sundays at 7 p.m.) "Father of the Bride" will be on CBS-TV.

Twentieth-Fox will account for "Bus Stop" and "Adventures in Paradise," ABC-TV; and "Dobie Gillis," CBS-TV. Possibilities are

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Cartoon Scorecard

For kiduits following the evening network cartoon craze for the '61-'62 season, this is the scorecard to date:

"Walt Disney Show," (cartoon insertions), NBC; "Calvin & The Colonel," "Bugs Bunny," "Top Cat," and "The Flintstones," all ABC. Going beyond the 7:30 to 11 p.m. prime time period, there's also "Bull Winkle" as a possible NBC Sunday night 6:30 to 7 p.m. entry.

Par's Susskind-Levy Deal Bid To Catch Up With Other Majors in TV

Par to Reap Col Coin?

Could well be that Paramount Pictures will be sharing in the ownership of at least three, perhaps four, feature films made by rival Columbia Pictures.

David Susskind, whose Talent Associates joined with Par last week on a deal (that Par says gives it participation in everything he does), has already done one picture for Col and, was contracted to do three more, including a filmization of "Requiem for a Heavyweight."

Such an ownership, even by so great an indirection, is unusual in Hollywood annals.

Paramount Pictures will probably be using the David Susskind-Al Levy Talent Associates, which it bought 50% of last week (for under $2,000,000), as the springboard to get deeper into video production. Among the Hollywood majors, Par is lagging behind Metro and 20th and is years behind Screen Gems (Col) and Warner Bros. in terms of tv development.

Susskind and Levy's live and tape production firm, Par said last week, will be "integrated" into what remains of its own "production activities for sponsored tv," which evidently means that Par's Coast tape operation at KTLA, L.A., will also move under the aegis of the two N.Y. production partners. There are farther-reaching implications, too, in the Par 50% buy into the "live" tv production house. Talent Associates might well become the backbone of production for Telemeter, Par's pay-tv arm.

TA, according to its new partner, had cash in excess of $1,000,000 at the time of the Par deal, plus yards of tape and kinie material shot by Levy and Susskind for network consumption since '49. TA has long looked to finding a residual market for the old network programs, and possibly now Par's distribution setup can be of help here.)

Par further listed TA's gross last year at $5,500,000. TA got a cash-plus stock deal in selling 50% to Paramount.

One other aspect of the Par-TA partnership is the possibility that Susskind will also produce some features for his new partner, since the Columbia production deal he made last year (with three pix still to go) was non-exclusive, according to Par prexy Barney Balaban. Balaban also said that everything that Talent Associates does from now on will be for the new combine. One exception is Susskind's "Open End," weekly interview program he hosts and produces on WNTA-TV, N.Y., and which is syndicated on tape to other U.S. markets.

Lotsa Licensing Deals; CBS Films' Multiple Tieups

CBS Films' licensing division is on a variety of fronts, ranging from publishing an original paperback novel on "Danger Man" to 16m distribution of "Harvest of Shame."

In the non-theatrical 16m field, licensing director Murray Benson said that he's made a number of deals involving several CBS News programs. Carousel Films was given distribution of "The Influential Americans" and "The Boat Majority" and McGraw-Hill, "Harvest of Shame" and "Crossroads Africa—Pilot for a Peace Corp." All four programs are part of the "CBS Reports" series. McGraw-Hill will also distribute "The College Panic," a program from the 20th Century series.

In addition, Carousel secured non-theatrical rights to the Terrytoon cartoon, "Juggler of Our Lady," based on the religious fable.

Dell Publishing has been licensed by CBS Films to create and publish an original paperback novel on "Danger Man," the British produced adventure series which recently had its debut.

Benson also announced that the first drafts of three manuscripts of hard-cover books based on CBS News division programs have been completed. They are "The Years Between," by Marvin Barrett, various "Twentieth Century" programs; an untitled book by Andrew Rooney about four great battles of World War II, and "Big City—1980," by John Burchard, dean of the School of Humanities at Mass. Institute of Technology, and based on the "Tomorrow" program of the same name. First two books will be published by Little Brown, and the third by J. B. Lippincott. All three are aimed for fall publication.

TV MARKETEERS TO PEDDLE 'SEA HAWK'

"Adventures of the Sea Hawk," starring John Howard, is being offered in syndication by TV Marketeers, the recently formed firm headed by Wynn Nathans.

Nathans said he acquired the 26-episode series from Wesmor, Inc. Series, shot on location in the Caribbean, was produced by Eugene Solow and Brewster Morgan, same producers who teamed with actor Howard on MCA TV's "Doctor Hudson's Secret Journal."

In conjunction with Marketeers' first syndie entry, outfit has opened offices in Los Angeles, under the direction of Ed Simmel, Chicago, John Rohrs; and has hired Charles Ross in N.Y. Nathans said he is looking for sales representatives in other areas of the country.

Regional Brewers Hop on 'Diamonds'

Three major regional brewing companies have hopped on the Broderick Crawford "King of Diamonds" bandwagon, encompassing 33 markets including New York and Philadelphia. Sponsoring trio include Jax Beer, Piel's Beer and Jacob Schmidt Brewing Co.

Jax Beer, via Doherty, Clifford, Steers & Shenfield, will sponsor the show in 18 markets in the midwest and southwest, with particular markets yet to be finalized.

Piel's Beer, via Young & Rubicam, has bought the series in five markets, including N.Y., Philadelphia, Hartford, New Haven and Syracuse.

Jacob Schmit, through Maxon, Inc., has signed in 10 midwest cities.

WB Post-'50 Sales

Another eight markets have signed up for the post-'50 group of 40 Warner Bros. pix being distributed by Seven Arts Associated. Total market tally for the package now is 70.

New station deals include: WCYB, Briston Va.; KREM, Spokane; WCTV, Tallahassee; WISC, Madison, Wisc; WTVY, Dothan, Ala.; KGW, Portland, Ore.; WTVO, Rockland, Ill.; WSLS, Roakane, Va.

WNBQ, Chicago, bought four WB special features and WSLS, Roanoke, bought 18 WB pix in the special action group. Titles in the latter group include "Cosmic Monster," "The Crawling Eye," and "Heroes of the Alamo."

The Real and the Credible

The word is "hospital." What immediate personal recollection does it bring to mind? A last whiff of ether before sinking into limbo? A frantic vigil outside the door of an emergency ward? A very first look at your very first daughter (through a nursery window) and your unabashed delight that she had the good sense to resemble her mother?

Whatever the scene, chances are it was highly colored with emotion and much too narrow in outlook for you to have come away with a truly comprehensive picture of the hospital's organization, personnel and problems.

To get that picture in the easiest possible way (you don't even have to buy chocolates for the nurse), we suggest a viewing of next Sunday evening's "Anatomy of a Hospital," the fifth in executive producer Irving Gitlin's splendid series of "NBC White Papers."

The program—narrated by a perfectly healthy Chet Huntley—concentrates its attention on the Cambridge (Mass.) City Hospital, but in its filmed examination of just about every phase of that institution's activities, it does reflect the nation-wide hospital dilemma brought on by personnel shortages and rising medical costs.

As viewers of previous "NBC White Papers" ("The U-2 Affair," "Sit-In" et al.) might easily guess, Sunday's documentary is designed as a treatment rather than a treat—serious, meaningful and fair.

Producer Al Wasserman's crewmen spent more than a full month at the Cambridge institution, where they had the full cooperation of the hospital's staff. They returned to New York not merely with footage, but with an enormous respect for the professional competence and durability of the doctors and other staffers, some of whose regimens make a professional basketball player's schedule sound like an Adriatic cruise. One resident physician—without so much as a single yawn—calmly told the crew of a 120-hour week he'd just completed.

Few backgrounds are as fertile in drama as a city hospital. It wasn't too long before the "White Paper" crew began feeling a warm kinship with

the people around them. The not-unexpected death of an elderly patient with whom they'd become quite friendly over the weeks hit them as a genuinely personal loss. The news that an injured child (whom they'd seen being whisked into the accident ward) was not as badly hurt as originally feared, made them want to cheer.

There were moments of laughter, too. At the Cambridge hospital, just about three-fourths of the internes and resident doctors are from foreign countries. They're an able, tireless and extremely likable bunch, but they do have occasional difficulties with the English language.

The chief surgical resident told our crew that shortly after his arrival at the hospital (from Peru) about five years ago, he was confronted by a young patient who complained that his tummy was upset. "Who is 'Tummy?' " asked the puzzled medic seriously. When the term was explained to him, he laughed harder than anyone else in the room (not excluding the tummy's owner).

A documentary such as "Anatomy of a Hospital" is, we feel, a fine example of the kind of realism that has been proving increasingly attractive to TV audiences. A skilful, sensitive TV staff can (from the planning right through to the film-editing) make such realism as absorbing as the most expertly fashioned work of fiction.

Curiously, the very success of such documentaries over the years has made TV strive relentlessly for authenticity in its *fictional* presentations. In these latter cases, obviously, the key is not reality but credibility. We doubt whether any viewer thinks our "Wagon Train" dramas were shot by a couple of newsreel cameramen who happened to be following the caravan west at the time.

The element of credibility has never been as important as it is today (with viewers being far better informed than they were a decade ago). But at NBC we've always been sticklers for authenticity. What isn't patently real (such as a documentary) must, at the least, be believable.

A couple of the newcomers on our fall schedule illustrate that point rather neatly. "Cain's Hundred," for example, is a series in which a law-enforcer battles the nation's 100 rulers of syndicated crime. To insure a maximum of conviction —no pun intended—literally months of research were conducted before a pilot script went into production.

Similarly buttressed with authenticated atmosphere and characterization will be "87th Precinct," a series centering on activities of a metropolitan detective squad. The dramas will be based on the big-city mysteries of novelist Ed McBain, pseudonym for author Evan ("Blackboard Jungle") Hunter; and Hunter is the fellow who spent several weeks as an observer at a Manhattan police precinct before putting finger to typewriter key. This same assiduous regard for dramatic fidelity will prevail through each of the "87th Precinct" teleplays.

The quest for authenticity in TV drama is tedious and expensive. And the uncompromising producer who refuses to shave time by skimping on details is considered a trifle daft by less exacting competitors. But they're so wrong. That producer isn't losing his marbles; he's gaining an audience.

Schenley Trying to Slip TV Stations A Mickey Finn In Its Wine Com'ls? —On Other Madison Ave. Fronts

By BILL GREELEY

Is Schenley trying to slip broadcasters a Mickey Finn? New York stations WNBC-TV and WCBS-TV have indicated they think so in a recent rejection of the booze firm's wine commercials.

Continuity acceptance execs at both stations objected to the repeated and prominent display of the Schenley logo in storyboards for a Dubonnet wine campaign. Station men feel that the Schenley crest is clearly a promotion for the company's hard liquors (Schenley-branded whiskies) and superfluous in blurbs for the wine subsidiary, which is pitched only under the Dubonnet label.

Under the National Assn. of Broadcasters code, only wine and beer advertising is acceptable, and, in fact, no U.S. tv station has ever taken a straight campaign for the hard stuff. Both WNBC and WCBS are code subscribers.

Same time, the commercials have been accepted by the Metropolitan area's nonsubscribers, WOR-TV and WNTA-TV. Former will carry a straight spot campaign, latter a half-hour Mantovani musical stanza on Saturday nights, both beginning this week. Dubonnet radio campaigns will be heard on WOR and WNTA (simulcast), and possibly WABC, WMGM and WINS where negotiations are underway.

Campaign is being placed by Dubonnet's agency Keppner, but it's been learned the $800,000 to $1,000,000 (covering some national mag ads as well as New York broadcasting) is not coming from the shop's budget for the wine company. Funds are being switched from agencies that handle the Schenley-branded hard stuff.

One station man who rejected the campaign said virtually every frame of the storyboard carried the Schenley logo, sometimes in full-frame blowup, and even on zoomed-in glasses receiving the bubbly. Another commented, "I don't know if they want to sell Dubonnet, but they sure wanted folks to know about Schenley."

The station men, of course, were acting on their obligation to the code, but there are those in the industry who figure (while also figuring new revenues) that regulations drawing the line at wine are pretty unsophisticated — reasoning, perhaps, that a New York viewer who goes to Bellevue a wino is hardly better off than one who packs in on barleycorn.

Blurbing Over

What ever happened to sponsor identification? Following is a list of sponsors and agencies spotted on the new ABC-TV hour, "Asphalt Jungle:" Speidel, via McCann-Marschalk; Gillette, Maxon; Beecham Products, Kenyon & Eckhardt; Chiett, Peabody, Lennen & Newell; Union Carbide, Wm. Esty; American Chicle, Dancer-Fitzgerald-Sample; Carter Products, Ted Bates; Pepsi-Cola, BBDO; Simoniz, D-F-S; Polk Miller Products, N. W. Ayer; Liggett & Myers, McCann Erickson.

FSR Pipeline

As are several other agencies, Fuller & Smith & Ross is completely wired for intra-office, closed-circuit tv, but unlike most others, FSR also is rigged to pipe in outside video signals.

Using the outside system, agency last week fed the opening of client Hercules plastics plant from Lake Charles, La., to the shop's New York offices at 666 Fifth Ave. Hercules execs and the press caught the ribbon-cutting bit, including a dedication by Louisiana Gov. Jimmy Davis, off various receivers around the agency offices.

FSR veepee and radio-tv manager Ed Mahoney says the agency is now completing a circuit that will pipe network program screenings direct from ABC, NBC and CBS to exec offices at 666.

Paylootvee

In a talk before the Pittsburgh Radio-Television Club titled, "The Myth of Pay Television," FSR senior veepee for radio-tv Art Duram gave a conservative example of the toll take:

"On the incredible side, let's take Rogers's "Wagon Train." The last time Nielsen counted up its audience, some 18,500,000 homes were tuned in. Now, let's say suddenly its a Telemeter operation and the book says it costs 25c for the hour. So be pessimistic and cancel out 75% of all the homes because they refuse to pay the 25c. Only 25% of the audience love it enough to pay, and from just that small portion the end result would be $1,250,000 in the coffers for one night and that would be just the beginning—every star in the show would have a permanent annuity, for that film could rerun many times—all over the world.

"Now, hardly anyone is complaining — only the sponsor who used to be happy to pay $35,000 for a one-minute crack at that audience and its agency who has to resort to magazines for sales impact, and, of course, the congressmen in Washington who are getting thousands of letters from families who liked the good old days and the commercials much better."

Up and down: David McCall has been named to succeed agency prexy David Ogilvy as copy chief at Ogilvy, Benson & Mather. McCall joined the shop in '51 and has been a veepee since '56.

George B. Norris, formerly with Lennen & Newell, is now an account exec on Brown & Williamson at Ted Bates.

New Biz: Technicolor to Kenyon & Eckhardt for consumer division advertising.

With the Station Reps

New biz continued to fall to the Katz reppery this week with signing of another NBC Spot sales station and reportedly two outlets in the Rines group.

KSD-TV, St. Louis, biggest station left that's been scheduled to drop network subsidiary representation, has pacted with Katz, and the rep firm is understood to be close to landing WRGB-TV, Schenectady, N. Y., and WCKT, Miami, both still with NBC Spot Sales. However, no word has come down on the latter two, and several other shops are still pitching.

The Rines acquisitions are said to be WCSH-TV, Portland, Me., and WLBZ, Bangor, Me., both with Weed up till now. Rine radio stations in Portland, Bangor and Augusta, Ga., are understood to be staying with Weed.

Loss of the Rine group tv stations will be a hard blow to the Weed org, which once repped the ABC-TV o&o's and has lost a score of first rate tv properties to other repperies during the last three years.

Hardly Pat

Metropolitan area radio independent WPAT, bucking the downtrend in first-quarter '61 biz, reports an alltime high for the three months, representing a 16% increase over the first quarter a year ago.

New advertising, according to the station, is up 94% in the first quarter, and for the third consecutive year, WPAT is showing a 98% renewal of bankrollers.

Briefs: GHP Cigar has slated a spot campaign on WABC-TV via Compton agency. Radio Advertising Bureau has turned to the direct-mail medium for a promotion mailing of jumbo postcards to local and regional advertisers and their agencies. Some 170,000 of the giant cards will go out. Sherry Gordon Stations, KQBY, San Francisco, and KBUZ, Phoenix, to Adam Young, Inc.

Coke's Canada Series

Toronto, April 11.

Teeing off Saturday 8, Coca-Cola Ltd., launched its 52 weeks of 30-minute weekly evening programs, tagged "Refreshment Time," over CHFI-FM, Toronto; CKVL-FM, Montreal; CJOB-FM, Winnipeg; CFRA-FM, Ottawa.

Deal was set by McCann-Erickson (Canada) Ltd. and Radio-Television Sales Inc., both they and sponsor having hq in Toronto. One facet of Coca-Cola series will be emphasis on Canadian content, this highlighting Canadian artists and compositions.

Is TV Dealing U.S. A Cultural Blow?—That's Rot, Sez Robt. Sarnoff

One of video's great accomplishments has been achieved by giving viewers what they don't want, NBC chairman Robert Sarnoff last week told a seminar at the Annenberg School of Communications at Pennsylvania U.

"Perhaps the most impressive accomplishments of tv as a social force," he said, "have been made possible by the phenomenon unique to broadcasting. That phenonemon is the exposure of viewers to material that they would normally have little chance or desire to see . . . This phenomenon has enabled network television to confront millions of viewers with cultural and intellectual opportunities that they do not ordinarily seek and would not otherwise have experienced."

Picking examples, the NBC chairman pointed out that tv had given Americans "unparalled opportunity to become familiar with the thinking and character of the leading personalities of our time, with the events that are shaping our future, and with the issues that engage us all."

He called it significant that each of the three national elections since the advent of television on a network basis had a greater percentage of eligible voters going to the polls than ever before in U. S. history.

In answer to charges that web programming has lowered public taste, Sarnoff declared, "In the decade since the United States began to feel the impact of television as a national medium, our populahas gone up 20%, but the publica- of books has gone up more than 100%; publication of juvenile books is up about 200%; library circulation is up 50%; the number of museums has grown by nearly 80%; the number of symphony orchestras has doubled; the sale of classical phonograph records is up 50%; college enrollment is up 46%. "Now, I don't suggest that television is necessarily to be credited for all of this upsurge in cultural vitality. At the very least, however, it's hard to see how it is dealing us a cultural blow."

NAB's New Radio Board

Washington, April 11.

Following are the newly-elected members of the Radio Board of National Assn. of Broadcasters, who begin serving two-year terms May 10:

District 1 (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)—Carlton D. Brown, WTVL, Waterville, Me.

District 3 (Delaware, Eastern and Western Md., Pa. and W. Va.)—John S. Booth, WCHA, Chambersburg, Pa.

District 5 (Ala., Fla., Ga., Puerto Rico)—James L. Howe, WIRA, Fort Pierce, Fla.

District 7 (Ky., Ohio)—Hugh Potter, WOMI, Owensboro, Ky.

District 9 (Ill., Wis.)—George Frechette, WFHR, Wisconsin Rapids, Wis.

District 11 (Minn., Eastern N.D., Eastern S.D.)—Odin S. Ramsland, KDAL, Duluth.

District 13 (Texas)—Boyd Kelley, KRRV, Sherman.

District 15 (Northern Calif., Hawaii, Nev.)—B. Floyd Farr, KEEN, San Jose, Calif.

District 17 (Alaska, Oregon, Washington)—Ray Johnson, KMED, Medford, Ore.

Large stations—John S. Hayes, prexy of WTOP, Washington.

Medium stations — Willard Schroeder, prexy of WOOD, Grand Rapids, Mich.

Small stations—Ben B. Sanders, prexy of KICD, Spencer, Iowa.

FM stations—Ben Strouse, prexy of WWDC-FM, Washington.

WRUL's Latino Ballcasts

WRUL, the international shortwave station operated by Metropolitan Broadcasting, will beam home games of the N.Y. Yankees to the Caribbean area in Spanish. Station will carry the entire 81-game home schedule, starting with yesterday's (Tues.) opener.

Buck Canel and Pablo Nunez are handling play-by-play.

Houston—Ben McKinnon has taken over duties as manager of KTHT which was recently taken over by the Winston-Salem Broadcasting Co., of North Carolina.

TV-Radio Production Centres

IN NEW YORK . . .

Wally Jordan, of Wm. Morris agency, recovering in Harkness Pavilion following mild heart attack . . . **Remo Pisani**, starring in "True Story" NBC-TV episode Saturday (15), has a motion picture role coming up in which he costars. Title of pix is "Appearance of Evil". . ."Bill Stern's Baseball Central," new quarter-hour series telecast on WPIX before N. Y. Yankees road games will preem Friday (21). Sponsor is General Mills . . . Ford Dealers of N. Y., New Jersey and Connecticut, will cosponsor the pre-and-post game telecasts of "The Red Barber Show" and all the post-road game presentations of the "Mel Allen Show". . . **Alan Gale** visits **Joe Franklin's** "Memory Lane," Friday (14) . . . ABC newscaster **Art Van Horn** takes a fling in summer stock in July . . . NBC-TV kidvid puppeteer-emcee **Shari Lewis'** book, "Fun with the Kids," under the Doubleday imprint, has gone over the 10,000 print mark. Miss Lewis has now been signed for four kids books by Grosset & Dunlap and "Paper Puppets," via Harcourt Brace slated for '62 publication . . . **Lee E. Franks**, program director of WUFT-TV, educational outlet in Gainesville, Fla., joins the National Educational Television & Radio Centre in New York this month as assistant director of station relations.

Pilot for "87th Precinct," new NBC-TV series for fall will be previewed Tuesday (18) on "Thriller," another Hub Robinson NRC stanza, with **Robert Lansing, Ron Harper, Gena Rowlands** and **Robert Culp** in main roles . . . **Ted Walworth**, who came in last week as general manager of WNBC-plus-tv, automatically got his veepee strip this week . . . **Ed Stanley**, of NBC pubaffairs, spoke at Marietta College last week on "The Care and Feeding of Mass Communications". . . **Monty Morgan**, associate producer of **Jack Paar's** latenight strip, will leave the stanza this week with **John Carsey** replacing him . . . **Fred Robbins'** guest this week on "Assignment Hollywood" syndicated strip are **Jackie Cooper, Ethel Merman, Dean Martin, Elaine Stritch, Jackie Gleason** . . . **Norton Bloom** back from Europe where he directed CBS-TV's "Accent" stanza on General Montgomery . . . **Bob Henry** will serve as overall producer and director of NBC-TV's Emmy Awards stanza May 16 . . . **Mrs. Robert E. Kintner**, wife of the NBC president, was named by President Kennedy to the National Advisory Council for the Peace Corps . . . **Will Gilbert** and **Jack Weinstock** are scripters for "Funny Manns," new California National syndicated series . . . **John Brennan** to American Broadcasting-Paramount Theatres as audit and systems director, while **Joseph Fitzpatrick** was named assistant to the controller . . . **Len Traube** celebrating first anni as ad-publicity-promotion boss at WCBS-TV this week . . . **Ron Bonn** leaving the news & public affairs unit at CBS-TV press information to join CBS News as a writer. He'll be replaced by **Cathy Wallace**, moving over from a publicity post at CBS Films . . . **Jerry Leider**, director of special programs at CBS-TV, doing the lecture bit; he talked Saturday (8) at the TV Seminar of the Yale School of Drama, and is slated April 20 to address the Alpha Epsilon Rho, honorary radio-tv fraternity . . . **Ralf Brent**, prexy of WRUL, will be a featured speaker at the Broadcast Media Roundtable of the 13th World Congress of the International Advertising Assn. at the Waldorf-Astoria next Tuesday (18) . . . **Lesley Woods** doubling from "Advise and Consent" into "Young Dr. Malone" on a four-a-week schedule . . . CBS-TV daytime programming veep **Larry White** to the Coast for a week.

Theodore H. Walworth Jr., who moved over as general manager of WNBC and WNBC-TV, has been given v.p. stripes . . . More than 500 entries were tabulated in the essay contest held by WNTA-TV in connection with "The Iceman Cometh" telecast. Winner of the $500 prize was Alvin P. Dobsevage, graduate student, Department of Philosophy, Columbia U . . . WNTA Radio will broadcast the Mantovani series, being telecast by sister station WNTA-TV. Dubonnet Wines is the sponsor . . . **Al Brodax**, head of King Features television planed out to the Coast Monday (10) for a 10-day selling trip . . . **Tekla Bond** has signed a representation deal with William Morris Agency for a tv series labled "The Continental Touch."

IN HOLLYWOOD . . .

That jam **Spade Cooley** got himself into recalls a happier day when he was high man on the home megacycles and Colgate moved its "Comedy Hour" on Sunday night to "get away from that cowboy". . . **Danny Thomas** wound up shooting for the season and will auto-junket the country to raise funds for his favorite charity, St. Jude Hospital. Starts shooting for next season in July . . . **Henry Jaffe** got another renewal from Bell Telephone for the hour musical series. **Barry Wood** continues as executive producer and off the acclaim of his recent show from Disneyland will scout other off-studio locations with some abroad . . . There's a meeting of the minds in Hollywood on how to present **Bob Newhart** next season . . . **Hal Jovian's** new discovery, Big Tiny Little, won quarter hour slot on NBC's KRCA. He's billed as the "Liberace of the honky tonks". . . **John Frankenheimer** has feelers from NBC and Screen Gems for his series of class dramas by himself and other grads of "Playhouse 90". . . Screen Gems has its own mechanical gadget for pre-testing audience reaction to their shows . . . **Christy Walsh** has **Commander Whitehead** in tow for a week, which is the result of Schweppes being an Ogilvy, Benson & Mather account.

IN CHICAGO . . .

Frank Reynolds and camera crew leave this weekend for a two-week news trip to Central and South America . . . **Pete Jacobi** left NBC News for an editorial spot with longhair music mag but will continue to freelance his on-the-air drama reviews . . . Local ABC staffers tossing a farewell party for **Jim Beach**, former veep in charge of midwest sales, tomorrow (Thurs.) . . . **Clarence Peterson** taking over **Larry Wolters'** desk the next three weeks, while the Trib's telecritic is vacationing in Europe . . . Call it sex appeal, maybe: **Terry Turner's** dinner speech to the Chi Chapter of American Women In Radio-TV last week brought the largest turnout of the gals in several years . . . **Paul Lazzaro** leaving Balaban & Katz publicity to become p.r. director of WBBM-AM . . . **Gerald Udwin** of WAAP, Peoria, signed on with WIND's news corps as a legman . . . Texaco-sponsored operas have moved over from WGN to WBBM because of conflict with the baseball schedule . . . **Peter Hand** sudsery renewed Franklyn MacCormack for 52 weeks on his WGN latenight stanza, going into its third year . . . **Bob Daubenspeck** left NBC sales planning to join Foote, Cone & Belding broadcast dept. . . . Chicago Tribune's TV Week notches its fifth anni this summer.

IN LONDON . . .

How many tv program outfits can revive a play they first staged 23 years ago? The BBC is doing just that with "Charley's Aunt" on Sunday (16). It's their first production of the farce since they put it on in 1938. **Donald Wolfit** and **Bernard Cribbins** star in the new production . . . Ulster Television doing a documentary on the building of the 45,000-ton Canberra, now nearing completion in Belfast. She's the biggest passenger liner to be built in U.K. since the Queen Elizabeth . . . Songthrush **Vanessa Lee** booked for "The Ivor Emmanuel Show," Tyne-Tees Television spectacular networked to Granada on Friday (14) . . . **Oscar Peterson Trio** will share "An Evening With Ella Fitzgerald" on Granada Television tonight (12) . . . **Peter Bull**, member of the original cast of "Waiting for Godot" has written a documentary about

(Continued on page 44)

Tele Follow-Up Comment

Open End

A panel of five legit critics, Broadway and out-of-town, one producer-director and an actor-playwright probed into the state of contemporary dramatic criticism on David Susskind's "Open End" show on WNTA-TV Sunday night (9). While a flock of stimulating ideas were tossed around, the session was most intriguing as a lesson in conversational gamesmanship.

Director Peter Glenville, critic Kenneth Tynan and actor Peter Ustinov demonstrated once again that the sun rarely sets on a silent Englishman. The trio, taking off from diverse viewpoints, studded the two-and-a-half hour stanza with glittering insights and aphorisms and easily walked off with team honors. Walter Kerr, N. Y. Herald Tribune, kept the American colors flying bravely with an occasional assist from Elliot Norton, veteran Boston critic. From the Toronto critical scene, Nathan Cohen scored as a contentious Cassandra of the dramatic arts, while Tom Curtiss, of the Herald Tribune's Paris legit staff, was odd man out, stuck in left field with few balls hit his way.

The talk chiefly focussed on the state of the theatre and the responsibility of the drama critic. On the present level of the Broadway drama, there was virtually unanimous agreement that it had sunk to an artistic nadir due to soaring costs and declining playwrights. Glenville stated that the prevailing mood among investors and managers was to stage musicals only and forsake the more serious dramas entirely.

The question posed to the critics, mainly Kerr as the only representative of the all-important New York dailies, was whether they had an obligation to encourage the more intellectually ambitious plays by writing unqualified raves. Or as moderator David Susskind put it: "should they consciously adjectivize" to get out the theatregoers for deserving works. Kerr conceded that a real problem existed for critics confronting a serious play that was not entirely successfully executed. Cohen insisted and insisted that the critic's only obligation is to express himself forthrightly and damn the torpedoes. How he carries out this policy in Toronto was not explored but he did admit writing a positive notice for "Camelot" when it opened, also claiming to have suggested a piece of "stage carpentry" on the musical that was finally adopted.

Susskind was interested in whether critics tend to write raves more easily for a frothy dramatic offering than for a lofty drama. He also was interested in how Walter Kerr got along with his wife, Jean Kerr, an irrelevancy that Kerr handled kindly. *Herm.*

Play of the Week

"In a Garden" is hardly the sturdiest of the late Philip Barry's plays, but has enough flashes of the Barry wit and brilliance to make this "Play of the Week" revival worthwhile. Certainly, it constitutes more stimulating fare, for all its weaknesses, than most of the drama available on tv today.

It is a play of manners, a tragi-comedy that explores the differences between a playwright husband governed by a need to order his life along his conceptions of style and taste, and a wife who's yearned to be her spontaneous self, but has never been permitted the luxury. Against this background, Barry institutes a clever situation that becomes a springboard for his action and resolution, a recreation of the single instance, years before, when she did act spontaneously.

Barry's characters aren't entirely believable, and in some respects are dated as well, but a fine performance and sensitive direction by Henry Kaplan nonetheless produce fine moments of high comedy, drama and stage magic. The cast is uniformly fine—Roddy McDowell gives a clever, controlled performance as the husband, George Grizzard sets the right romantic tone as a man out of the wife's past, and Barbara Cook takes the honors with a wonderfully wistful performance as the wife. Frances Sternhagen contributes a show-stopping bit of broad comedy as a mousy secretary who sheds her inhibitions temporarily and devastatingly, and Laurie Main lends good support. Lewis Freedman produced. *Chan.*

Young People's Concert

While the N.Y. Police Dept. was breaking up the gathering of folk singers in Greenwich Village, Leonard Bernstein and the New York Philharmonic were telecasting the importance of folk-songs and folk-music to the musical world. It was Bernstein's valedictory for the season under the Shell Oil auspices, and appropriately enough, the conductor took cognizance of the import contributions made by this group of artists.

Bernstein took the thesis that folk songs came from the speech of the people that later found its way into the important musical libraries of all lands. It's the flavor that gives character to many great pieces of musical literature. By way of illustration, Bernstein read from Mozart, Carlos Chavez, Charles Ives and Canteloube.

Soloist for the occasion was Marni Nixon, a young and charming soprano, who delineated a group of folk songs from the Auvergne.

Per usual, Bernstein was most of the show. While his concerts are presumably aimed at the youngsters, his contagion and enthusiasm are picked up by adults as well. He provides lessons that can be profitable to all age groups, and gives music appreciation one of its most valuable boosts. Bernstein is, of course, a great artist in his own right, but on television, he becomes a great entertainer as well.

Another contribution to the show was the camera work which became pixieish at times. The lens picked up children, and adults as well, in the process of paying attention or inattention, and provided an added note of charm.

Another plus was the commercials, which provided an excellent image for Shell. They were tasteterms of people and indicated an interest in the company's young employees. *Jose.*

Twentieth Century

"The Twentieth Century's" cameras and roving correspondent Walter Cronkite moved into Sweden last Sunday (9) for the first of a two-part investigation of the premise "Trouble In Paradise?" Once again the CBS series brought a current problem to the fore in vivid pictorial terms and pointed interviews.

Since it was the first of a two-parter, the initial half-hour just laid the groundwork for the investigation. But even so it was a good introductory lesson to Sweden, its people and life in the welfare state.

In interviews with Prime Minister Tage Erlander, Swedish political leaders and the man-in-the-street, Cronkite did a superb job of getting to the heart of the matter. How the welfare state operates and its effect on its citizens were discussed with candor.

The big poser is why this country with its high living standards, old age security and sundry other comforts should have such a high rate of alcoholism, suicides and juvenile delinquency. That's to be spelled out in the second part next Sunday and the initialer served as an excellent trailer for it. *Gros.*

SLASH PRICES ON BRITISH TV SETS

London, April 11.

It is a sign of the times that one major tv manufacturing company has slashed prices on its receivers. the prices have been cut by as much as $48 on some models. Other manufacturers had reduced their prices in the latter part of last year in a bid to cut stocks which had accumulated in warehouses and in retail stores through the country.

The latest sales index covering last February, shows that the average number of sets sold per shop per month was 5.1 compared with 6.3 in January and 7 and 9.3 in the corresponding months of 1960. Sales of radio sets hae suffered less than tv and, while below the 1960 level, are running about 10% up on 1959. The introduction of transistor radios on the market has obviously been a major fillip in new sales.

AFFAIRS OF ANATOL
With John van Dreelen, Oscar Beregi, Kathleen Crowley, others
Producer: Alexander Ramati
Director: Ezra Stone
Adaptation: Robert Boon
90 Mins., Thurs. (30) 8:30 p.m.
KNXT, Hollywood

This second of five special 90-minute dramatizations being presented this season by KNXT in the interests of better television was, indeed, better than most of what is seen on tv but, alas, fell somewhat shy of the special excitement one hopes for in what is classified as prestige entertainment. In the wake of Alexander Ramati's first effort in the series, his excellent production of Shaw's stimulating "Candida," this revival of Arthur Schnitzler's light and episodic 1893 play, "Affairs of Anatol," emerged a disappointment.

Popping out of a 1961 picture tube, "Anatol" has evolved into a rather shallow, wordy and lethargic attraction, its native spirit of witty sophistication, delicate irony and subtlety of style as well as the intended endearing nature of its central characters tarnished by the passage of time, victimized by the modern viewer's acquired immunity to astonishment when confronted with the "naughty" manners of its rakish, but outmoded "lady's man" hero, and faintly incompatible with the supercharged requirements of the living room medium itself.

In condensing and unifying Schnitzler's popular comedy of manners to fit the time allotment and erase the detached nature of the seven original episodes or dialog scenes, adaptor Robert Boon employed a rather feminine and slightly artificial device (a memento box) to knit the sequences together and handle exposition. The three chosen episodes had their share of wit and romantic vigor, to be sure, but the results were uneven and the pace measured, a static condition upon which director Ezra Stone could not greatly improve.

John van Dreelen exuded charm in the title role, but somehow the character emerged hapless and less than well-rounded, devoid of the desirable savoir-faire and consistently one-down to his flames. Oscar Beregi appeared to warm up to the part of Anatol's faithful confidante, Max, as the play went along, but there were times when he seemed quite ill-at-ease and uncertain. Kathleen Crowley scored with a spirited enactment of Ilona, Susan Silo contributed a flashy personification of Lita, and Didi Ramati got the appropriate sweet naivete into the character of Cora. Jack Tesler and Ralph Smiley were effective as Anatol's servants. *Tube.*

EICHMANN & ISRAEL
With Warren Wallace, Charles Collingwood, others
Producer-Writer-Reporter: Wallace
Music: Robert Starer
60 Mins., Wed. (5), 7:30 p.m.
WCBS-TV, N. Y. (film)

Diffuse, but important and generally well done was the judgment of an unusual hour (for local tv or, for that matter, network tv) called "Eichmann & Israel." Planted in the middle of the network's prime time schedule, "Eichmann & Israel" stressed the meaning of the trial in Jerusalem for Jewry and, in some measure, the world at large.

To Warren Wallace, who was billed by WCBS as "producer-writer-reporter" (under the aegis of exec producer Ned Cramer), the political, sociological and historical importance of the trial was more interesting than the crimes against mankind and the guilt of Eichmann. This may have been a source of discontent for some viewers who tuned in expecting a detailed report on scenes of Nazi brutality. But Wallace, whose soft yet persistent style as an interviewer deserves further attention from his station and from the parent network, was emphatically after bigger truths, although he may not really have needed an hour to get at them.

The trial, said one interviewee, "will remind people of what happened; they are happy to forget unpleasant things." Said another: "(It) may serve as shock treatment and restore (Jews') former views." Both statements indicate to Israeli Jews and some of America's Jewry the "need" for the trial, however rife with political overtones it may be. One observer interrogated by Wallace noted that the trial will, because of the offenses against the religious minority, create a new bond among Jews, which some on the program felt was weakening. There were many points of view, some subtle, some blatant and nationalistic, expressed in the course of the hour.

Program's value for New York area, where there is a proportionately and numerically large Jewish population, was great. And as a reminder of how easy it is for the majority to victimize the minority, the program was also valuable to other groups.

Original music by Robert Starer, an Israeli composer, was muted but authentic and sometimes melodic. Camera work of Edmund Bert Gerard competent, aiding Wallace considerably. *Art.*

DANGER MAN
(Handcuffed)
With Patrick McGoohan, Sarah Lawson, Lionel Murton, Derren Nesbitt, Carl Jaffe, Louise Collins
Producer-Director: Ralph Smart
Writers: Brian Clemens, Ian Stuart Black
30 Mins.: Wed., 8:30 p.m.
BROWN & WILLIAMSON, KIMBERLY-CLARK
CBS-TV N. Y., (film)
(Ted Bates: Foote, Cone' & Belding)

A taut, suspenseful charade which would blow into nothing if examined closely, characterized the first episode of "Danger Man," a midseason replacement on CBS-TV. It had more derring-do than plausibility, more finesse than content.

Whether the British import has the legs for the long pull is problematical, judging from the initialer. Preem half-hour, though, to its credit, did reflect better writing and more polished production, compared to British imports of the past.

Series was produced by Associated TeleVision of England and sold to CBS-TV by ATV's American subsidiary, Independent Television Corp. Deal represented one of those infrequent instances in the recent past where a British vidfilm show found a network berth.

Principal role fell to Patrick McGoohan, cast as an undercover man for NATO. He's a good looking chap and has a Douglas Fairbanks flair for action. Some updating on what he's called on to do might take away the incredible superman quality—leaving the adults free to join the kids in accepting the action, suspense yarn.

In the preem, McGoohan got out of an impossibly tight situation by running into a helicopter and flying out of enemy territory. Just like that—as if such prowess was as normal as driving a car.

If the viewer suspended belief—not an unusual request for theatre—there were many elemental moments of suspense. NATO-eye McGoohan had a mission to either capture or kill an assassin of the enemy camp, not clearly identified, but the implication being some Soviet satellite. He was put through some fast paces, involving subsidiary characters, and the viewer for the most part was carried along. For the Britishers who claim to shy away from Hollywood violence, there was one scene which could match Hollywood on that score.

Supporting cast was competent and the direction was tight. *Horo.*

THE TRIAL OF ADOLF EICHMANN
With Frank McGee, narrator
Producer: Chet Hagan
Director: Robert Priaulx
30 Mins., Sun. (9), 6:30 p.m.
NBC-TV, from N. Y.

On the eve of the Eichmann trial, NBC-TV, like everyone else, got in its specials on the event. "The Trial of Adolf Eichmann," with Frank McGee as anchorman, covered the background adequately. There was no attempt at any major evaluation of the problems and questions the trial has aroused, moral or political, but as a chronology of events and a smattering of views, the show served its purpose nicely.

McGee narrated a quick film dissertation on the takeover by the Nazis of the German government and their racist philosophies, showing subsequently the attacks on the Jews and the establishment of concentration camps and the perfection of the Nazis' extermination system. Then came footage of the Nuremberg trials, a cut to Argentina in 1960, and a recreation of the abduction of Eichmann.

From this, the show moved into the interview format, showing a former Nazi colonel in Buenos Aires who defended Eichmann an Israeli painter who was a concentration camp inmate, Israeli Prime Minister Ben-Gurion, who defended the trial, and Israeli prosecutor, Gideon Hausner, who insisted that this will be a trial, not an educational lecture. British historian Gerald Reightlinger summed up the case against Eichmann eloquently as the signoff. *Chan.*

Foreign TV Reviews

LAUDES EVANGELII
With Angelo Pietri, Tatiana Massine, Gerard Ohn, Nicola Petrov
Executive Producer: Norman Marshall
Director: Joan Kemp-Welch
Writer: Giorgio Signorini
Music: Valentino Bucchi
75 Mins.; Fri., 9:40 p.m.
Associated Rediffusion from London

Anybody but Leonide Massine, who master-minded this ambitious and, for the most part, successful attempt to dance the New Testament, would call it "a Bible ballet." But Massine has declared: "To call Laudes Evangelii a ballet would be detrimental . . . It is really a sort of choreographic mystery."

But there was no mystery about the reasons for the compelling, practically hypnotic outcome of what, in the publicity hand-outs, looked like a doubtful experiment. In every department sights had been set high—and achievement matched them.

Music, spoken text, sets and costumes—all based on medieval models—were almost literally out of this world in their power to evoke the drama of the great moments of the story—the Massacre of the Innocents, the Flight into Egypt, the Betrayal at Gethsemane, the Crucifixion, the Resurrection. And, where these trappings evoked, Massine's dancers — particularly Angelo Pietri, as the virile Christ, Tatiana Massine, as the shining Mary and Alberto Testa, the sharply evil Judas—confirmed. This was often television on a mountain-top of perfection.

From the slow beginning, the "choreographic mystery" grew in relentless intensity with each episode it unfolded until, at the close, it was as if some old and wonderfully moving Church paintings of the Stations of the Cross had sprung into life.

Impeccable is the only word for Joan Kemp-Welch's direction and the singing of soloists April Cantelo, Jean Allister, Ronald Lewis, Victor Godfrey, and backed by the Glyndebourne Festival Chorus.

Veteran Massine first had the idea of basing a dance-drama on the Bible when he was a young sprig terping for Diaghilev nearly 50 years ago. But "Laudes Evangelii" was not staged until 1952—at the 13th century church of San Domenico in Perugia, Italy. Nine more years went by before Associated Rediffusion gave it a Good Friday television world-premiere. It was worth the waiting. *Nash.*

CLASH OF ARMS
With John Gregson, Jack Gwillim, Yvonne Romain, Barrie Ingham, Leslie French, Fred Kitchen, Steve Plytas, Rosalind Atkinson, Harry Tardios, Toke Townley
Producer: Michael Benthall
Writer: Howard Clewes
Director: Philip Dale
90 Min.; Sat. (1), 9:40 p.m.
Southern TV Network from Southampton

Produced by Southern TV, in association with the Old Vic, this yarn about gun-running in Algiers did not turn out to be the meller that might have been anticipated. Instead it was an absorbing study of the cat and mouse relationship between a small-time arms smug-

(Continued on page 38)

DOW FINSTERWALD GIVES TIPS ON

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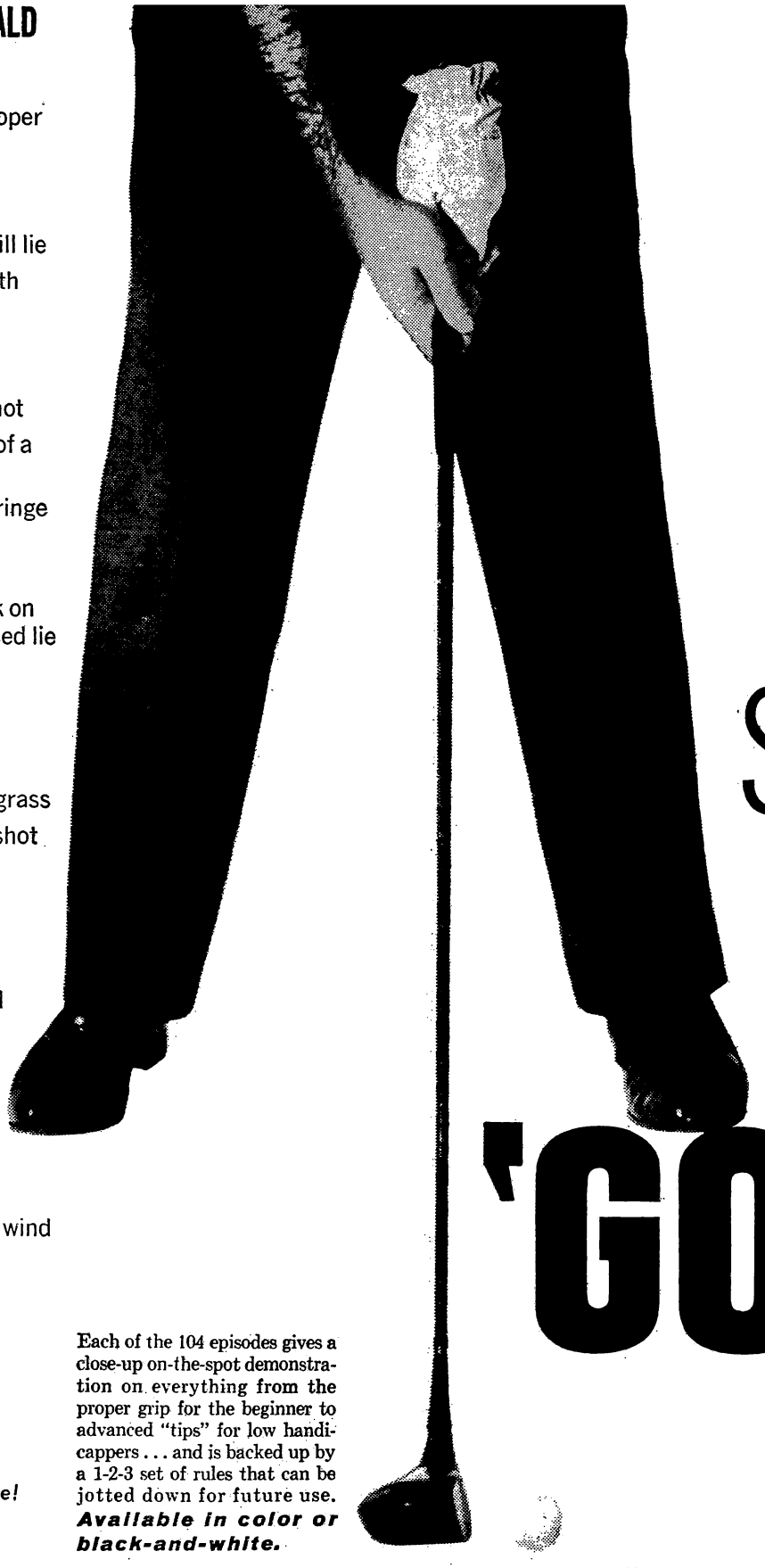
- how to putt out of a sand trap
- hitting from an uphill lie
- getting backspin with short irons
- a pitch shot to an elevated green
- the three-quarter shot
- playing a wood out of a fairway bunker
- chipping from the fringe of the green
- playing the 5-iron
- getting the ball back on fairway from stymied lie
- the "dying ball" putting technique
- getting distance off the tee
- playing ball on wet grass
- how not to shank a shot
- using a #3 wood on a par 3 hole
- how to avoid hitting "fat"
- playing a ball buried in a trap
- the "towel game" gimmick
- a chip and run shot
- how to avoid a flying right elbow
- playing into a cross wind
- reading the green
- how to correct a chronic hook
- shooting down a narrow fairway
- the problem of approach putting

. . . and a hundred more!



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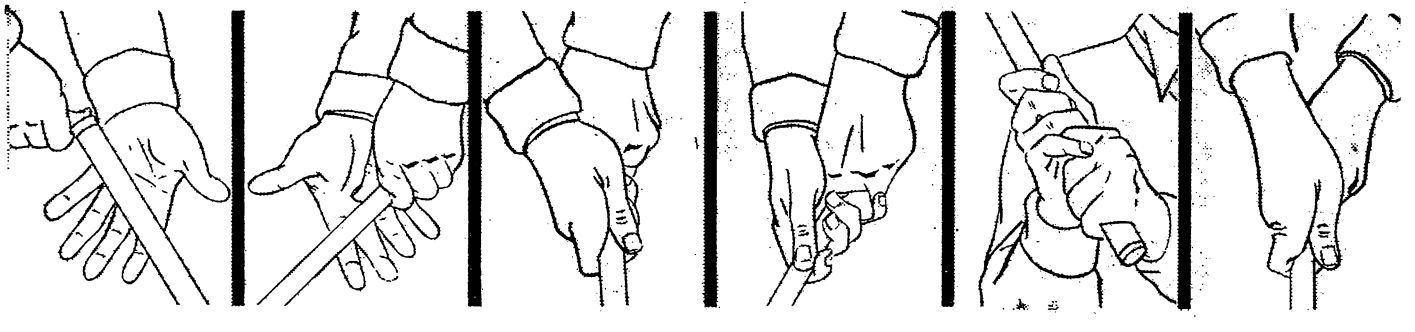

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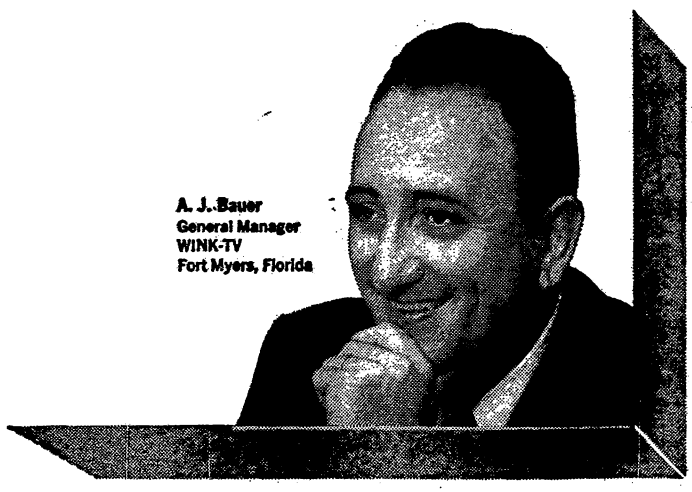
For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data)



A. J. Bauer
General Manager
WINK-TV
Fort Myers, Florida

Cabinet Press Conferences Next?

Pittsburgh, April 11.

President Kennedy is considering something new in White House policy—special press conferences by various members of his "new frontier" cabinet, it was revealed privately here.

Cabinet press conferences, sources understood from discussions with Press Secretary Pierre Salinger in Pittsburgh at the Westinghouse Broadcasting Conference, would be called for specific members of the Cabinet during crises touching on their departmental activities. This would be in addition to regular Kennedy press confabs, for the purpose of bringing an added touch of impact and prestige to information imparted by the administration.

Salinger Deplores 'Trend Toward Trivia,' Appeals to All Stations For Fuller Coverage of JFK Press Meets

Pittsburgh, April 11.

"The trend toward trivia" in coverage by the mass media was one of the major problems seen by Pierre Salinger, White House Press Secretary. At the Fourth Annual Conference on Public Service Programming, given here by Westinghouse Broadcasting Co., the front-line media contact for Kennedy also felt that "a disturbing trend this early in the administration" was, according to White House information, that fewer and fewer radio and tv stations are carrying the Presidential press conference.

Third note of perturbation struck by Salinger, in addressing the more than 400 station execs attending the WBC three-day event that began this morning, was "the certain ground rules" set by the networks against providing unlimited coverage of the press confabs to indie stations.

"The press conference," Salinger said, "is not a network show. It is a news event." He appealed to the networks "to go back to the practice of the first few weeks and let everybody have the press conference." This was an allusion, it seemed, to the ban NBC placed against unrestricted use of Kennedy's press talks during the weeks when NBC provided the "pool" coverage out of Washington.

With all the other "problems" raised by Salinger at the Monday (10) luncheon, he still considered "trivia" as "the one great danger."

"In these times, when the problems that confront us—nationally and internationally—are so great, too much attention is devoted to the trivial," Salinger opined. "They have asked—and these are actual experiences—what people in the White House eat for lunch, what color paper the First Lady writes on, what soap is used by the President.

"This is a plea to unset the trivial (which) clog up the communications channels and are a waste of the administration's talent and time."

Salinger dealt summarily with the critics, who felt that Kennedy might be suffering from "overexposure." "Overexposure," he said, "is falling back into show business terms. They're talking about a juggler or an actor. In this particularly critical time, I do not regard overexposure as a great danger." Before his speech, Salinger enlarged on this when he told reporters, "when the President has something to say people will want to hear it."

Salinger paid a degree of homage to some of the "better" programs done about the President by the three tv networks. He singled out CBS' "Nine Minutes," ABC's "Adventures on the New Frontier" and NBC's "JFK Nos. 1 and 2," as fresh ways of communicating to everybody with insight "what we are doing in Washington."

For from fearful of "overexposure," Salinger reiterated a point made several times in the last few weeks—that the White House was seeking further means of communicating Presidential information and views to the general public, domestically and abroad. But he strongly implied that the answer did not lay "in Fireside Chats," which he considered a handy and useful reference to an old style of communication by the administration.

The Hot Feed

Pittsburgh, April 11.

Westinghouse Broadcasting has offered all radio and tv stations in the country the opportunity to take a daily closed-circuit feed on what's happening at the annual local pub-service confab this year from Pittsburgh.

Dail sessions, running eight hours or longer, are being distilled into 60 minutes of tapes on daily highlights. Stations are getting the stuff next day.

Hefty Sponsor Take On Buff Station's Singalong; Spreads to 60 Outlets

Singalong programming, the radio format that's in stride with the national video fad created by Mitch Miller's NBC-TV show, was launched by a Buffalo, N.Y., outlet last October and is now a fulltime thing with more than 60 stations around the country.

Originating station, WEBR, Buffalo, started the singalong idea in the face of sagging ratings against the popmusic purveyors, and the station is now swinging along with several local sponsors (and at least one national account) that are on as a direct result of the new sound.

Station's program and promotion manager, Bill Schweitzer, says he actually struck upon the idea while searching for the answer to r&r at a local brass-railery (probably one with Muzak). After mulling it a bit, he checked out the station's disk library and found it had more than 3,500 recordings that would fit the singalong format—"If the pop stations could do it with the top 40, I figured I surely could do something with 3,500."

Singalong clients, including Sattler's of Buffalo, city's leading retail store, the Sample Shop, Chip Steak and others (and Wrigley's gum on the national side) have proved the PD right. Singalong's sponsored segs have generally been aud participation promotions, with instore lyric sheets with lucky numbers etc. A full Sunday supplement in one of the local papers featured singalong lyrics with strong ad support from record companies.

WEBR's format even inspired Commercial Recordings, Dallas, to wax a series of singalong breaks. Among stations now programming for hearth and home pipers are KQV, Pittsburgh; WWRL, New York; WCUE, Akron; WMNI, Columbus; and WMIL, Milwaukee.

Keefe Brasselle May Get 'Checkmate' Lead

With the two series in which he was involved now out of the running for fall, CBS-TV is considering installing Keefe Brasselle in "Checkmate" as the lead of the show, replacing Anthony George.

Web is unhappy with George, feeling he hasn't realized the potential of the role, and would like to make a change. At the same time, though the show won't be scheduled, web was impressed with Brasselle's performance in its "Beachfront" pilot, and has him in mind for "Checkmate." Brasselle, via his Luna Productions, also produced a pilot for CBS, "Joey Trouble," which "also ran."

WBC Conference Sounds an 'Alert' To Nation's Delinquent B'casters

By ART WOODSTONE

Pittsburgh, April 11.

Some 400 broadcasters are here attending this the fourth annual Westinghouse Broadcasting Conference on Public Service programming. Some 3,000 more broadcasters are not attending, and it seems that the story may turn out to be what is not happening "out there," not what is happening here this week.

The topic on the main floor of the Pittsburgh Hilton Hotel here is "change"—"the changing community," "the changing craft" and "the changing world." The topic in the back room and on the stairwells of the hostelry is also change—there has been a change in the Federal administration and a change in the demands by that administration, and many here feel that sufficient warning has been given broadcasters "to meet the changing environment" (as a guest speaker said of a different subject) or suffer the consequences.

"This is the Kennedy Administration," said one guest at the WBC affair. "He doesn't see things about broadcasting the same way Eisenhower did."

Specifically, the backroom worry of this three-day confab is that when license time rolls around (as it already has for certain outlets in radio and tv), the innocent might mistakenly suffer with the guilty—if not through loss of license, through loss of prestige.

Merely being absent from a conference on public service, sponsored and arranged by a private company, does not, it is felt, make an absentee guilty. Yet a growing attitude at the WBC conclave is that "too, too many" of the absent broadcasters are failing to fulfill their public responsibilities. And the result, they sense, will be that Washington will drop dozens upon dozens of small bombs (i.e., license cancellations) in the next several months or the next year which, added together, will make a dent in broadcasting far bigger and far more dangerous than the sum of the 1959-60 quiz scandals.

The Salinger Tipoff

Pierre Salinger, President Kennedy's press chief who spoke here Monday (10), is thought to have provided broadcasters with a warning of things to come when he told the conference that the White House has found that fewer and fewer stations are carrying the Kennedy press confabs.

Kennedy seems to feel that his press conferences are not just for developing his image but are, to him, important cogs in the wheel of the Democratic process. That being the case, it might be, some think, that Newton Minow, Kennedy's appointment as FCC Chairman, will begin soon lopping the licenses of broadcasting's delinquent operatives.

While there is a new regime in Washington, the Democrats are not likely to forget that some outlets ignored even a relatively "simple" request from the FCC of the previous administration to put a certain amount of pubaffairs in prime time locally as well as on network facilities. That was the "Doerfer Plan."

Part of the Salinger warning to broadcasters was evident when he also blasted "trite" handling of news. It was a criticism as much of newspapermen as of radio and tv news reporters. But if Minow can find some way to measure triteness, which is fobbed off as news or public affairs, he can always raise the devil among licensed stations even if he can't touch unlicensed newspapers.

Besides it could be, in the way Salinger speaks of tv's power and radio's breadth, that the Kennedy Administration might want more from broadcasters than from the important, but narrower-reaching print media.

Coupled with Salinger's indictment for being trite is the industry's self-indictment here for timidity and selfishness among broadcasters. To some observers on the scene in Pittsburgh, broadcasters, taking the easy way, are making the mistake of pursuing "public opinion" rather than molding it. As for Kennedy, he evidently prefers to mold it. If only to gain popular support for his legislative and administrative programs and "to make democracy work," as one Washingtonian recently put it.

Since he was talking of something other than Washington pressure—Don McGannon, president of the sponsoring WBC, in the keynote address on Monday morning (before Salinger arrived) gave the official indirect support by saying, "many intelligent people believe we now face the choice of all of us keeping up with the world . . . or abruptly leaving it. This clearly places a heavy new load of work on all the other media of education . . . Certainly on television and radio . . . since schools are no longer enough."

Westinghouse Conference was designed to help local stations program local time with "better public [illegible]" while that first prevailed in most of the public sessions, the Salinger remarks of the first day and the backroom talk to date have given the Pittsburgh meetings a national scope.

Thought to be one way of stopping trouble on the Potomac is a local broadcaster is sincerely convinced that carrying Kennedy's remarks is not always sound news judgment—is to pay more attention to local public affairs. Still the fear remains that too many stations are serving only minimally in this area.

CBS Yanks Edwards Off Armstrong Show

Doug Edwards has been ordered off the "Armstrong Circle Theatre" when it returns to CBS-TV next fall in a reinforcement of CBS News policy regarding the use of its commentators on entertainment programs.

Decision to yank Edwards comes almost as a direct result of the hassle a couple of months ago over Armstrong's "The Spy Next Door" telecast. The show had been postponed by CBS-TV so its execs could get a look at the tape to determine whether it might prove embarrassing to the web in light of President Kennedy's then go-easy policy in regard to Soviet relations. CBS execs subsequently okayed the show and it was telecast two weeks later.

A major source of their concern at the time was Edwards' presence on the show as host-narrator. It was felt that although the show was an outside package and an "entertainment" program, Edwards' presence might be construed as an endorsement of the program's editorial position by CBS News, or even worse, an official presentation of CBS News. Since that time, Edwards' status, along with questions of subject matter tackled by Talent Associates, program's producer, have been the subject of continuing talks between CBS and Armstrong.

Although the talks had not been resolved—Armstrong's official renewal date isn't up for another month—CBS News prexy Dick Salant last week took the initiative and ordered Edwards off the show on the basis of a policy decision that newsmen should not participate on entertainment shows. As a corollary of the same policy, he last week turned production responsibility for the web's beauty contest telecasts—Miss America, Miss Universe and Mrs. America—over to the CBS-TV program department and indicated that CBS News commentators will no longer narrate the pageants.

Armstrong plans to replace Edwards with a non-CBS host-narrator with a news identification. It's recalled that when it switched the show over to CBS from NBC in 1957, it planned to use John Cameron Swayze until Edwards was made available by CBS.

Keesely's Tobacco Show

Annual National Assn. of Tobacco Distributors Convention gala Sunday night (9) in Chicago was spiced with tv stars, among them Danny Thomas, Jackie Cooper, Tab Huner and Les Paul & Mary Ford. Show, hosted by P. Lorillard, was produced for the 13th straight year by Nick Kessely, v.p. of Lennen & Newell, the Lorillard agency.

Show drew an SRO audience of over 3,000 of the tobacco execs.

CBS-TV's Grand Shake on Nielsens

Everything's coming up roses for CBS-TV in the ratings department this week. Columbia has topped ABC-TV consistently this season on the Nielsen National scorecard, but has just as consistently been behind the eight-ball on the 24-city competitive-market countdown. But now, for the past two weeks, while maintaining its National Nielsen supremacy, CBS has swept the 24-market competition as well, the first time this season it's been able to do so for two consecutive weeks.

On the basis of the seasonal pattern relating to the differences in the 24-city and national ratings, CBS-TV is projecting its two-week 24-city win to a season's high 17% lead over ABC on the next national report, covering the same two weeks it won the 24-city outings, the two weeks ended April 2. That report—the April II List—will be out next week.

CBS had won the 24-city report only twice before this season. One occasion was in early October, before the year was well under way. The other was the second week in December, when its unusually high "Wizard of Oz" rating lifted CBS to the top. But now, it's won two weeks running. First week found it 6% ahead of ABC on average audience with a 19.6 to ABC's 18.5 and NBC's 16.8. Second week found CBS ahead again, but by 2%, with an 18.3 to 17.9 for ABC and 16.0 for NBC. CBS took four nights of the week on the first report, three on the second, it took 11 of the Top 20 on the first report.

At the same time, the network continued its supremacy on the National Nielsens, the March II report, coming up with a 20.1 average to 18.4 for ABC and 17.3 for NBC. It also won four nights of the week and took 25 half-hour wins vs. 22 for ABC and six for NBC. Out of the Top 20, it won 12, ABC took five and NBC three.

A Visit From a Russ

Pittsburgh, April 11.

After agreeing last night (Mon.) with Pierre Salinger that news coverage in the United States, particularly when it dwells on the kind of soap used by President Kennedy, is trite, Russian Oleg Kalugin voluntarily scuttled out of Pittsburgh because as an industrial centre it is closed to Russians.

Yet he was here 26 hours before his departure as guest of Westinghouse Broadcasting, where he had plenty of time to appear as a participant in a conference held for the benefit of students from Dusquesno. Earlier, the 27-year-old reporter for Moscow Radio even had time for a nonchalant visit to the Pittsburgh Playhouse before he got word he might not be wanted in town.

The Russians earlier this month applied for State Department permission to appear at the invitation of Westinghouse at the Pittsburgh meeting. He came when he assumed that no response signified tacit approval of the trip. But the Feds knew nothing about his presence in Pittsburgh until about two hours before he left last night, and then security officers and the FBI hopped into the Pitt Hilton directly after Kalugin had taken a plane to Newark. For awhile, the FBI seemed insistent that the Russian had never been in Pittsburgh.

In Russia, said the Moscow Radio newsman to the students, they never worry about what kind of soap Khrushchev uses, and crime is never played up except when it's meant to illustrate larger points.

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illion more families than on Network Z.* CBS

*Nationwide Nielsen season AA averages, Oct. 1960–Mar. 1961, 6-11 pm; av. weekly household expenditures: $117 (1959) U.S. Dept. of Commerce.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top six syndicated shows in the same particular market. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Untouchables (Thurs. 9:30-10:30)	WFIL	50	1. Mike Hammer (Sat. 10:30)	WCAU	MCA	31	58	Fight of Week	WFIL	17
								Spare; Fight	WFIL	17
2. 77 Sunset Strip (Fri. 9:00-10:00)	WFIL	44	2. Popeye (Mon.-Fri. 6:00)					Early Show	WCAU	9
			(Sat. 11:30)	WFIL	King, UAA	20	56	News; Weather	WRCV	12
3. Gunsmoke (Sat. 10:00-10:30)	WCAU	40						Huntley-Brinkley	WRCV	13
								Mighty Mouse	WCAU	5
4. Real McCoys (Thurs. 8:30-9:00)	WFIL	36	3. Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	19	44	Newsreel	WFIL	15
								News; Weather	WFIL	13
5. Adv. In Paradise (Mon. 9:30-10:30)	WFIL	35	4. Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	18	42	Newsreel; Weather	WFIL	16
								News	WFIL	12
6. Flintstones (Fri. 8:30-9:00)	WFIL	34						News-D. Edwards	WCAU	12
			5. Shotgun Slade (Fri. 7:00)	WRCV	MCA	16	44	Newsreel; Weather	WFIL	12
7. Hawaiian Eye (Wed. 9:00-10:00)	WFIL	32						News	WFIL	10
			6. Johnny Midnight (Thurs. 10:30)	WRCV	NTA	14	32	June Allyson	WCAU	18
8. Detectives (Fri. 10:00-10:30)	WFIL	31	7. Huckleberry Hound (Tues. 7:30)	WCAU	Screen Gems	12	24	Laramie	WRCV	23
8. My 3 Sons (Thurs. 9:00-9:30)	WFIL	31	7. Lock-Up (Tues. 7:00)	WRCV	Ziv-UA	12	30	Newsreel; Weather	WFIL	15
								News	WFIL	12
8. Naked City (Wed. 10:00-11:00)	WFIL	31	8. Jim Backus (Thurs. 7:00)	WRCV	Screen Gems	11	29	Newsreel; Weather	WFIL	17
								News	WFIL	16
8. Surfside 6 (Mon. 8:30-9:30)	WFIL	31	9. Brothers Brannigan (Wed. 10:30)	WRCV	CBS	7	13	Naked City; Closeup	WFIL	30

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1. What's My Line (Sun. 9:30-10:00)	KMOX	42	1. Huckleberry Hound (Thurs. 6:00)	KTVI	Screen Gems	20	39	News; Weather	KMOX	17
								News-D. Edwards	KMOX	14
2. Andy Griffith (Mon. 8:30-9:00)	KMOX	39	2. Sea Hunt (Fri. 10:00)	KTVI	Ziv-UA	19	36	News; Weather	KMOX	23
2. Candid Camera (Sun. 9:00-9:30)	KMOX	39						Jack Paar	KSD	14
2. Garry Moore (Tues. 9:00-10:00)	KMOX	39	3. Popeye (Sat. 11:30)	KMOX	King, UAA	18	69	Diary; Bowl Preview	KSD	4
								St. Louis Hop; Bowl	KSD	8
3. Flintstones (Fri. 7:30-8:00)	KTVI	35	4. San Francisco Beat (Sat. 9:30)	KMOX	CBS	15	27	Wrestling	KPLR	16
4. Danny Thomas (Mon. 8:00-8.30)	KMOX	34	5. Death Valley Days (Sat. 9:30)	KSD	U.S. Borax	14	25	Wrestling	KPLR	16
4. Wagon Train (Wed. 6:30-7:30)	KSD	34	5. Lock-Up (Wed. 9:30)	KSD	Ziv-UA	14	24	Circle Theatre; Steel Hr.	KMOX	25
5. Perry Como (Wed. 8:00-9:00)	KSD	33	6. Four Just Men (Thurs. 9:30)	KSD	ITC	13	22	June Allyson	KMOX	25
5. Groucho Marx (Thurs. 9:00-9:30)	KSD	33	7. Coronado 9 (Mon. 10:00)	KTVI	MCA	12	23	News; Weather	KMOX	25
								Jack Paar; Ship Fire	KSD	18
5. Red Skelton (Tues. 8:30-9:00)	KMOX	33	7. Highway Patrol (Tues. 9:30)	KTVI	Ziv-UA	12	17	Garry Moore	KMOX	39
5. 77 Sunset Strip (Fri. 8:00-9:00)	KTVI	33	7. Interpol (Mon. 9:30)	KSD	ITC	12	21	Peter Gunn	KTVI	26
			7. Phil Silvers (Tues. 6:30)	KMOX	CBS	12	24	Laramie	KSD	18

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1. Wagon Train (Wed. 6:30-7:30)	WDSU	51	1. Blue Angels (Sat. 9:30)	WWL	CNP	32	57	Fight of Week	WVUE	17
								Spare; Fight	WVUE	14
2. Gunsmoke (Sat. 9:00-9:30)	WWL	46	2. This Man Dawson (Fri. 10:00)	WDSU	Ziv-UA	26	67	Garlund; Rendezvous	WWL	9
3. Riverboat (Mon. 6:30-7:30)	WDSU	41	3. Death Valley Days (Mon. 9:30)	WDSU	U.S. Borax	22	41	Peter Gunn	WVUE	17
4. Garry Moore (Tues. 9.00-10:00)	WWL	39	3. Johnny Midnight (Tues. 10:00)	WDSU	NTA	22	51	Wild Cargo	WWL	17
4. Have Gun, Will Travel (Sat. 8:30-9.00)	WWL	39	4. Trackdown (Sat. 6:00)	WDSU	CBS	21	53	News; Sports	WWL	14
								News; Pro FB	WWL	14
4. Perry Como (Wed. 8.00-9:00)	WDSU	39	5. Amos & Andy (Fri. 10.30)	WDSU	CBS	20	51	News; Weather; Sports	WWL	10
4. Wells Fargo (Mon 7.30-8:00)	WWL	39						Big Movie	WWL	12
5. Danny Thomas (Mon. 8:00-8:30)	WWL	38	5. Coronado 9 (Mon. 8:30)	WWL	MCA	20	31	Dante; Bob Hope	WDSU	27
5. Laramie (Tues. 6:30-7:30)	WDSU	38	6. Sea Hunt (Wed. 9:30)	WDSU	Ziv-UA	19	32	Circle Theatre; Steel Hr.	WWL	23
6. Ed Sullivan (Sun. 7:00-8:00)	WWL	37	7. Dangerous Robin (Mon. 8:00)	WDSU	Ziv-UA	18	27	Danny Thomas	WWL	38
			7. Manhunt (Mon. 10:00)	WDSU	Screen Gems	18	41	Mike Hammer	WWL	15

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1. Untouchables (Thurs. 9:30-10:30)	WJZ	42	1. Johnny Midnight (Thurs. 10:30)	WBAL	MCA	19	40	Harrigan & Son	WJZ	15
			2. Buggs Bunny (Fri. 7:00)	WBAL	UAA	16	36	Final-Weather	WMAR	16
2. Gunsmoke (Sat. 10:00-10:30)	WMAR	39						News-D. Edwards	WMAR	14
3. Perry Mason (Sat. 7:30-8:30)	WMAR	33	2. Sea Hunt (Mon. 7:00)	WBAL	Ziv-UA	16	36	Final-Weather	WMAR	16
								News-D. Edwards	WMAR	17
3. Real McCoys (Thurs. 8:30-9:00)	WJZ	33	3. Decoy (Tues. 7:30)	WJZ	Official	13	25	Laramie	WBAL	23
			3. Mr. Ed (Thurs. 7:00)	WBAL	MCA	13	30	Final-Weather	WMAR	19
4. Candid Camera (Sun. 10:00-10:30)	WMAR	32						News-D. Edwards	WMAR	19
			4. Death Valley Days (Wed. 7:00)	WBAL	U.S. Borax	12	31	Final-Weather	WMAR	16
4. My Three Sons (Thurs. 9:00-9:30)	WJZ	32						News-D. Edwards	WMAR	16
			4. Lock-Up (Sun. 10:30)	WBAL	Ziv-UA	12	21	What's My Line	WMAR	31
5. What's My Line (Sun. 10.30-11:00)	WMAR	31	4. Rescue 8 (Tues. 7:00)	WBAL	Screen Gems	12	26	Final-Weather	WMAR	18
								News-D. Edwards	WMAR	19
6. Adv. In Paradise (Mon. 9:30-10:30)	WJZ	30	5. Popeye (Sat. 4:30)					Gangs All Here; Bowl	WBAL	10
			(Sun. 4:00)	WJZ	UAA	11	37	Play of Week; Pro FB	WBAL	10
6. Have Gun, Will Travel (Sat. 9.30-10)	WMAR	30	5. San Francisco Beat (Tues. 6:30)					Early Show	WJZ	12
			(Thurs. 6:30)	WMAR	CBS	11	32			
6. Pete & Gladys (Mon. 8:00-8:30)	WMAR	30	5. Whirlybirds (Wed. 6:30)	WMAR	CBS	11	32	Camera Sam; Conf.	WBAL	12
								Huntley-Brinkley	WBAL	12
6. Wagon Train (Wed. 7:30-8:30)	WBAL	30								

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

			1. Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	29	54	News; Sports	WIIC	17
								Huntley-Brinkley	WIIC	18
			2. Sea Hunt (Sat. 7:00)	KDKA	Ziv-UA	25	49	Wrestling	WIIC	17
			3. Woody Woodpecker (Wed. 6:30)	KDKA	Kellogg	22	44	News; Sports	WIIC	19
1. Untouchables (Thurs. 9:30-1030)	WTAE	41						Huntley-Brinkley	WIIC	21
			4. Shotgun Slade (Sat. 10:30)	KDKA	MCA	20	38	Fight of Week	WTAE	21
2. Ed Sullivan (Sun. 8:00-9:00)	KDKA	35						Lockerroom-Fight	WTAE	21
			5. Manhunt (Thurs. 10:30)	WTAE	Screen Gems	19	34	June Allyson	KDKA	23
3. Gunsmoke (Sat. 10:00-10.30)	KDKA	34	5. Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	19	41	News; Sports	WIIC	17
								Huntley-Brinkley	WIIC	19
3. Have Gun, Will Travel (Sat. 9:30-10)	KDKA	34	6. Two Faces West (Tues. 10:30)	WTAE	Screen Gems	17	27	Garry Moore	KDKA	32
			7. Death Valley Days (Mon. 10:30)	WIIC	U.S. Borax	16	28	Peter Gunn	WTAE	28
4. Perry Como (Wed. 9:00-10:00)	WIIC	33	8. Assignment Underwater (Mon. 7:30)	KDKA	NTA	15	32	Cheyenne; Movie Spec.	WTAE	17
			9. Mounted Police (Thurs. 6:30)	KDKA	CNP	13	31	News; Sports	WIIC	16
4. Perry Mason (Sat. 7:30-8:30)	KDKA	33						Huntley-Brinkley	WIIC	17
			9. Popeye (Mon., Tues., Wed., Fri. 6:00)					Early Show	KDKA	14
5. Candid Camera (Sun. 10.00-10:30)	KDKA	32	(Sat. 8:00 a.m.)	WIIC	UAA	13	45	Show-Santa Claus	KDKA	18
								Gene Autry Feat.	KDKA	5
5. Danny Thomas (Mon. 9:00-9:30)	KDKA	32						Safari	KDKA	6
			9. Roy Rogers (Fri. 6:30)	KDKA	Roy Rogers Productions	13		News; Sports	WIIC	19
6. Checkmate (Sat. 8:30-9:30)	KDKA	31	9. Tombstone Territory (Fri. 7:00)	WIIC	Ziv-UA	13	30	Huntley-Brinkley	WIIC	21
							28	News-Esso Reporter	KDKA	23
6. Garry Moore (Tues. 10:00-11:00)	KDKA	31	9. Winchell File (Thurs. 7:00)	WIIC	NTA	13		News-D. Edwards	KDKA	22
							30	News-Esso Reporter	KDKA	23
								News-D. Edwards	KDKA	22

Closed-TV Com'ls On Orient Lines

London, April 11.

Program Exchange Ltd., has been signed up by Orient Lines to supply programs and to sell commercial ad time on closed circuit tv in the two new passenger liners, Oriana and Camberra. Programs are transmitted daily while the ships are at sea, between 6 and 7 p.m. for children and from 9:30 to 11 p.m. for adults. Eight minutes of commercial time are available during the adult programming. John A. Warner, late of Thomson Newspapers, has been hired as advertising sales manager for this setup.

A 30-second advertisement, booked to appear on both vessels throughout a year (that is, six voyages) would cost $1,412, though single voyage bookings can be accepted. A "Window On Britain" magazine, for showing products indigenous to Britain, is being devised and will cost $542 for a seven-second spot, including production costs. Similar magazines for California, Canada, Australia and New Zealand are projected. Potential viewing audience per voyage is reckoned at 10,000, as there is virtually a turnover of audience at every one of the five stages of the three-months voyage.

Stars, Execs Join As Dallas WFAA Preems New $3,500,000 Center

Dallas, April 11.

WFAA-AM-FM-TV entered a new era of broadcasting Wednesday (5) with a twist of dials representing three outlets through which it reaches 2,000,000 listeners and viewers in North Central Texas and Southern Oklahoma.

More than 1,000 broadcasting, advertising and business executives, plus a flock of ABC stars joined local officials in dedicating WFAA's new Communications Center next to its parent company, The Dallas News.

WFAA general manager Mike Shapiro hosted the ceremonies in the new $3,500,000 studio where dials representing WFAA-570, WFAA-820 and WFAA-TV were turned to put the giant new broadcasting facility officially on the air.

Dallas News chairman of the board E. M. Ted Dealy and James M. Moroney Sr., vice chairman, joined Shapiro in turning the dials.

Shapiro said if marked "the end of one era and the beginning of a challenging new one."

Dealey described the new facility as "the outstanding center in the country and the fruition of a great dream." The Dallas News board chairman called the vast electronic complex "the heartbeat of Texas."

Moroney told the guests that "there is nothing we can't do with the new center. We are setting the pattern of a young industry with a bright future."

ABC-TV prez Oliver Treyz said the new center is "the finest physical broadcasting plant I've seen in the U.S."

Wolper-Sterling

Continued from page 23

Wallace narrating, set for release next month.

Other documentaries now in production include: "Hollywood: The Era of Sound," 90-minute documentary dealing with the beginning of talking pictures up to the present period. David L. Wolper directs and produces. Host is Gene Kelly. Elmer Bernstein will do the music on this and others.

An untitled hour-long documentary about a great American amateur athlete, an Olympic games champion. F&M Schaefer Brewing will sponsor. "American Woman in the 20th Century" and "The Race for Survival," dealing with the development of the atomic bomb.

Chattanooga — High Brown is new program director of WDBX here. He comes from WMPS, Memphis, where he also was PD. A native of Canada and RCAF vet, Brown was a news director, program director and morning deejay for Little Rock, Ark., stations.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

LOS ANGELES • Stations: KHJ, KTTV, KNXT, KRCA, KTLA, KCOP, KABC • Survey Dates: NOV. 10-23, 1960

KHJ — Average Rating: 8 — Average Share: 13

MONDAYS 7:30-9:00
Program: MILLION $ MOVIE

Nov. 14 **"NAUGHTY GIRL"**
Brigitte Bardot
1957, Schubert, 1st Run

Nov. 21 **"BLACKBEARD THE PIRATE"**
Linda Darnell, William Bendix, Robert Newton
1952, RKO, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
To Tell The Truth 7:30-8:00	KNXT 16
Family, Riverboat 7:30-8:30	KRCA 8
Youth Court 7:30-8:30	KTLA 3
Cheyenne 7:30-8:30	KABC 18
Brothers Brannigan 7:30-8:00	KTTV 3
Search for Adventure 7:30-8:00	KCOP 17
Pete & Gladys 8:00-8:30	KNXT 5
Dennis Day 8:00-8:30	KTTV 2
Adventure Tomorrow 8:00-8:30	KCOP 7
Bringing Up Buddy 8:30-9:00	KNXT 10
Wells Fargo 8:30-9:00	KRCA 11
Panic 8:30-9:00	KTLA 4
Surfside 6 8:30-9:00	KABC 20
San Francisco Beat 8:30-9:00	KTTV 5
Men With A Mission 8:30-9:00	KCOP 2

KNXT — Average Rating: 3 — Average Share: 30

TUESDAYS 11:15-12:45
Program: LATE SHOW

Nov. 15 **"AMBASSADOR'S DAUGHTER"**
Olivia De Havilland, John Forsythe
1956, UA, UAA, Repeat

Nov. 22 **"NIGHTMARE"**
Edward G. Robinson, Kevin McCarthy
1956, UA, UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	KRCA 4
Big 3 Final 11:15-11:30	KTLA 1
Al Jarvis 11:15-12:15	KABC 1
Highway Patrol 11:15-11:30	KTTV 3
Tom Duggan 11:15-12:00	KCOP 1
Fall Film Festival 11:30-12:45	KTTV 1
News Room 12:00-12:30	KCOP 1

KNXT — Average Rating: 4 — Average Share: 36

WEDNESDAYS 11:15-12:45
Program: LATE SHOW

Nov. 16 **"STRANGE INTRUDER"**
Edmond Purdom, Ida Lupino
1956, Allied Artists, M&A Alexander Repeat

Nov. 23 **"SERGEANT YORK"**
Gary Cooper, Walter Brennan
1941, Warner Bros., UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	KRCA 4
Big 3 Final 11:15-11:30	KTLA 1
Al Jarvis 11:15-12:15	KABC 1
Million $ Movie 11:15-12:00	KHJ 1
Highway Patrol 11:15-11:30	KTTV 3
Tom Duggan 11:15-12:00	KCOP 1
Mike Wallace 11:30-12:00	KTLA 1
Fall Film Festival 11:30-12:45	KTTV 1

KNXT — Average Rating: 3 — Average Share: 25

THURSDAYS 11:15-12:45
Program: LATE SHOW

Nov. 10 **"STREETS OF LAREDO"**
William Holden, Mona Freeman
1949 Paramount, MCA, Repeat

Nov. 17 **"NORA PRENTISS"**
Ann Sheridan, Robert Alda
1947, Warner Bros., UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	KRCA 5
Big 3 Final 11:15-11:30	KTLA 2
Al Jarvis 11:15-12:15	KABC 1
Million $ Movie 11:15-12:00	KHJ 1
Highway Patrol 11:15-11:30	KTTV 3
Tom Duggan 11:15-12:00	KCOP 1
Fall Film Festival 11:30-12:45	KTTV 2

KHJ — Average Rating: 3 — Average Share: 6

FRIDAYS 7:30 9:00
Program: SNEAK PREVIEW

Nov. 11 **"DAY OF FEAR"**
Robon Rojo, Nina Karell
M&A Alexander, 1st Run

Nov. 18 **"JAZZ SINGER"**
Al Jolson
1927, Warner Bros., Screen Gems, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Rawhide 7:30-8:30	KNXT 23
Dan Raven 7:30-8:30	KRCA 6
Shock, Words & Music 7:30-8:00	KTLA 3
Funday Funnies 7:30-8:00	KABC 4
Tightrope 7:30-8:00	KTTV 5
Russ Morgan Show 7:30-8:30	KCOP 4
Shock Theatre 8:00-8:30	KTLA 4
Harrigan & Son 8:00-8:30	KABC 8
Two Faces West 8:00-8:30	KTTV 4
Route 66 8:30-9:00	KNXT 17
Westerner 8:30-9:00	KRCA 9
Flintstones 8:30-9:00	KABC 19
U. S. Marshal 8:30-9:00	KTTV 4

(Continued on page 42)

ATV's $11,000,000 Elstree in Bow

London, April 11.

Associated Television's new $11,000,000 studio centre at Elstree was formerly inaugurated last Friday (7) by Dr. Charles Hill, Chancellor of the Duchy of Lancaster. It was previewed on the previous day to the press corps.

The entire development is expected to be complete by the end of the year and all the four studios are equipped to operate either on 405 lines, the U.S. system of 525 lines and the European system of 625 lines.

The studios are geared to cope with a full seven-day week service and can be used for live programming or for taped or filmed shows. They are also equipped with ancilliary color equipment and all that will be needed to start a tint program would be the necessary color cameras.

JFK's 'TV Show' Burns Newsmen, Sez Brinkley

Boston, April 11.

Newspapermen are unhappy with the way JFK's press confabs are being run, because "they believe the conferences are being turned into a tv show," NBC's Dave Brinkley told the Mass. Safety Council here. "Their unhappiness," he said, "is not with tv, but with Kennedy's use of it. The press conferences are not entirely satisfactory because they have become a forum for announcements and speeches."

Speaking on the Washington scene, he cracked: "There's a new kind of public official in Washington. I refer to the way they work down there. It seems to me we have a band of wide-eyed liberals. The most conservative liberals I have ever seen. Pragmatic is the word. Not wild eyed liberals as anticipated. The people around Kennedy are not visionaries. They are mild eyed liberals who tend to think an idea is only good if it works."

When Brinkley was introduced to the gathering at the Safety Council's 40th annual meeting, bringing numerous safety awards presentations with Sylvania products div. taking top honors for the best records—he quipped: "Sylvania must be the safest place in the U.S. It might be a good place to put Caroline Kennedy for a few years."

The NBC newsman did a sound-on-film interview with WBZ-TV's Arch Macdonald in which "newsman met newsman," and the film was shown on the 6:30 WBZ-TV news Brinkley's own show, from which he was absent, came on at 6:45 with Chet Huntley.

Majors In Vidpix

Continued from page 23

"Margie," and "The Hunters," ABC-TV.

MCA TV's Revue is the giant of them all, accounting for some eight hours, week-in, week-out on all three networks, exclusive of other than film deals. Revue's rundown includes "GE Theatre," "Bachelor Father," "Alcoa," alternating weeks on ABC-TV, "Ichabod," "Laramie," "Checkmate," partnered with Jack Benny's vidfilmery; "Wagon Train," "Frontier Circus," Bob Cummings, "The Investigators," and "Tall Man."

Diminishing lustre of Four Star Films finds that house with only four entries definitely set. They include "Rifleman," ABC; "Dick Powell Show," NBC; "Mother Is A Freshman," CBS; and "The Corrupters," ABC. Last season, Four Star opened with no less than 12 shows.

Not to be forgotten is the two-hour weekly feature pix slot on NBC-TV, with the post-'48s being supplied for that Saturday night berth by 20th-Fox.

Virtual dominance of nighttime web programming by films now is an old story. The growing drama is the takeover by the motion picture companies of tv programming. It's at least 25% next season. What will it be in '62-'63?

PATRICK McGOOHAN

"DANGER MAN" HITS JACKPOT. SMASH AND SHARE PRIZE FROM

"DANGER MAN"

did in one night what **"WANTED, DEAD OR ALIVE"** couldn't do in an entire season. And clearly established its power in the U. S. network picture as it has in Canada, Mexico, Argentina, Australia, Britain, Japan, and in 41 other countries where it is shown. **"WANTED, DEAD OR ALIVE"** had been building its audience during a full year on prime Saturday evening time—attaining Top Ten ratings — before it came into the Wednesday night slot against **"PRICE IS RIGHT,"** yet not once did **"WANTED, DEAD OR ALIVE"** top its competitor in months and months of Wednesday nights, from September to April.

"DANGER MAN" TOPPED "PRICE IS RIGHT" IN ITS SMASH HIT DEBUT!

Wednesday, 8:30 PM, April 5, 1961

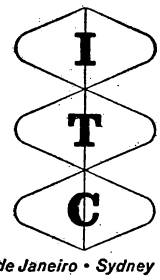
	RATING	SHARE
DANGER MAN	18.2	29.8
PRICE IS RIGHT	16.1	26.4
OZZIE & HARRIET	14.8	24.2

—Network Arbitron, April 5, '61

PREMIERE WRESTS RATING FORMIDABLE "PRICE IS RIGHT."

—CBS TELEVISION NETWORK, WEDNESDAY, APRIL 5, 1961

Leading the world
in television program sales
INDEPENDENT



TELEVISION CORPORATION

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USIA '60 Sumup: 'We Get Around'; Extend Coverage to 51 Nations

Washington, April 11.

U.S. Information Agency did a bangup job USIA says during the last half of 1960 in getting across America's message to people overseas via radio, television and films. The self-assessment is in USIA's semi-annual report to Congress.

Agency boasted of its expanded tv service which now provides special events coverage and feature films to stations in 51 nations. "In many of these countries, where television is so new as to be a novelty, tv programs are viewed with fascination by all who have a set or can get near one," the report said.

Use of videotape to supplement filmed programs was also cited. A quarter-hour newscast in both Spanish and Portuguese is placed on videotape and seen in 24 Latin American cities.

In the radio field, the report noted construction of the huge Voice of America facility in North Carolina, which ultimately will be the most powerful international shortwave transmitting complex in the world. Costing about $25,000,000, the VOA outlet is scheduled to go on the air by the end of this year, beaming broadcasts to Europe, Africa, the Middle East and Latin America with a total 4.8 million watt power output.

KBTV SETS SMITH AS HEAD OF NEWS DEPT.

Denver, April 4.

Arthur J. Smith, formerly with WHTN-TV, Huntington, W. Va. will head KGTV's newly created news and special events department, according to John C. Mullins, president of Channel Nine, which heretofore has had no regularly scheduled news programs.

Smith, who has 22 years of radio and tv news experience, has made numerous news forages in Europe and Asia and behind the Iron Curtain

Tormented Hours

Continued from page 17

firm 26-week commitment, NBC had no alternate but to ride with it.

Sometimes a delaying action is possible, to permit a nibble at some sponsorship coin before firming up a property, as with NBC's indecision about Friday night 8:30 to 9:30, during which it has variously toyed around with such hour items as "Las Vegas," "Rio," "The Insiders," "Follow the Sun," and an expanded Robert Taylor hour series. If the web could lock in a piece of biz first it would help. It would also help to pick the right show.

Just how much is at stake can be gleaned from the fact that next season the three webs will be splitting up hour shows, give or take a few million representing something like $225,000,000 in production commitments. Naturally many are SRO even at this early stage, and others will achieve this status. But with the SRO status at the three webs only ranging at this point from 55% to 70%, the cumulative still unsold millions can add up to panicsville.

Mex Talent Exchange

Mexico City, April 11.

Mexico will try an experiment whereby talent below stellar ranks is to be exchanged with South America, Europe and the United States, principally for television appearances.

Producer Gabriel Pardo, before leaving on initial tour of South American capitals, said that idea is to contract talented performers whose salary demands are not as stratospheric as those of bigname entertainers whose international reputations are secure.

There are many singers, dancers, actors, comics, etc. in lower brackets whose artistic merits are just as great, Pardo said. Program, therefore, while not too much of a burden for producers, will give impetus to new performer elements, and set them on the road to international fame.

Cincinnati — Appointments of Ray Owen as chief engineer of WKRC-TV and of Hugh LaCrosse as chief engineer of WKRC-Radio and FM was announced this week by L. H. Rogers, II, vice president in charge of operations of Taft Broadcasting Company.

Foreign TV Reviews

Continued from page 27

gler (John Gregson) and a French security officer (Jack Gwillim).

Into the sleepy little port of Tipasa on the Algerian coast arrived Gregson to deliver arms to the rebels. He became interested in the daughter of an old man whose job, till he retired, was to look after some historic ruins in the little harbor. Gregson, fed up with wandering the world as an outlaw, was playing with the idea of giving it all up and running off with the girl when the French officer arrived. Ever since Gregson, years before, had stolen arms from a camp commanded by Gwillim (thus causing him to be drummed out of the army in disgrace) the French officer, who had re-enlisted, had trailed the gun-runner, determined to pull him in. But in the end he refused to arrest Gregson believing that the best revenge was to compel Gregson to continue his shiftless life in which he'd find no peace or sanctuary. Main action revolved round the fact that the arms were hidden in the tomb and that it was due for demolition.

Would the army find the guns before the tomb was blown up? The girl, for Gregson's sake, did the blowing up herself only to fear that she had entombed her father. Of course, she hadn't. Though there was little physical action the scenes between Gregson and Gwillim were extremely well drawn and, despite some padding, interest in this play was sustained by straightforward direction. John Gregson gave a strong performance as the smuggler and Jack Gwillim's study of a patient, thoughtful officer was outstanding.

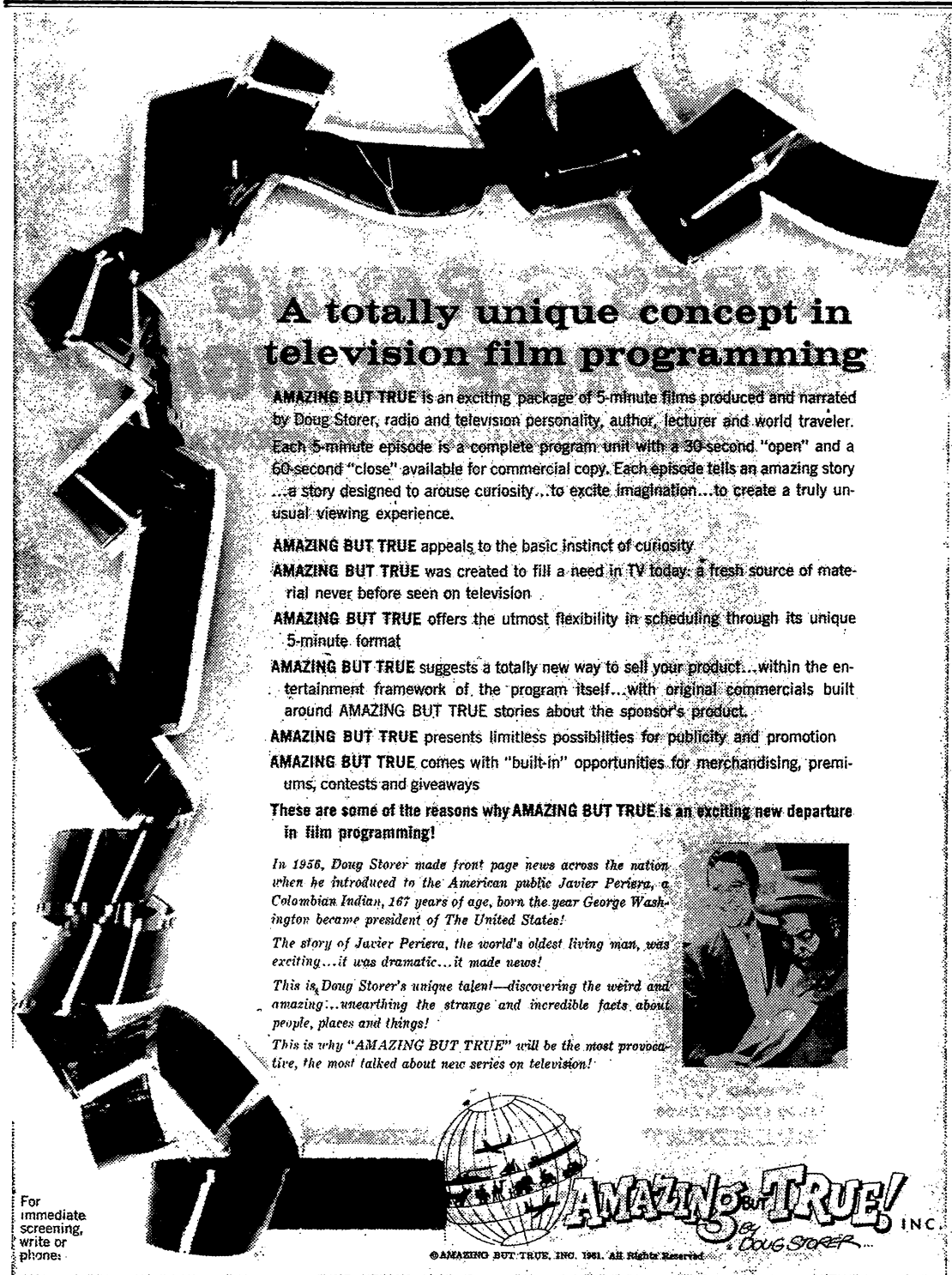
Yvonne Romain hardly had the range for the slightly fey local girl but there was a good distaff piece of thesping by Rosalind Atkinson as a hotelier's wife. Leslie French, Fred Kitchen and Steve Plytas brought some amusement and pathos to the roles of arguing cronies running the affairs of the little one-horse port. Toke Townley also contributed a telling cameo as the dedicated demolition man. Atmosphere of the dusty, hot little place was fell captured by director Philip Dale though direction was sometimes a little too slow, and art work was adequate. Howard Clewes' play might have been even more effective had it been clipped to an hour, but overall it was a well conceived effort. *Rich.*

Directors

Continued from page 18

Directors Guild a couple of years ago. The new organization, the Directors Guild of America, represents directors in all media, films, tv-films, live television, radio, etc. Frank Capra is prexy of DGA and Joe Youngerman is its exec secretary, both headquartering in Hollywood.

The networks have taken the position that the DGA is seeking to impose the contract pattern used in motion pictures on live and taped tv, and that this won't work, that both are different media and what is applicable to one is not necessarily so to another. Guild, on the other hand, insists the new setup is both feasible in terms of efficiency and economy and holds that the difference in the pay structures is not nearly so wide as it appears on first examination.



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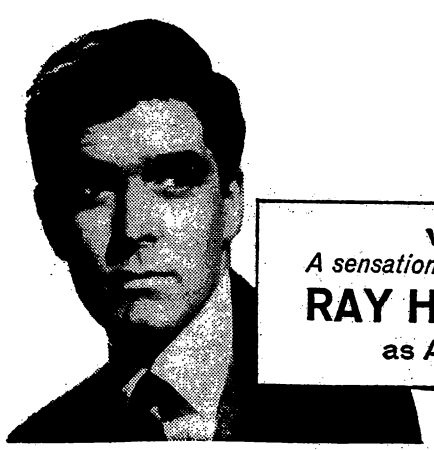

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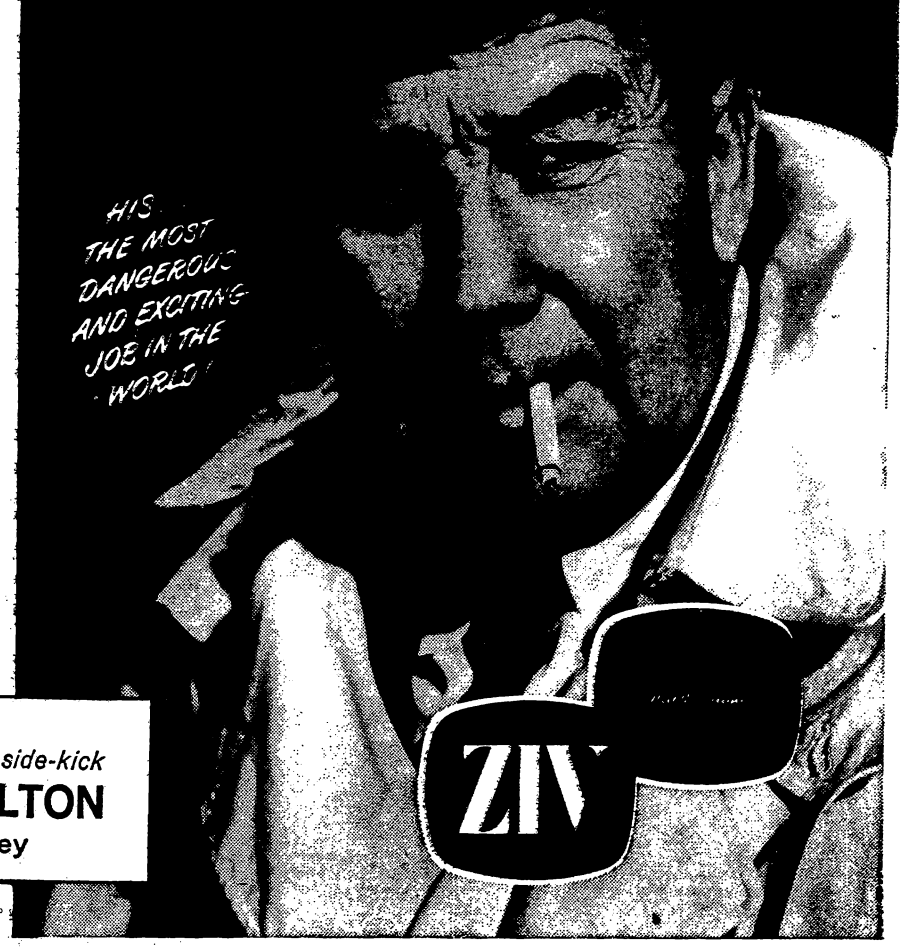

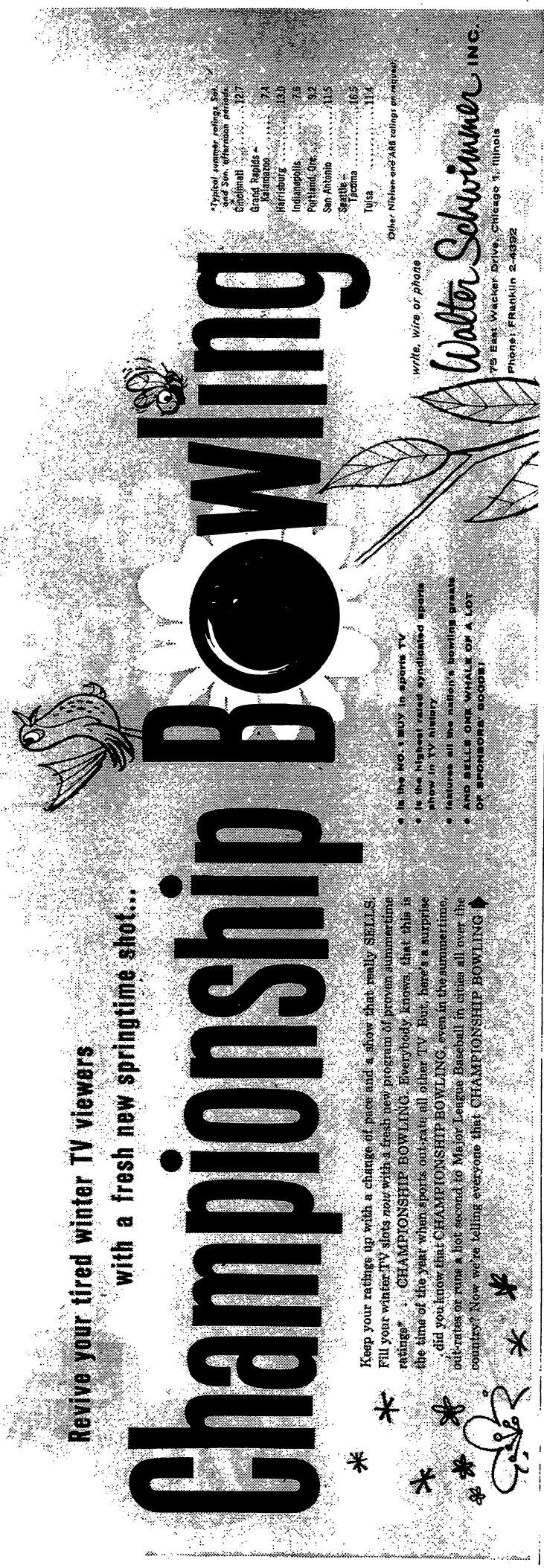

Inside Stuff—Radio-TV

The CBS Foundation has named eight newsmen as recipients of its fifth annual News Fellowships, providing for a year of study at Columbia U. Winners for 1961-62 are Stephen Banker, news writer at WCBS, N. Y.; Thomas W. Dorsey, news reporter and editor at WBNS, Columbus; Morris K. Hepler, news reporter, editor and producer at WWL-TV, New Orleans; Peter M. Herford, news director of KTVA-TV & FM, Anchorage, Alaska; David G. Nellis, assistant professor in the radio-tv-film dept. of the U. of Miami; Thomas B. Petry, production manager, writer and producer of WQED, the Pittsburgh educational tv station; William Seamans, news editor in tv for CBS News, N. Y.; and Sanford (Sandy) Socolow, news writer, assistant to the exec producer of "Eyewitness to History" and editorial aide to Walter Cronkite at CBS News in N. Y. Fellowships average about $8.000 apiece and cover a year's tuition and living costs.

Lecture and Service Bureau, of the Academy of Television Arts & Sciences, has gotten up a full head of steam with five lecturers from the industry due to make appearances during the next several weeks before a variety of civic and educational orgs.

The unpaid lecturers appearing in behalf of the year-old Bureau are comedienne Pat Carroll, producer Roger Englander (of the Leonard Bernstein CBS-TV series), CBS Inc. veep and general counsel Tom Fisher, NBC scenic designer Jan Scott and Academy p.r. chief Peter Cott.

Miss Carroll, who essayed Sid Caesar's tv wife, hits the Philly Ad Club on April 13. Englander appears April 1, 19 and 20 at Indiana U. seminars on video music. Fisher will participate in a pay-tv panel sponsored April 28 by the Advancement of Management of N.Y.U., and Scott will conduct a workshop series at the U. of Georgia in May. On May 4, Cott joins a p.r. symposium at N.Y.U.'s School of Commerce.

Annual membership meeting of the Association of Maximum Service Telecasters Inc., will be held in Washington May 7 at 9:30 a.m. in the Shoreham Hotel's Palladian Room, according to Lester W. Lindow, Assn. executive director.

Directors will be elected and reports will be made on the year's activities as well as future plans. The once-a-year session is always held in connection with the National Assn. of Broadcasters convention, set for here this year.

Maj. Gen. John B. Medaris, former head of the Army space program, will be guest speaker at the 39 Annual Convention of National Assn. of Broadcasters in Washington next month.

Medaris, now president of the Lionel Corp., will speak to a luncheon of the Broadcasting Engineering Conference held in conjunction with the NAB conclave.

N. Y. City Chapter of American Women in Radio & Television will honor "top male executives in communications" at its initial Golden Circle party Thursday, May 25 at the home of Princess Helena Gourielli (Helena Rubinstein). Idea, says AWRT, is to fete the men who made it possible for women to make "major contributions" to radio & tv.

Gen. David Sarnoff last week, while addressing a U. of Detroit Convocation, suggested that global tv could be employed as a new channel of communication for summitry—by which heads of state "would confer face-to-face without leaving their capitals."

CBS newsman Ned Calmer has his fourth novel, "All the Summer Days," coming up for publication June 8 via Little, Brown & Co. It's a yarn about news reporting in Paris before the war, and reflects some personal experience, since Calmer worked for the N. Y. Herald Tribune and the Chicago Tribune in Paris before joining CBS in 1940.

NBC-TV Pro Grid

Continued from page 18

half times what they were last season. For 18 games, the price should be about $4,500,000 in rights alone.

(4) The NBC sales department backed the hike to $615.002 on the grounds that it could sell off the championship game in a snap. At the door are many of the same sponsorships which are interested in regular NFL games: Ballantine, Falstaff, Omoco, Esso in Detroit, Speedway, Shell on a regional basis and Marlboro, along with Ford, on the national sponsorship side. Some of them confided late last week, though, they had to evaluate the NBC price demand further to see whether it would be worth it.

Before NBC came in with the winning bid (it includes radio rights too), there were at least four other bids from three other sources. First bid is understood to have come from Sports Network Inc. for $575,000. Sports Network apparently had an arrangement to bring the game over to NBC-TV, but Rozelle did not accept the bid. Irving Kahn, boss of TelePrompTer, offered $1,000,000 for closed-circuit rights, but the NFL leader turned that down on the grounds that "it would not be in the best interest of the league or the game to contemplate at present (closed-circuit tv) due to its pattern of coverage—theatres and arenas; we'd like everybody to be able to see the (championship) games."

Meantime, CBS, having heard that NBC wouldn't top $500,000, came in with an opening bid of $525,000, then, when competition became apparent, allegedly upped it to at least $575,000, the same as the evidently already rejected Sports Network offer.

Probably depending on how much of the CBS regular sked Ford decides it wants (in May, when the final sked will be established), the automotive house is rumored to be considering upping half of the pro football champship game on NBC.

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WNEW Has Own Space Expert

WNEW, the N.Y. radio indie that pioneered the music & news concept, has signed its own space expert as the latest of a series of innovations and refinements in its coverage of news.

The space expert is Martin Caidin, who's written some 26 books on the subject and has served as a missile consultant to the Air Force. His first assignment will be coverage of Project Mercury, the upcoming man-shot, but he'll freewheel on every space story for the station as part of the regular news coverage and in special shows.

Inking of Caidin (he's tied up for WNEW-TV as well) represents still another step in the series of refinements of news coverage by the indie since the early days of five minutes on the half-hour, the original news-around-the-clock tag inaugurated by the station. First step was creation of its own newsroom, complete with reporter-writers, portable tape units and beeper phones, to replace the N.Y. Daily News coverage supplied until then.

Now, from the five-minute capsules, WNEW is expanding its coverage to capitalize on its manpower and facilities, as well as to escape the bonds of a 25-minute music and five-minute news formula. There's a minute of news on the hour, for one thing, but more importantly, the station has inaugurated a pair of full-length news strips.

One is the new "6 O'Clock Closeup," a 15-minute dinnertime strip featuring Reed Collins as commentator, with Kyle Rote and Alistair Cooke. Collins does the news with an editorial point of view; Rote covers sports, and Cooke ("Omnibus" and the Manchester Guardian) tackles any subject that interest him (including an attack recently on airline food, despite WNEW's big airline billings).

Collins also runs a 10-minute "11 O'Clock Closeup," with himself, Rote on sports and vet commentator Henry Cassidy as the specialist on diplomatic news. Both shows have clicked in terms of ratings, and WNEW v.p.-general manager Jack Sullivan and its new director of news, Lee Hanna, feel the longer length is a format that audiences seem to want.

Added to the two strips are other elements of coverage—one is a brandnew mobile unit ordered by the station, complete with shortwave transmitter, which will enable the WNEW newsmen to broadcast news direct from the spot where it's happening. Heretofore, station has had to use tape or beeper phone. Another is the extent of coverage the station is devoting to the Eichmann trial, with direct feeds from Martin Weldon and Gen. Telford Taylor to be integrated into regular news shows plus separate five-minute shows twice daily, plus specials.

CBS-TV Sunday Biz

Continued from page 17

never-to-return kissoff. A second was the "Mr. Ed" deal, filling the one programming hole in the lineup.

And finally, there was the maneuver by which CBS prevented a possible defection of "Lassie" and Campbell to NBC, which had been making come-hither overtures to sponsor and show. CBS merely accepted "Father of the Bride" from BBDO and General Mills for a Friday night berth. Campbell's had been tagged onto the show as an alternate sponsor with GM, and once "Bride" landed on CBS, the every-week discount structure afforded Campbell's by the "Lassie"-"Bride" was simply too much for NBC to overcome.

From the CBS standpoint, that $60,000,000 Sunday status is all peaches and cream. Much of it represents sales in marginal time from which billings had never been realized. Moreover, the network isn't taking any sort of beating on production costs on any of its shows—in fact is making some money on those it owns. So that after compensation to stations and amortization of cable costs, all of the time billings are gravy and represent a pretty profit picture for the network.

From the viewers' standpoint, however, it's something of another story. For all the lamenting about the "intellectual ghetto," the cultural attractions were there to be sampled, inconvenient or not. Now they're gone, or moved down to Sunday morning or Saturday afternoon.

VARIETY ARB FEATURE FILM CHART

(Continued from page 35)

KHJ Average Rating: 3 Average Share: 17

FRIDAYS 11:00-12:30
Program: SPOTLIGHT THEATRE

Nov. 11 **"ANNAPOLIS STORY"**
John Derek, Diana Lynn
1955, M&A Alexander, Repeat

Nov. 18 **"MY DARLING CLEMENTINE"**
Henry Fonda, Linda Darnell
1946, 20th Century Fox, NTA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
11 O'Clock Report 11:00-11:15	KNXT 4
News, Jack Latham 11:00-11:15	KRCA 8
Lew Irwin Reports 11:00-11:15	KABC 5
Highway Patrol 11:00-11:30	KTTV 5
Tom Duggan 11:00-12:00	KCOP 2
Late Show 11:15-12:30	KNXT 1
Jack Paar 11:15-12:30	KRCA 5
Big 3 Final 11:15-11:30	KTLA 2
Al Jarvis 11:15-12:15	KABC 2
Fall Film Festival 11:30-12:30	KTTV 3

KNXT Average Rating: 18 Average Share: 62

SATURDAYS 10:30-12:30
Program: FABULOUS '52

Nov. 12 **"FOR WHOM THE BELL TOLLS"**
Ingrid Bergman, Gary Cooper
1943, Paramount, MCA, 1st Run

Nov. 19 **"A TREE GROWS IN BROOKLYN"**
Dorothy McGuire, James Dunn, Peggy Ann Garner
1945, 20th Century Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Movie 4 10:30-12:15	KRCA 3
Big Movie 10:30-12:00	KTLA 1
Al Jarvis 10:30-11:00	KABC 6
Feature Film 10:30-12:00	KHJ 2
Town Hall Party 10:30-12:30	KTTV 4
Tom Duggan 10:30-11:00	KCOP 2
News, Baxter Ward 11:00-11:15	KCOP 2
Tom Duggan 11:15-12:00	KCOP 2
Music Is My Beat 11:00-11:30	KABC 1

KTTV Average Rating: 6 Average Share: 19

SUNDAYS 4:30-6:30
Program: PARKER FEATURE

Nov. 13 **"NATIONAL VELVET"**
Mickey Rooney, Donald Crisp, Elizabeth Taylor, Anne Revere, Reginald Owen
1945, MGM, MGM-TV, Repeat

Nov. 20 **"MEET ME IN ST. LOUIS"**
Judy Garland, Margaret O'Brien, Mary Astor, Lucille Bremer, Tom Drake, Marjorie Main
1945, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Cavalcade Of Books 4:30-5:00	KNXT 2
Feature 4:30-5:00	KRCA 4
Famous Features 4:30-5:30	KHJ 2
Amateur Hour 5:00-5:30	KNXT 5
Omnibus, Golf 5:00-5:30	KRCA 6
Funday Funnies 5:00-5:30	KABC 6
Robin Hood 5:00-5:30	KCOP 2
GE College Bowl 5:30-6:00	KNXT 6
Omnibus, Hunt.-Brink. 5:30-6:00	KRCA 6
Popeye 5:30-6:00	KTLA 8
Bowling 6:00-6:30	KHJ 6

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L & M

Continued from page 17

edy half-hour "Three Sons," and the equally strong "Untouchables." Sponsor at that time tried to firm a commitment on the 9:30 opening, but got no promise from the network. The time has since gone to Procter & Gamble as part of the deal that kept the soapery from moving "Rifleman" to CBS. "Paradise" was moved back from 9:30 to 10 in the Monday ABC shuffle that saw "Rifleman" scheduled for 8:30 that night.

"Asphalt," which premiered this spring at 9:30 Sunday, was cancelled because the hour will be moved if it returns next fall.

In the case of "Rebel," the network moved the show out in a Sunday night shuffle that saw the hour "Bus Stop" committed to competing Brown & Williamson, scheduled for the 10 to 11 period.

L&M's prime complaint was the loss of three 9:30 time slots. Ratings indicate a sharp decline in audience after 10:30 p.m., and in moving back the hour shows, there's no guarantee the last half hour will hold up.

Alanta—Ed Thilenius, who has broadcast Univ. of Georgia football games on a Georgiawide radio network for the past six years, has been named sports director of WAGA-TV, Atlanta's link in Storer chain. Starting Wednesday (5) Thilenius took over a five-minute sports segment on station's newly inaugurated "Panorama" 60-minute melange of sports, weather, and news and so on between 6 and 7 p.m.

Sharp Slumps In TV-AM Set Sales

Washington, April 11.

Impact of the recession is reflected in sharp slumps in radio-tv set sales and production from the 1960 pace, according to latest figures of Electronic Industries Assn.

EIA, which keeps the most authoritative tabs on set output and sales, reported that tv retail sales for the first two months of this year amounted to only 852,073 as against 1,098,540 for the first two months of 1960. Radio sales slumped during the same period from 1,414,867 to 1,246,908, excluding auto sets.

Production reflects the same downbeat. TV set output fell from 1,029,947 through February, 1960, to 812,353 through February of this year. Production of radio sets, including auto receivers, was pegged at 2,205,102 for the first two months of this year and 2,798,156 last year. The slump in auto receiver output was even more marked.

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WGR-TV Buffalo	WISN-TV Milwaukee	KCRA-TV Sacramento
WGN-TV Chicago	KSTP-TV Minneapolis-St. Paul	WOAI-TV San Antonio
WFAA-TV Dallas	WSM-TV Nashville	KFMB-TV San Diego
KDAL-TV Duluth-Superior	WNEW-TV New York	WNEP-TV Scranton-Wilkes Barre
WNEM-TV Flint-Bay City	WTAR-TV Norfolk	KREM-TV Spokane
KPRC-TV Houston	KWTV Oklahoma City	KVOO-TV Tulsa
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CLEVELAND PRESS AND NEWS, JIM FRANKEL
"The show is a distinguished achievement. I strongly urge you to tune in 'The Race for Space' as exciting a documentary on rocketry as I have seen, jammed with vital information on dreadfully important subject."

CHICAGO TRIBUNE, HERB LYON
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BOSTON TRAVELER, ELEANOR ROBERTS
"We watched a preview of this startling, but courageously honest story of the missile race between U.S. and Russia, and we unequivocally say it is one of the most fascinating, absorbing treatises on space flight we have seen. There are no punches pulled in this documentary. It is a magnificent job . . ."

BOSTON RECORD, BILL BUCHANAN
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NEW YORK DAILY NEWS, BEN GROSS
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DENVER POST
"The film is expertly produced and expertly narrated . . . a documentary of unusual interest . . . a remarkable feat . . ."

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8:30-9:30 P.M.	9- 10 P.M.	7:30-8:30 P.M.

From The Production Centres

Continued from page 26

the backstage reactions of the cast to **Samuel Beckett's** puzzle play. It goes out on BBC radio Friday (14). Title: "Waiting For What?"

IN WASHINGTON . . .

Gardner MacKay was added to the list of ABC-TV personalities previously skedded to lead the annual Cherry Blossom Festival parade here last weekend which WMAL-TV, local ABC affiliate, televised . . . FCC Commissioner and Mrs. **Frederick W. Ford** are expecting a baby in July . . . CBS v.p. and Mrs. **Ed Bunker** celebrated their 20th wedding anni last week with a dinner party in the posh F St. Club . . . On another night, CBS' **Nancy Hanschman** had a dinner for **Alistair Cooke** in the same club . . . Color photos of the garden and swimming pool of the historic Georgetown Home National Assn. of Broadcasters prez **LeRoy Collins** leased here have been in two different issues of House Beautiful mag in the last three months . . . MetroMedia v.p. for public affairs **Mark Evans** spoke to 7,000 under National Geographic Society sponsorship in Constitution Hall here on his recent two-week visit with Dr. Albert Schweitzer

IN SAN FRANCISCO . . .

KFRC has signed **Jimmy Lyons**, the Coast's original jazz deejay and now general manager of the Monterey Jazz Fest, to handle its 7-11 p.m. spot, six nights a week. KFRC also hired **Art Abell** as merchandising director. He'd held down same job for past three and a half years at KGO-AM . . . **Ronald R. Wren** named manager of advertising and promotion for KGO-AM . . . **Gail Patrick Jackson** due in town late in week to find out whatever happened to the Frisco chapter of the TV Academy . . . **George Lemont**, ex-KRON and ex-KNBC, starting a new career as a newspaper cartoonist—his cartoons are all about radio-tv and he's been running in the News-Call Bulletin but shortly will be syndicated by Newspaper Enterprise Association . . . **Howard Duff** and **Ida Lupino** signed as guests speakers for 11th annual TV-Radio Guild banquet at Frisco State College May 5 . . . KCBS doing a "see it now" recreation of "Firing on Fort Sumter" Wednesday (12)—**Clancy Cassell** voicing "on-the-spot" reports

IN MINNEAPOLIS . . .

Time, Inc.'s WTCN-TV, which loses its ABC affiliation Saturday, planning $300,000 expansion program including installation of rear screen projection unit and purchase of additional videotape equipment for use in telecasts of major leagues baseball games. General manager **Theodore Streibert** says that station's new independent status necessitates increased space and equipment as well as added ability to produce local programming . . . **Bob Allard**, former announcer at WOC-TV, Davenport, becomes chief newscaster at KMSP-TV, 20th-Fox station in Twin Cities, April 17. Allard succeeds **Paul Sevareid**. Assignment was made through Fox-Movietone News which plans to augment its national and international news coverage at KMSP . . . Deejay **Bill Bennett** given added air duties by WLOL after district court refused to grant restraining order sought by WDGY, Bennett's former employer, forbidding performer to work for rival station . . . WTCN-TV videotaped practice session of Minnesota Twins baseball team in Yankee Stadium, flew film by jet to Minneapolis and aired it as a "Meet the Twins" special with sportscaster **Bob Wolff** narrating and interviewing players . . . **Harmon Killebrew**, Minnesota Twins' slugging first baseman and a sports staffer for WTCN-TV, set to narrate pre-game show before telecasts of Twins' games.

IN PHILADELPHIA . . .

WIP sportscaster **Jim Leaming** adds a Mon.-Fri. series on WRCV-TV the only regularly skedded local sports session (10) . . . **Al Rosenthal** exits as "American Bandstand" producer to head his newly-created Cambridge Record Distributors . . . **E. Z. Dimitman** covering the Eichmann trial for the Philadelphia Inquirer and making direct reports to WFIL . . . **Pat Carroll** guests at the TRAC luncheon at the Barclay (13) . . . Miami broadcasters **Jim Tate** and **Bobby Lyons** join the WIP staff . . . **Sue Stolwein**, operator of the Russian Inn, to do legit reviews from spot, over WIBS-FM . . . **Rex Morgan**, former Hollywood and Denver broadcasters, kicked off Morgan in the Morning on WFIL-TV (10) . . . Vet broadcaster **Al Taylor** ankles WIP next month . . . **Pauline Frederick**, United Nations correspondent for "Today" to receive Golden Service Award from the Golden Slipper Square Club at a dinner at the Bellevue Stratford (17).

IN DETROIT . . .

The Detroit Educational Television & Radio Council chose CKLW-TV's "Popeye" show for its annual award as the "outstanding children's series" which features **Toby David** and **Paul Allen** . . . **Seymour "Hap" Eaton** is national sales manager for WJBK-TV, succeeding **Keith T. McKenney**, recently named general sales and administrative manager for station . . . More than 980 hats of all shapes and sizes, made of everything from wastebaskets to lettuce, were entered in CKLW's "Looney Lid Contest," with $80 being awarded the winner by disk jockey **Bud Davies** . . . Detroit's urban renewal program will be featured in WJBK-TV's "Project 2" public affairs program directed by **Dr. John Dempsey**, station's news director . . . CKLW disk jockeys will feature the music of **Enoch Light** in an all-day salute . . . WDTM headlines a series called "Conversations in the Arts" which focuses on discussions of citywide affairs by leaders in every phase of life.

IN PITTSBURGH . . .

KDKA-TV's long reputation for getting on-the-spot news stories gained new lustre when newsman **Tom Finn** and cameraman **George Boyle** were in Gimbel's Department Store when store detectives arrested two suspected shoplifters. The boosters resisted and shooting followed. Boyle had his camera on the whole action and Finn reported it from a spectator viewpoint on his 7 o'clock news show . . . KDKA-TV has grabbed off another top byliner, **David Kelly**, from the Pittsburgh Press. Other one is **Ed Beachler** who has been turning out all the audience grabbing and award winning local pubservice shows. Kelly will script "Daybreak," the station's early morning show . . . **Jean Connelly**, the women's editor of WTAE, will have wives of the Pittsburgh Pirates on as regular guests every Tuesday afternoon during baseball season . . . KQV disk jockeys have been shuffled around and now the lineup is **Chuck Brinkman**, all night; **Henry DeBecco**, 10 to 1 p.m. and 7:15 to 9 p.m.; **Dick Drury**, 1 to 3 p.m.; **Dave Scott**, 3 to 6:30 p.m.; and **Larry Aiken**, 9 to midnight.

IN BALTIMORE . . .

Bess Myerson was a guest at the Labor Zionist Third Seder at the Chizuk Amuno Social Center . . . **Wynne Mar** is the new weather girl at WMAR-TV. She was a model and fashion show coordinator before joining station . . . **Jolene Brand** met the press at WMAR-TV, CBS-TV outlet here carrying the ABC-TV "Guestward Ho" series . . . **Gwinn Owens** has been appointed WJZ-TV Public Affairs Coordinator by **William T. Wagner**, program manager. He joined station two years ago as director of editorial research . . . Muscleman **Jack La Lanne** visits the city Thursday to meet press. His health show is carried by station Monday-through-Friday as of this week . . . **Frank Aletter** breakfasted with the local press . . . **Dave Stickle**, WMAR-TV news director was given Baltimore USO's Golden Key award for service to Armed Forces . . . **Mary Ittneyer** is new production and news secretary at WMAR-TV.

IN VANCOUVER . . .

J. Ray Peters has been named new general manager of CHAN-TV, operated by Vantel Broadcasting Co. He was formerly commercial manager of CHCH-TV in Hamilton, Ontario, joined CHAN in that capacity last August. **Art Jones**, who handled dual functions of president-general manager, remains as president of Vantel . . . Top winner in the Canadian section of the Coutts Hallmark International Teleplay Contest is a West Vancouver housewife, Mrs. Eileen Warren. Her 90-minute drama, "Cut Is The Branch," was picked as best of more than 80 Canadian scripts in competition, won her $500 and a gold plaque. Head of the judging committee was **George Schaefer** New York producer-director of Coutts "Hall of Fame" series . . . Sale of television station KVOS at Bellingham, Washington, has been approved by the FCC Commission. Purchase price is understood to be around $3,000,000. Station was the first to beam into the homes of Vancouver televiewers with any clarity, has been operated by pioneer Bellingham radioman **Rogan Jones** since 1952, and does considerable national and local Canadian selective business through KVOS (Canada) Ltd., headed by Gordon Reid. New owner is Wometco Enterprises Inc., operator of radio and television stations in Florida and North Carolina.

NBC Cutbacks

Continued from page 17

of sports specials, while Ed Byron is dwelling on specials in news and public affairs. In short, Otter seems to be the only one working on entertainment shows.

General sales department at NBC, besides losing Fitzgerald, is likely to lose still another salesman, and four or five presentation writers and artists also are leaving the department. With all this, however, NBC still has a substantially large sales staff working under veepee Tom McFadden, and Max Buck.

Definite decision was made by NBC-TV to end the operation of the old "Today"-"Tonight" administrative and sales umbrella.

The Dave Garroway "Today" stanza, the early morning event, will from now on report to NBC-TV daytime programming and Jack Paar's latenight strip will report to the nighttime program department, and in the final analysis both stanzas will be reporting to program administrative veep Ed Friendly.

Bill Stork, who headed Danzig's sales staff, will report to sales veep Tom McFadden.

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High atop a nearby 17-story building, steel-riggers install a beam bender, as Broadcast House, the new home of WTIC TV-AM-FM, nears completion. Connected by a wave-guide, the two saucer-like reflectors will redirect the signal from Broadcast House to the WTIC-TV transmitter on Avon Mountain seven miles distant. Broadcast House, scheduled for operation in the near future, will be the first building completed in Hartford's Constitution Plaza. (Advt.)

CBS-TV LURES 500G BILLINGS FROM ABC

CBS-TV has successfully raided ABC for some $500,000 in billings. The latter represents the S. C. Johnson & Son insecticide outlay, which rode the ABC daytime lineup in spring and summer of last year but this time switches over to Columbia, attracted by a combination of the network's morning rate structure plus the heavy discounts to be gained by matching daytime by Johnson's heavy nighttime outlays on the web.

In all, the 500G represents a total of 75 morning minutes, plus a renewal of 12 more of the A.M. participations, plus six alternate-week quarter-hours and two every-week quarter-hours in five CBS afternoon stanzas.

Radio Review

AT YOUR SERVICE
With Ken Banghart, others
Producer: Al Landsberg
Writer: Landsberg
105 Mins., Mon-Fri., 4:15 p.m.
PARTICIPATING
WCBS, N.Y.

WCBS has come up with a pleasant, highly informative format for the metropolitan area's frustrating home-going pm hours.

With Vet newsman Ken Banghart in the swivel, the 4:15 to 6 p.m. segment includes plush, big-band recordings of standards; national and local news with special writing on wire feature stuff; capsule book reviews; detailed commuter traffic reports and weather roundups; and taped remotes from locations like the Idelwild Airport control tower.

Spread should prove of special interest to the peak-hour driving public, but as well to housewives on arrival standby—and the area's sporting types, what with late horse and baseball results also included.

Calm approach of Banghart to the deejay task and intelligent tone of producer-writer Al Landsberg's special material gives the stanza refreshing class. Show's pickup of web news and feature feeds blends in nicely. *Bill.*

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WAX GOLD IN IVORY ARTISTS

New Team of Rodgers & Lerner Ironing Out Details of Collaboration

The long-rumored and/or theorized show biz dopestering that Alan Jay Lerner and Richard Rodgers would make an "ideal" team made the wire services and radio-tv news bulletins when the collaboration was officialy announced. Details of their future project, publishing arrangements, etc. have yet to be ironed out by Howard Reinheimer, who happens to be attorney for both.

Even the reported "Coco," musical based on "Coco" Chanel's life and times, is still vague since (1) the property is owned by Frederick Brisson; (2) clearances of the famed Paris couturier and parfumer's associates have not been consummated; and (3) the degree of control and or participation by the new Rodgers & Lerner team in the Brisson production also must be worked out.

Fact is that Frederick (Fritz) Loewe is hibernating in Palm Springs, determined to "take it easier" despite w.k. gregariousness and penchant for the Riviera casinos and the like.

Nor does that mean a complete schism of the Lerner & Loewe team since they will be very much thrown together again in the film versions of "My Fair Lady" and "Camelot," as and when they're ready for production.

On the music publishing end, Lowall Music is Lerner (and Loewe's) firm, while Williamson Music is the Rodgers (and Hammerstein) company. Both are under the Chappell (Max Dreyfus) umbrella, so the new Rodgers & Lerner copyrights may be thrown into perhaps a third (and new) publishing entity.

Rodgers, on the other hand, feels he did a "creditable" job as lyricist to his own melodies, when Hammerstein died last year, including three new tunes for the remake of "State Fair" (20th-Fox) and a new song for "Flower Drum Song." Latter is titled "This Isn't Heaven." The three "State Fair" titles, says Rodgers, "would give away the jokes if the song titles were printed now," since they entail a play on words. Charles Brackett doesn't start shooting his 20th-Fox production (Walter Lang directing) until July.

Lerner left for France over the weekend with his French lawyer-wife. The Rodgers collaboration is primed for the 1962 season.

Ella-Peterson Click In Tel Aviv Due to Disks; 'Philharmonic' Tag Beef

By JOSEPH LAPID

Tel Aviv, April 11.

Although there is no real enthusiasm for jazz in Israel, Ella Fitzgerald's debut here was a click partly due to the success of records in this country. Miss Fitzgerald appeared with The Oscar Peterson Trio in a presentation tagged "Jazz at the Philharmonic" at the huge Fredric Mann Auditorium last week.

The bash received unexpected publicity from the Israeli Philharmonic Orchestra which uses the same aud for its Tel Aviv concerts. The orch protested against the use of "At the Philharmonic" at supposedly misleading the public. It claimed that some people would think that the orch gave up symphonies for jazz. In his answer, V. H. Robert, the Israeli impresario pointed to the fact that Miss Fitzgerald and Peterson used the "Jazz at the Philharmonic" tag long before they came to Israel.

The big surprise of the evening was Peterson at the piano. He was up to now totally unknown in Israel but from now on he will be remembered as the finest jazz pianist who ever visited here.

NARAS Nabs Disk Names For Grammy Giveaways

The National Academy of Recording Arts & Sciences will surround its Grammy-giving ceremonies tonight (Wed.) with an all-star cast on both Coasts. The eastern sindig, which will be held at the Hotel Astor, will be emceed by vet recording exec Ted Wallerstein, while the Coast affair at the Beverly Hills Hotel will be emceed by Mort Sahl.

Diskers set to give away the Grammys in the east are Nat King Cole, Diahann Carroll, Duke Ellington, Peter Ustinov, Bob Newhart and Jackie Wilson, among others. Presenting on the Coast will be Peggy Lee, Stan Freberg, Gogi Grant, Lawrence Welk, Rudy Vallee and Elmer Bernstein, among others.

Don Costa Digs Coast As Cradle For New Talent

Don Costa, United Artists' director of artists & repertoire, heads for the Coast today (Wed.) for recording sessions and talent scouting.

According to Costa, the L.A.-Hollywood area is a relatively untapped source for new recording personalities. Heretofore, he added, too much emphasis has been placed on finding such talent in the east to the neglect of the Coast. He plans to be in Hollywood for about three weeks, during which time he'll hold auditions on the lookout to sign new talent to the UA label.

He'll also huddle with execs of United Artists Pictures, the diskery's parent company, on future pic themes to be recorded. UA already has made a big splash in the pic theme area with "The Apartment," "Exodus," "One Eyed Jacks" by Ferrante & Teicher, "The Magnificent Seven" by Al Caiola, and "Never On Sunday," "The Unforgiven" and "The Misfits" by Costa himself.

During the Coast stay, Costa will record singles and albums with Ferrante & Teicher, Eydie Gorme and Steve Lawrence. Because of the schedules of the company's talent and his plans to sign Coast-based artists, Costa plans to spend more time in Hollywood in the future.

HERMAN DIAZ SHIFTED TO RCA INT'L DIVISION

Herman Diaz Jr., veteran member of RCA Victor's artists & repertoire staff, has been shifted to a&r director of Dario Soria's recently established RCA Victor International liaison department. Soria said that Diaz will be concerned with the selection and release in the U.S. of foreign disks available through RCA's global affiliates.

Diaz joined Victor in 1947 as an a&r staff assistant for Latin American Records. He formerly was a retailer specializing in Spanish disks.

Forest Hills Adds Bikel

Theodore Bikel has been booked by Limelight Productions to appear at its Forest Hills, Queens, Music Festival July 15. The fest will be a series of 10 outdoor concerts at Forest Hills Tennis Stadium running from July 1 to Aug. 26.

Bikel, who records for the Elektra label, is currently appearing in the Broadway tuner "Sound of Music."

NEW WAVE OF PIANO DISKS

The record companies are finding gold in the ivories again. For the past several months the pianists have been taking a strong hold on the pop hit lists and even the longhairs are getting pop sales action with their album product.

The keyboard kick is building up steam at RCA Victor with a hefty push on 26-year-old Peter Nero who made his debut on the label several weeks ago with a "Piano Forte" LP. Diskery has allocated a big loot expenditure to start the album rolling with deejay tours for Nero and sundry other promotional gimmicks. Capitol Records, too, is planning a big drive on pianist Lee Evans and recently added the piano team of Whitemore & Lowe to its roster.

The Whitemore & Lowe signing, incidentally follows the pattern set by United Artists with its keyboard duo Ferrante & Teicher. Although Ferrante & Teicher broke in on the classical level, in the past year they've made an important dent in the pop singles market working over such pic theme music as "The Apartment," "Exodus" and "One-Eyed Jacks." Whitemore & Lowe are classically based, too, and Cap is banking on an F&T buildup for them.

The piano boom on disks probably got its biggest boost several years ago when Roger Williams emerged on the new Kapp label. Williams has been a steady best-seller for years hitting in both the album and singles field.

At Columbia, Andre Previn is beginning to cause a sales stir with his "Like Love" package while Floyd Cramer's "On The Rebound" and the Marty Paich Piano Quartet are racking up strong sales for Victor.

The honky-tonk piano, too, is making a dent in pop areas as witness the big sales racked up by Knuckles O'Toole on the Grand Award label. Victor also is going into its morguw to cash in on the current piano binge. Last week it issued "Boogie Woogie Revisited," a compilation of the works of such keyboarders as Pete Johnson and Albert Ammons.

The growing interest in piano disks have also brought classical performers into the pop sales lists. Currently riding high in pop areas are Sviastolov Richter with a Brahm's Concerto, Van Cliburn with Tschaikovsky's Piano Concerto and Artur Rubinstein with "Heart of the Piano Concerto."

TAYLOR REPLACES SIMS AS BOURNE'S PRO MGR.

Lester Sims has exited the general professional manager's spot at Bourne Inc. He's being replaced by Larry Taylor.

Sims had been with the Bourne setup for the past four-and-a-half years. Before that he had a 15-year tenure as head of Miller Music for the Big 3 (Robbins, Feist & Miller). Sims plans are as yet indefinite.

Taylor comes to Bourne after several years of operating his own music firms, Larry Taylor Music and Jimskip Music. Bourne is now run by (Mrs.) Bonnie Bourne, widow of the firm's founder Saul H. Bourne.

Reiner Back in Groove

Fritz Reiner, maestro of the Chicago Symphony Orchestra, is getting back into disk harness after recovering from his recent illness. He'll start recording a series of albums for RCA Victor next week in Chicago.

Reiner is planning to resume a full schedule of activities for the coming year.

KRYL'S NEW MERC SPOT

Chicago, April 11.

Bob Kryl has been named Mercury's promotion manager for Atlanta and surrounding territory.

Kryl will work out of Mercury's Atlanta distributorship, Hopkins Equipment Co.

RCA Victor Digging Its Archives For Balanced LP Reissue Program

British Disk Best Sellers

London, April 11.

Wooden Heart.....Presley (RCA)
Are You Sure?.....Allisons (Fontana)
Walk Right Back Everly Bros. (WB)
Theme For Dream....Richard (Columbia)
My Kind Of Girl.....Monro (Parlophone)
Lazy River.....Darin (London)
Exodus .. Ferrante & Teicher (London)
And Heavens Cried . Newley (Decca)
Love Me Tom'r'w?..Shirelles (Top Rank)
Where Boys Are.....Francis (MGM)

Only exploited as a sometime thing in recent years, the vast thesaurus of historical recordings in RCA Victor's archives will now be mined on a steady, year-round basis for LP packages. Brad McCuen, pop artists & repertoire staffer and himself a disk collector, is in charge of the oldie program which was given the greenlight by Robert L. Yorke, Victor v.p. over disk creation. Yorke's conception is to turn up the reissues in a planned and balanced program with new releases rather than trading the archives in sporadic spurts as in the past.

The program has been kicked off with a group of four packages in the jazz vein. Included in the current Victor LP release are "A Rare Batch of Satch," a collection of Louis Armstrong sides from the 1930s, "Bix," a group of Bix Beiderbecke recordings, one of which was never before released; "Boogie Woogie Revisited," an anthology by various prominent bands and soloists; and an Artie Shaw set, taken from his stand at the Cafe Rouge in the old Pennsylvania Hotel (now the Statler-Hilton) in the 1938-39 era.

Upcoming in the next few months will be sets of sides by Dizzy Gillespie made during the early days of bop; a Lionel Hampton package; an LP titled "Djangology," comprising the last sides made by the guitarist Django Reinhardt shortly before he died in Rome around 10 years ago; and a double-LP set titled "The Indispensable Duke," comprising sides by the Duke Ellington band in the 1940-46 period. In the folk field, Victor will put out another set by the late country singer Jimmie Rodgers, who was one of the best-selling names in the 1920s. These sets will be spaced out in releases over the rest of the year.

Victor hit paydirt with its reissues several years ago when it came up with a couple of de luxe packages by the Glenn Miller orchestra. Benny Goodman and Artie Shaw reissues have also been big sellers for Victor along with Wayne King and Ellington in the past.

FTC Lifts Payola Rap From Capitol; O.K.'s Cuffo Disks

The Federal Trade Commission payola rap against Capitol Records Distributing Corp. has been dismissed. Last week the FTC dismissed its payola complaint against Columbia Records Sales Corp.

The FTC complaint against Capitol was issued in July, 1960. According to J. K. Maitland, CRDC prez, the FTC attorneys asked the commission to dismiss the complaint, indicating that they consider prosecution of the matter "an unnecessary expenditure in time, effort and funds."

Maitland stated, "The Commission apparently now concurs with CRDC's continuing belief that giving records to radio stations for normal broadcast use does not violate any Federal law. Naturally, we are extremely pleased at the vindication of our company's position. At the same time, we can only regret the adverse publicity that is inevitably connected with the complaint originally filed by the FTC."

SEC PUTS ROULETTE ON CARPET APRIL 25

Washington, April 11.

The Securities & Exchange Commission has set April 25 for a hearing on a charge that a public stock offering by Roulette Records contained "false and misleading statements."

One of the charges made by FTC was that Roulette failed to mention in its circular that a payola complaint was pending against it by the Federal Trade Commission.

Stolz's 'Carnival of Love' Due for Reich Bow in Aug.

Robert Stolz is wrapping up the score for his new musical-on-ice "Carnival of Love." It's scheduled to open in Passau, Germany, Aug. 15.

After the score, which is due to be completed at the end of April, Stolz has commitments to conduct LPs with the Vienna Philharmonic and then concertizes in Holland and Belgium.

DARNEL, MIRON TEAM UP

Bill Darnel has teamed with Jules Miron in publishing and diskery activities. The duo have formed Portrait Records, Darnel Music (BMI) and Miron Music (ASCAP).

The diskery is teeing off this week with Angela Martin's "Guaglione" and "My Locket Lost A Picture."

Maxin Joins Berman Tour to Tape Material For Next MGM/Verve LP

Arnold Maxin, MGM/Verve prez, is hitting the road with Shelley Berman to prepare the comedian's next LP. Maxin will cut tapes during Berman's appearances in San Francisco, Santa Barbara, Sacramento, Portland, Seattle, San Mateo, Los Angeles, San Diego, Pasadena and Santa Monica within the next few weeks. The tape will be used for an LP to be called "The Many Sides of Shelley Berman."

While on the Coast, Maxin will also meet with Verve artist Anita O'Day and with MGM studio execs as well as with Coast sales chief Bernie Silverman and Jesse Kaye, veepee in charge of studio and Coast liaison to discuss upcoming soundtrack albums and single releases from Metro pix in production.

Maxin has just returned from a European trek where he visited MGM/Verve overseas distributors and affiliates with Gene Moretti, foreign sales manager for the label.

Va. Beach's Jazz Fete

Virginia Beach, Va., April 11.

The third annual jazz festival held in this resort city will be held July 14-15.

Tommy Gwaltney, bandleader, and Bob Gheza, program manager and jazz jockey of WBOF and WYFI-FM in Norfolk, are producing the event. Promoters are aiming at a mayor build up for this festival in view of the reshuffled pattern at Newport this summer.

Jocks, Jukes and Disks

By MIKE GROSS

Mel Torme (Verve): "HER FACE" (Robbins*) is a pleasing ballad from the "Carnival" legitimate with a vocal delineation that puts it in proper perspective. "YES INDEED!" (Embassy†) is brightened up by Torme's breezy vocal handling.

Lloyd Price Orch (ABC-Paramount). "CHANTILLY LACE" (Glad†) is whipped up with an instrumental dash to move it along the juke circuits. "STRING OF PEARLS" (Mutual*) is strung out with an intriguing beat for solid terping.

Gogi Grant (Liberty): "ADRIFT ON A STAR" (Chappell*) is an adaptation of Offenbach's "Barcarolle" from "The Happiest Girl In The World" tuner and it adds spinning chances. "HI-LILLI, HI-LO" (Robbins*) is given a brisk lilt that could bring this charming item to the fore again.

Dodie Stevens (Dot): "TURN AROUND" (Gil†) sets up a good ballad line for the thrush to tackle with her potent pipes. "I FALL TO PIECES" (Pampert) picks up an okay ballad strain for likable results.

The Altecs (Felsted): "EASY" (Mured†) has an assertive instrumental quality that should take hold in some juke areas. "RECESS" (Mured†) rolls at a jukepegged pace for a moderate coin draw.

Abby Hoffer's Trumpets (Amy): "TRIMPET IN PARIS" (Gil†) has the jaunty instrumental style that up to an appealing slice. "THAT ONE KISS" (Acuff-Rose†) puts a vocal verve into a driving country-styled ballad for good spinning chances.

The Cumberland Three (Roulette): "OLD DOG BLUE" (Melody Trails†) has a neat folk flair that could go over with the pop jocks. "YOU CAN TELL THE WORLD" (Melody Trails†) has a bright folksy quality that will stir up the jukes.

Crazy Otto (Decca): "PICCADILLY" (Gil-Rex†) rolls with a happy piano beat that will nab lots of spinning time. "SPANISH HOLIDAY" showcases more of Crazy Otto's zesty style against a gay melodic line.

Nancy Stevens (Chancellor): "MISTER LOVE" (Leeds*) has the ballad touches that the teeners will find right up their alley. "MY FIRST LOVE LETTER" (Joy*) has a cute vocal styling that may attract some of the juve disk fans.

James Ricks (Atco): "YOUNG AT HEART" (Cherio†) gets a vocal approach that could give it new will fill the bill for lots of programmers. "FIRE IN THE FLESH" (Reynolds*) builds up a musical passion that may interest some spinners.

Lester Lanin Orch (Epic): "BELLS" (Peert) strikes up a gay instrumental quality that will brighten the programming time. "BOW AND ARROW" (Jolt†) develops an instrumental frenzy over some familiar melodic patterns.

Billy Mitchell (Jubilee): "SHORT SKIRTS" (Trinity†) has the breezy beat and the lyric angle that the kids take to for an okay payoff. "YOU KNOW I DO" (Trinity†) should stir up some noise in the juke areas with its peppy vocal projection.

Rockin' Robin Roberts (Etiquette): "LOUIE LOUIE" (Limax†) has an odd rocking sound and is offbeat enough to have some impact on the spinning circuit. "MARYANN" (Progressive†) swings for teen approval and okay juke play.

Linda Hopkins (Brunswick): "HAPPINESS" (East-West*) has a vocal drive that will keep the jukes jumping and win the thrush a flock of new fans. "I DON'T KNOW YOU ANYMORE" (East-West*) gets by with a strong blues shout.

*ASCAP. †BMI.

Best Bets

CONNIE FRANCIS . . . BREAKIN' IN A BRAND NEW HEART (MGM) . . . . . Someone Else's Boy

Connie Francis' "Breakin' in a Brand New Heart" (Aldon†) is another socko vocal effort on a ballad that's headed for big play and will sustain the singer's clicko streak. "Someone Else's Boy" (Francon) has a bright styling to give it spinning chances, too.*

* * *

ANDY WILLIAMS . . . . . THE BILBAO SONG (Cadence) . . . . . How Wonderful To Know

Andy Williams' "The Bilbao Song" (Harms) is the standout Kurt Weill melody with a new Johnny Mercer lyric added to give it top pop qualities. "How Wonderful to Know" (Leeds*) is a charming ballad delivered with a warmth that demands spins.*

* * *

THE COASTERS . . . . . KEEP ON ROLLING (Atco) . . . . . Little Egypt

The Coasters' "Keep on Rolling" (Progressive-Trio†) has a nifty rocking line with a folk flair that's surefire for a strong spinning splash. "Little Egypt" (Progressive-Trio†) swings along with a novel touch that will draw some play.

* * *

SAM FLETCHER . . . . . HOLD ME (RCA Victor) . . . . . You Did It

Sam Fletcher's "Hold Me" (Robbins-Ross Jungnickel) puts a solid vocal grip on a slickly fashioned ballad slice and it should go far on all spinning levels. "You Did It" (Roosevelt†) has a strong blues ballad approach and fine vocal.*

* * *

ANITA BRYANT . . . . . I CAN'T DO IT BY MYSELF (Carlton) . . . . . An Angel Cried

Anita Bryant's "I Can't Do It By Myself" (Sheldon†) is briskly flavored with a sprightly vocal for a big spinning takeover. "An Angel Cried" (Mellin†) is poured out with effective ballad lines and the spinners should start it rolling.

* * *

THE FIVE SATINS . . . . . GOLDEN EARRINGS (Cub) . . . . . Can I Come Over Tonight

The Five Satins' "Golden Earrings" (Paramount) is shined up in current vocal group standards and it emerges as a winner again. "Can I Come Over Tonight" (Figure†) has some okay ballad touches to win friends among the juves.*

* * *

BETSY JONES . . . . . BEYOND THE REEF (Warner Bros.) . . . . . I Love You

Betsy Jones' "Beyond the Reef" (Laurel) is built along Hawaiian ballad lines with a vocal approach that will draw attention and big play. "I Love You" (Feist*) has a neat romantic flavor that will please some programmers.*

* * *

WANDA JACKSON . . . . . RIGHT OR WRONG (Capitol) . . . . . Funnel of Love

Wanda Jackson's "Right or Wrong" (Combine†) has all the slick pop ballad ingredients and the potent vocal styling to take it to the top. "Funnel of Love" (Cedarwood†) plays around with a catchy beat and a punchy vocal to make it an important spinning item.

LAWRENCE WELK

Features **FRANK SCOTT'S** Harpsichord on a Great New Dot Album and "Single" **"CALCUTTA"** . . . Following his Top-Hit "Last Date!"

BBC Forces New Lyrics For '100 Pounds of Clay'

London, April 11.

The BBC has banned the original lyric of U.S. hit "A Hundred Pounds of Clay" from its entertainment programs. But an amended version—with the offending words left out—has been passed for broadcasting.

Said a BBC official: "It was felt that the words of the original version might give offense on religious grounds so it was placed on our restricted list. This means it will not be played on entertainment programs, although it might be broadcast in a documentary feature—say, a survey of songs of the '60s."

Two disks affected by the ban are Gene McDaniels' rendering of the ditty, released here on the London label, and a Top Rank recording by 19-year-old British singer Craig Douglas.

When news of the BBC ban came through, Douglas's manager Bunny Lewis hastily rewrote the lyric, after consultation with George Pincus, U.S. publisher.

First six lines of both versions are the same. But the seventh line "He created a woman and lots of lovin' for a man" raised BBC eyebrows. So Lewis changed it to "He created old Adam and he made a woman for the man."

Other changes: "Thank Him every day/For every kiss you're giving" became "Thank Him every day For all the joys He's given" and "I'll thank Him every night" is followed by "For my world full of beauty and light," instead of the tabued "For the arms that are holding me tight."

Album Reviews

Dick Gregory: "In Living Black and White" (Colpix). Riding high on a publicity splurge that's setting him up as the first Negro comic to make it big in ofay nitery circles, Dick Gregory should do fine as a disk artist but only north of the Mason-Dixon line. His cracks about segregation, white supremacy and the terrors of the south, although widely quoted, still hold up in his easy and casual manner. He's got a lot to say about a lot of things, but it's when he targets on the white-black problem he's at his best. The platter was etched during a session at Chicago's Playboy Club and the audience response, even with some heckling, adds to the fun. It'll be interesting to see, though, how Colpix's southern distributors react to it.

Johnny Mathis: "I'll Buy You A Star" (Columbia). The singer has done extremely well in the LP field with his six previous packages and now with the added attraction of Nelson Riddle's orch, Mathis is sure to pick up more of the spinning and sales marbles. He mixes swing and sweet in a way that appeals to the young and adult disk fan giving him a buying spread that's held by only a few of the current diskers. "Love Look Away," "Warm and Willing," "When My Sugar Walks Down The Street," "Stairway To The Stars" and the title song will get lots of programming attention.

The Belafonte Folk Singers: "At Home and Abroad" (RCA Victor). The recent folktune binge on disks which was ignited by the Kingston Trio and brightened by the Limeliters is given still another dimension by the Belafonte Folk Singers. The 12-man singing group under Robert DeCormier's direction bring a warmth and intensity to their global song tour that will bring new folk buffs into the fold and please the diehards. The South American Gaucho song, "Mi Caballo Blanco," the Negro gospel song, "Didn't It Rain," the English nursery rhyme "Cock Robin," the Yugoslav love song "Sano Duso" give the group plenty of room to move around and whip up some stirring harmony sounds.

Enoch Light & The Light Brigade: "Provocative Percussion Vol. III" (Command). The fact that this is the third volume of Enoch Light's "Provocative Percussion" output attests to the series' sales power. Light has a bright and easy quality which bounces effectively across his sound stylings. The arrangements are undemanding and the repertoire consists of such delights as "Easy To Love," "April In Portugal," "Pagan Love Song," "Old Devil Moon," and "Far Away Places." It can't help but follow its predecessors into the hot sales bracket.

Roger Wagner Chorale: "A Song At Twilight" (Capitol). The voices that Roger Wagner have put into his Chorale are blended for top-drawer musical effect without, for the most part, the use of a musical instrument. Occasionally there's a harp or an accordion to help 'em along but they are so richly endowed that the instruments are almost superfluous. The tunes are of the familiar brand, like "In The Gloaming" and "Home On The Range," but the tasteful and sincere performance makes 'em all worth a replay.

Jane Morgan: "The Second Time Around" (Kapp). The romantic side of Jane Morgan is quite intriguing. Whether she romanticizes with a lilt such as in "Love Is A Simple Thing" or with a ballad maturity such as in "The Second Time Around," she conveys the lyric mood in no uncertain terms. With such other love-based songs as "Why Should I Cry Over You," "Romantica," "Our Language of Love" and "The Twilight Waltz" among others to help round out the set, Miss Morgan has a good chance to wrap up neat sales and spins. The orch and chorus direction credits are shared by Joe Sherman, Jack Elliott, Nick Perito and Ray Charles.

Earle Doud: "Sounds Funny" (Epic). This package is pegged for laughs in stereo circles. Earl Doud, with a strong assist from sound effects man Ralph Curtis, has whipped up a madcap platter that will tickle the audio buffs. The sounds are wild and the script, written and narrated by Doud, is fashioned for fun.

Eric Vaughn Orch: "Wine, Women and Waltzes" (Medallion). Eric Vaughn has added something new to the Viennese waltz to win over the audiophiles. He's taken a flock of the schmaltzy tunes and added a modern percussion beat to his rolling strings. Franz Lehar's "The Merry Widow Waltz," Robert Stolz's "Two Hearts In Three-Quarter Time," Emmerich Kalman's "Love's Own Sweet Song" and Johann Strauss' "The Blue Danube Waltz" and the like light up in this new setting.

Shep Ginandes: "Dogwood Soup" (Pathways of Sound). Shep Ginandes is a folk singer with a talent to attract the kids. For those moppets who haven't yet fallen into the rock 'n' roll groove, Ginandes has collected a pleasing folksong selection pegged for the youngsters. Once the parents get the disk on the turntable, they'll find that their youngsters have found a new friend in Ginandes.

Gros.

Longplay Shorts

MGM Records has set 13 Verve albums for its "April Shower of Sales" campaign. The release will be spotlighted by **Ella Fitzgerald** on "The Harold Arlen Song Book," a two-package set, **Jonathan Winters** and **Gerry Mulligan** . . . **Larry Sockell** takes over as national sales rep for the Washington and Offbeat labels. He's former sales manager for Young People's Records and Children's Record Guild . . . On Atlantic's schedule this week are LPs by **Chris Connor & Maynard Ferguson** and **Bobby Scott** . . . "The Bobby Darin Story" and "Apache" by **Jorgen Ingmann** are on Atco's list with a special dealer plan that offers five free LPs for every 25 purchased . . . **Joe Rene**, chief of Beltone Records, who arranged **Lester Lanin's** dance LP for Epic, will now cut his own dance package. Lanin, incidentally, opened at the Roosevelt Grill Monday (10) . . . **Ray Charles**, ABC-Paramount artist, has a Carnegie Hall concert set for April 30 . . . Cosnat of Cincinnati has been appointed Candid Records' distributor in that territory. **Chuck Huesman** manages the Cincy branch . . . **Dick Powell** cut "The Wonderful Teens" and **Walter Brennan** etched "By The Fireside" for Ardco, new label which is bowing by sending out the two albums cuffo as an introductory offer.

Ella Fitzgerald's newest MGM/Verve album, "Ella Fitzgerald Sings The Harold Arlen Song Book," will feature on the cover a drawing of the songstress by the French artist, **Matisse**. Double-LP set will be released April 13, timed for Miss Fitzgerald's opening at Basin Street East, N. Y. . . . **Tommy Gwaltney**, orch leader in the Tidewater, Va., area, is spotlighted in a new Riverside album, "Goin' To Kansas City" . . . **Robert Merrill**, Metopera baritone, joins **Jean Sutherland** to cut "Don Pasquale" and "Lucia di Lammermoor" for London Records in Rome this June. He'll also record "La Boheme" and "Aida" for RCA Victor . . . **Folksinger Bob Grossman** promoting his new Eureka set, "Cosma Alley Presents Bob Grossman" in cross-country dates at colleges and niteries . . . Decca kicking off a month long promotion involving 13 new and 88 catalog items on the Decca and Coral labels with a dealer incentive program . . . RCA Camden releasing seven LPs this month, including the reissue of **Max Steiner's** "Gone With The Wind" score in conjunction with the film's rerelease.

FORMER ERA PARTNERS OK FTC PAYOLA ORDER

Washington, April 11.

Three former co-partners in Era Records, Hollywood, have bowed to Federal Trade Commission and agreed to a consent order forbidding them from engaging in payola. The three are Herbert Newman, Louis J. Bedell and Max Newman, all of Hollywood. Until May, 1959, they were partners in Era. Now they manufacture disks under separate labels.

FTC issued a payola complaint against them last November charging them with giving money or "other valuable consideration" to disk jockeys and other broadcasting personnel to push their Era records.

Under FTC's scheme of things, the consent order is solely for settlement of the complaint and is not tantamount to an admission of wrong-doing.

Frisco Lawyer Sues Helen Noga for $5,000

San Fancisco, April 11.

A Frisco lawyer sued Johnny Mathis' manager, Helen Noga, for $5,000 last week and also demanded an accounting of Miss Noga's and Mathis' business dealings.

Roy Sharff, in a superior court suit here, said he made an oral five-year contract in 1955 with Miss Noga for 5% of Mathis' earnings in exchange for legal work.

His complaint charged he was paid $2,000 until December, 1958, and nothing thereafter, although the contract still had two years to go. He estimated his share to be "at least" $5,000.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	5	**BLUE MOON** Marcels	Colpix
2	11	4	**RUNAWAY** Del Shannon	Big Top
3	6	5	**ON THE REBOUND** Floyd Cramer	Victor
4	2	8	**SURRENDER** Elvis Presley	Victor
5	15	5	**MOTHER IN LAW** E. K-Doe	Mint
6	3	13	**APACHE** Jorgen Ingmann	Atco
7	4	13	**DON'T WORRY** Marty Robbins	Columbia
8	8	9	**I DON'T KNOW WHY** Clarence Henry	Argo
9	7	12	**DEDICATED TO THE ONE I LOVE** Shirelles	Sceptor
10	5	12	**PONY TIME** Chubby Checker	Parkway
11	13	8	**WALK RIGHT BACK** Everly Bros.	WB
12	27	4	**ONE HUNDRED POUNDS OF CLAY** Gene McDaniels	Liberty
13	44	3	**BUT I DO** Clarence Henry	Argo
14	10	9	**THINK TWICE** Brook Benton	Mercury
15	17	7	**PLEASE LOVE ME, FOREVER** Cathy Jean	Valmor
16	29	4	**TONIGHT MY LOVE** Paul Anka	ABC-Par
17	20	11	**GEE WHIZ, LOOK AT HIS EYES** Carla Thomas	Atlantic
18	9	8	**ASIA MINOR** Kokomo	Felsted
19	38	2	**BABY BLUE** Echos	Segway
20	23	8	**PORTRAIT OF MY LOVE** Steve Lawrence	UA
21	34	6	**JUST FOR OLD TIMES SAKE** McGuire Sisters	Coral
22	16	9	**LAZY RIVER** Bobby Darin	Atco
23	33	5	**I TOLD EVERY LITTLE STAR** Cindy Scott	Can.-Amer.
24	59	2	**YOU CAN DEPEND ON ME** Brenda Lee	Decca
25	19	7	**HAPPY BIRTHDAY BLUES** Kathy Young	Indigo
26	14	11	**EBONY EYES** Everly Bros.	WB
27	36	4	**ONE MINT JULIP** Ray Charles	Impulse
28	12	12	**WHERE THE BOYS ARE** Connie Francis	MGM
29	28	8	**HEARTS OF STONE** Bill Black Combo	Hi
30	39	6	**TAKE GOOD CARE OF HER** Adam Wade	Coed
31	42	3	**CALIFORNIA SUN** Joe Jones	Roul
32	43	3	**THE BLIZZARD** Jim Reeves	Victor
33	30	12	**WHEELS** Billy Vaughn	Dot
34	53	3	**MY THREE SONS** Lawrence Welk	Dot
35	31	5	**FIND ANOTHER GIRL** Jerry Butler	Vee Jay
36	25	8	**THE TOUCHABLES** Dickie Goodman	Mark X
37	26	14	**BABY SITTING BOOGIE** Buzz Clifford	Columbia
38	22	10	**LITTLE BOY SAD** Johnny Burnette	Liberty
39	62	5	**THAT'S IT, I QUIT** Sam Cooke	Victor
40	58	3	**I FELL IN LOVE ON MONDAY** Fats Domino	Imperial
41	56	3	**HELLO WALLS** Faron Young	Capitol
42	65	3	**TRUST IN ME** Etta James	Argo
43	—	1	**FOOLING AROUND** Kay Starr	Capitol
44	21	11	**SPANISH HARLEM** Ben E. King	Atco
45	98	3	**MERRY-GO-ROUND** Marv Johnson	UA
46	45	13	**I WANNA LOVE MY LIFE AWAY** Gene Pitney	Musicor
47	32	7	**LITTLE MISS STUCK UP** Playmates	Roulette
48	60	4	**YOUR ONE AND ONLY LOVE** Jackie Wilson	Brunswick
49	71	5	**BUMBLE BOOGIE** B. Bumble & Stingers	Rendezvous
50	66	3	**GREEN GRASS OF TEXAS** Texans	Infinity
51	46	3	**SHU RAH** Fats Domino	Imperial
52	54	4	**LONELY BLUE NIGHTS** Rosie	Brunswick
53	77	8	**MORE THAN I CAN SAY** Bobby Vee	Liberty
54	69	2	**WORLD IS WAITING FOR SUNRISE** Don Gibson	Victor
55	75	2	**WHAT DID I SAY** Jerry Lee Lewis	Sun
56	48	6	**LIKE LONG HAIR** Paul Revere	Chain
57	18	12	**YOU CAN HAVE HER** Roy Hamilton	Epic
58	19	16	**CALCUTTA** Lawrence Welk	Dot
59	—	1	**SOME KIND OF WONDERFUL** Drifters	Atlantic
60	52	2	**TENDERLY** Bert Kaempfert	Decca
61	84	4	**TO BE LOVED** Pentagons	Donna
62	64	6	**PONY EXPRESS** Danny & Juniors	Swan
63	37	9	**STAYIN' IN** Bobby Vee	Liberty
64	89	2	**I FALL TO PIECES** Patsy Cline	Decca
65	74	2	**GREAT SNOW MAN** Bob Luman	WB
66	—	1	**I'M A FOOL TO CARE** Jor Barry	Jin
67	97	5	**ORANGE BLOSSOM SPECIAL** Billy Vaughn	Dot
68	50	6	**ALL OF EVERYTHING** Frankie Avalon	Chancellor
69	40	9	**FOR MY BABY** Brook Benton	Mercury
70	68	2	**TONIGHT I FELL IN LOVE** Tokens	Warwick
71	73	2	**BONANZA** Al Caiola	UA
72	88	8	**HIDEAWAY** Freddy King	Federal
73	87	3	**DIXIE** Duane Eddy	Jamie
74	86	7	**I DON'T WANT TO CRY** Chuck Jackson	Wand
75	63	9	**I PITY THE FOOL** Bobby Bland	Duke
76	—	1	**AFRICAN WALTZ** Cannonball Adderly	Riverside
77	95	4	**DARK AS A DUNGEON** Tenessee Ernie Ford	Capitol
78	24	14	**WHEELS** String-a-Longs	Warwick
79	67	3	**MEMPHIS** D. Brooks	Era
80	57	3	**ONE EYED JACKS** Ferrante & Teicher	UA
81	49	2	**I'M IN THE MOOD FOR LOVE** Chimes	Tag
82	41	8	**HAVIN' FUN** Dion	Laurie
83	—	1	**PLEASE TELL ME WHY** Jackie Wilson	Brunswick
84	—	1	**FUNNY** Maxine Brown	Nomar
85	83	2	**A DOLLAR DOWN** Limelighters	Victor
86	70	16	**ANGEL ON MY SHOULDER** Shelbey Flint	Valiant
87	—	3	**LITTLE BOY, LITTLE GIRL** Al Martino	20th
88	—	2	**FROGG** Brothers Four	Col.
89	—	1	**GIRL OF MY BEST FRIEND** Rral Donner	Gone
90	—	1	**EARLY IN THE MORNING** Ray Charles	Atlantic
91	—	1	**TRIANGLE** Grant	Caprice
92	47	13	**JIMMY'S GIRL** Johnny Tillotson	Cadence
93	81	2	**LITTLE LONELY ONE** Jarmels	Laurie
94	93	5	**LOUISIANA MAN** Rusty & Doug	Hickory
95	92	9	**ONCE UPON A TIME** Rochell & Candles	Swinging
96	51	17	**THERE SHE GOES** Jerry Wallace	Challenge
97	—	1	**OUT OF A CLEAR BLUE SKY** Lawrence Welk	Dot
98	—	1	**GRILL MACHINE** Walsh	WB
99	—	1	**LOVE OR MONEY** Blackwells	Jamie
100	—	1	**SCHATZIE** Bernie Roberts	Pageant

On the Upbeat

New York

Richard Avedon inspects "Aspects of Teenage Culture U.S.A." with a photo spread of Fabian, The Everly Bros., Dion, Conway Twitty, Frankie Avalon and Gene Pitney in the April issue of Harper's Bazaar . . . George T. Simon took over as jazz contributor for the N.Y. Herald-Tribune's Lively Arts section . . . "The Song of the Rain," from the French pic "The Cow and I," is being published here by Mills. Mitchell Parish is writing English lyrics to the melody by Paul Durand. Roger Williams has an instrumental on the Kapp label . . . Singer Paul Evans, Carlton disker, has a six-day date at the Armata Coliseum, Manita, staring April 20.

London

All of a sudden London seems full of American folksingers—Memphis Slim and Josh White, here for a Royal Festival Hall concert, Josh White Jr., Mahalia Jackson and Leon Bibb, here for a Granada tv show . . . Veteran songsmith and publisher Lawrence Wright getting an hour's radio-biog on BBC's Home Service tonight (12 . . . Ronnie Hill, U.S. singer now homing in Britain, signed up for Pye Records' new label Piccadily . . . Adam Faith trying a comedy spot in new movie "What a Whopper" . . . Alma Cogan booked for summer show at Bournemouth . . . They've given Cliff Richard his eighth Silver Disk, marking 250,000 sales for "Theme For a Dream" . . . Beverley Sisters opening Audio Fair at Hotel Russell.

Hollywood

Nat Cole is recording "The Nat King Cole Story" for Capitol. Waxing will use a trio backing the singer, same as that which introduced him during the '30s. Cole will do a flock of his early ditties on the LP. . Roberta Linn opens at San Diego Roaring 20's April 18, with a musical group of her own, then wings to the Las Vegas Stardust Lounge May 12 for a repeat . . . Frankie Laine's newest for Columbia is "Hell Bent For Leather," a collection of top western ditties with Laine backed by chorus.

Chicago

Anita O'Day into the Bandbox, Denver, June 7 for three weeks . . . The Goofers down for the B & B Club, Indianapolis, April 18 for a week, then to Angelos, Omaha, April 28-May 6 . . . Jack Teagarden to Iroquois Gardens, Louisville, June 26-July 1 . . . Sarah Vaughan booked for the Town & Country, Winnipeg, April 18-24 . . . Barbara Lantz to the same club April 26-May 6, to be followed by Peggy Lord May 8 for two weeks . . . Al Hirt set for Pier 600, New Orleans, May 21 for three months . . . Julian Cannonball Adderly down for the Minor Key, Detroit, May 16-21, then to Abarts in Washington, D.C., May 23 for a week . . . Louis Kinman orch into the Flame Restaurant, Duluth, May 1 for five weeks. Larry Ward Quartet set for same spot June 5 for an indefinite stay.

FERRANTE AND TEICHER
Feature
(From the PARAMOUNT Picture)
LOVE THEME FROM ONE EYED JACKS
on United Artists Records
FAMOUS MUSIC CORPORATION

Mills HIT REMINDERS
"BEST BET"—Variety
"FINE TEEN EXCITEMENT"
—Cashbox
GREEN FINGER
Sung by
GARY CLARKE
RCA Victor
MILLS MUSIC, INC.
1619 Broadway New York 19

Noted jazz historian, MARSHALL STEARNS, author of the STORY OF JAZZ, takes notes for his new book on jazz and the dance from an interview tape that he plays back on his NORELCO 'Continental' tape recorder. DR. STEARNS is Director of the INSTITUTE OF JAZZ STUDIES and Associate Professor of English at HUNTER COLLEGE. "I make constant use of my NORELCO 'Continental' when doing field work for my books and articles," states DR. STEARNS. "Here, the most significant feature is three speed versatility. I find that the extremely economical 1⅞ speed is ideal for recording interviews from which I later take material needed for my work. The other speeds are exceptional for their ability to capture the full fidelity of music and voice." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1LL4, 230 Duffy Avenue, Hicksville, Long Island, New York.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	18	EXODUS (Victor) Soundtrack (LOC 1058)
2	2	14	CAMELOT (Columbia) Original Cast (KOL 5620)
3	3	9	KINGSTON TRIO (Capitol) Make Way (T 1474)
4	4	12	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
5	5	25	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
6	11	12	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
7	8	13	FRANK SINATRA (Capitol) Swinging Session (W 1491)
8	7	16	MANTOVANI (London) Music from Exodus (LL 3231)
9	6	9	MITCH MILLER (Columbia) Happy Times (CL 1568)
10	9	23	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
11	15	49	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
12	14	9	WILDCAT (Victor) Original Cast (LOC 1060)
13	13	4	FRANK SINATRA (Capitol) All the Way (W 1538)
14	12	33	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
15	18	11	RAY CONNIFF (Columbia) Memories Are Made of This (CL 1574)
16	17	17	UNSINKABLE MOLLY BROWN (Capitol) Original Cast (WAO 1509)
17	21	13	RUSTY WARREN (Jubilee) Knockens Up (JLP 2029)
18	10	14	BERT KAEMPFERT (Decca) Wonderland by Night (DL 4101)
19	16	11	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
20	19	22	MITCH MILLER (Columbia) Memory Sing With Mitch (CL 1542)
21	29	4	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
22	30	51	BOB NEWHART (WB) Button Down Mind (W 1379)
23	24	6	JOHNNY HORTON (Columbia) Horton's Greatest Hits (CL 1596)
24	—	2	TERRY SNYDER (Command) Persuasive Percussion III (CR 33-808)
25	23	8	DO RE MI (Victor) Original Cast (LOC 2002)
26	20	18	HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007)
27	22	3	JOHNNY MATHIS (Columbia) I'll Buy You a Star (CL 1623)
28	25	8	PAUL ANKA (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
29	28	8	MIKE NICHOLS & ELAINE MAY (Mercury) Evening with Nichols & May (OCM 2200)
30	38	18	LAWRENCE WELK (Dot) Last Date (DLP 3350)
31	27	20	THE ALAMO (Columbia) Soundtrack (CL 1558)
32	33	3	PLATTERS (Mercury) Encore of Golden Hits (MG 20472)
33	39	15	BILLY VAUGHN (Dot) Soundowners Theme (DLP 3349)
34	31	5	BING CROSBY (WB) Join Bing & Sing (1363)
35	40	4	BRENDA LEE (Decca) This Is Brenda Lee (DL 4082)
36	34	4	BILL BLACK COMBO (Hi) Solid and Raunchy (12003)
37	35	4	BROADWAY'S BEST (Columbia) Assorted Artists (BZW 1)
38	—	1	BROOK BENTON (Mercury) Brook Benton Greatest Hits (MG 20607)
39	36	46	SOUTH PACIFIC (Victor) Soundtrack (LOC 1032)
40	—	1	ETTA JAMES (Argo) At Last

Leonard Bernstein Sets Scholarship at Brandeis

Waltham, Mass., April 11.

Leonard Bernstein has established the endowment for a full tuition scholarship to be awarded annually to a music student at Brandeis U. here.

In establishing the Leonard Bernstein Music Scholarship Endowment at Brandeis, the conductor of the New York Philharmonic, crowns an interest in the university which began before Brandeis opened its doors in 1948. He was the first director of the School of Creative Arts and under his early influence the university undertook many precedent setting programs.

Bernstein was elected a Fellow of the University in 1958 and was awarded an honorary degree in 1959.

Artist-Disk Deals

Verve: Martha Schlamme

Arnold Maxin, prexy of the MGM/Verve label has inked folk singer Martha Schlamme for Verve release. Miss Schlamme sings folk songs in 12 different languages. She's winding up a series of concerts at N. Y.'s 92d Street "Y" April 15.

She formerly recorded for Vanguard Records.

Musicor: Tucker, James

Aaron Schroeder, Musicor label chief, has pacted Ernie Tucker & The Operators and singer Jesse James. Company is also putting out its first LP by Frankie Brown and trio.

Musicor is ristributed through United Artists Records.

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(IS THE LAST GOODBYE)
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Mass. Probe Seeks End of Bookings By New York Talent Agencies in State

Boston, April 11.

An investigation into booking activities by unlicensed and out-of-state bookers has been launched by Ben Ford Abrams and Ray Marr, investigators for the State Dept. of Public Safety, which regulates booking activities.

Complaints that anyone in Massachusetts can and is booking shows, and that out-of-state bookers, nearly 100% New York offices, are riding roughshod over Boston agents, booking shows direct spurred the investigation.

The investigators also point out that the law does "have teeth" in it. It says. "No person shall act as a booking agent, personal agent or actor's manager, or engage, directly or indirectly, in the business of acting as an agent in the commonwealth unless he has obtained a license from the commissioner of public safety. Any person so licensed shall maintain one or more offices in the commonwealth."

The law states: "Whoever violates the provisions of this section shall be punished by a fine of not more than $500 or by imprisonment for not more than one year, or both."

The Department of Public Safety is calling particular attention to the provision which says: "Any person so licensed shall maintain one or more offices in the commonwealth." According to the interpretation, this prohibits out-of-town bookers from booking shows direct into the state. Unless they book through a bona fide licensed Massachusettes booker, they are in violation of the law, the department says.

WEBB & KNAPP, CANADA, REPORTS '60 BIZ BOOM

Webb & Knapp (Canada) Ltd. reports an improved liquid position as well as completion of major developments which makes the firm the largest realty investment company in the Dominion, according to its prexy William Zeckendorf. Firm reported assets of $6,338,306 and a surplus of $1,014,695, as of Dec. 31, 1960. This compares with $22,365 cash and a deficit of $76,042 a year ago. At the same time liabilities dropped from $7,325,973 in the previous year to $1,292,235 at the end of 1960. Dividends equal to 12½c were declared on W&K (Canada) $5 preferred shares and dividends equal to 18c on common. No dividends had previously been issued.

In the report, Zeckendorf reported the completion of financing for the $80,000,000 Place Ville Marie development in downtown Montreal. Also reported was the formation of Trisec Inc. in conjunction with two British companies to invest in the Montreal project. Trizec acquired all shares of the Place Ville Marie Corp. The partnership will be used to acquire other ventures, said Zeckendorf. The company, it was reported, has become the largest firm investing in Canadian shopping centres.

Round Hot Dog Takes Its Cause to Dave Garroway

Publicitywise, the hot-dog as an American institution has been giving way to alien imports such as the pizza, and with it comes a loss of markets, money and prestige. As a result, Nathan's, the Coney Island pyropup king, is now indulging in a series of polemics designed to renew interest in the traditional American comestible by indulging in a controversy on the relative merits of the hundwurst of the long traditional shape, and the round hotdog which has been introed on the food exchanges.

Participants in the verbal battle are Hy Brown, general manager of Nathan's who came on the Garroway show to discourse on the merits of the traditional canine, and Sid Jaffee, of the American Kosher products, who extolled the advantages of the new shape.

Many feel that it really matters little who wins in the battle of forms and shapes, the main item is to get the American public to resume thinking in terms of the great American dish, and to take attention away from pizza and other imports.

New Steubenville Arena Mapping Major Lineup Of Sports, Talent Dates

Pittsburgh, April 11.

The Diocesan Community Arena, in Steubenville, O., 50 miles south of here, is now open and shapes as one of the top auditorium-theatre operations in the country. It opened to the public for the first time on March 15 where it housed a Boat Show but the big excitement came when the Harlem Globetrotters came in and did a $20,000 gross in matinee and evening games.

Morris Saperstein, of the Trotters, and his half-time star, Cab Calloway, said the auditorium had facilities equal to any building in the country. The arena has 6,000 permanent theater-type seats and an additional 3,000 portable seats. There are no posts and plenty of wide aisles.

Frank Dominico is the general manager and handling all the booking arrangements. Rentals depend on the type of event. Vince Risko, Canton promoter who handled the Globetrotter game, is planning to put wrestling in the arena. Apples Mayers, who is putting up an office in Steubenville, plans to promote there all year around and is calling the talent agencies for anything that will lend itself to arena presentation. A portable stage is now being built for use in the fall. Meyers told VARIETY he has bids out for such attractions as Victor Borge, the Coldstream Guards, Fred Waring, Stan Kenton, Louis Armstrong, the Irv Feld rock rollers, Jazz for Moderns, Mort Sahl, the Kingston Trio, the Brothers Four, Bob Newhart and Shelley Berman.

Newhart 217G In Western Tour

The midwestern phase of the Bob Newhart concert tour wound up Saturday at the Ford Auditorium, Detroit, with a big $8,300 take. Total for the 19 dates played in the midwest comes to $86,500 after the comic registered $131,000 for a total of $217,500 on his western tour. Another strong date on the midwest jaunt was $7,350 at the Music Hall, Cleveland, March 19. Most of the midwest dates were generally on a guarantee basis.

Newhart begins his eastern tour Saturday with a one-nighter at the Mosque Theatre, Newark, Saturday (15), and the following night hits Carnegie Hall, N.Y. Total for east will be 18 dates winding up May 7 at Her Majesty's Theatre, Montreal.

Grossingers to Stage Fall Fete for Folkniks

Grossingers, Ferndale, N.Y., is starting to make its post-Labor day entertainment plans. Paul Grossinger, operating head of the inn, is buleprinting a folksong festival in conjunction with a musical instrument manufacturer. The soiree will take place Sept. 4 to 10. Already signed are The Limeliters, Casey Anderson, Clancy Bros. & Tom Makem, and others.

The prizewinning events will comprise representatives of various colleges who will compete with folktune renditions. The winners will be given a guitar, as well as a recording deal, plus a tele appearance.

Mexico Talent Union In Nitery Crackdown

Mexico City, April 11.

The National Association of Actors has taken action against nine night spots in the port resort of Acapulco. Clubs either refuse to negotiate new collective work contracts with the union or are heavily indebted to the Association in non-payment of salaries to members as well as union quotas.

Clubs blacklisted include such tourist spots as Ski Club, Canta Rana (Singing Frog), La Roqueta, Bohio, Caribbean, Bambu, Bahia, Barba Azul and Caleta.

Crosby Bros. in N.Y. Bow Via Latin Quarter Date

The Crosby Bros. (3) will make their New York bow at the Latin Quarter starting April 25 for three weeks. Deal was set last week by Sammy Lewis with LQ managing director Ed Risman.

Lewis also set team of Patti Lewis & Ben Lessy to work the spot sometime in July.

Dunes, Riviera In Vegas Race For B'way Shows

The race for the booking of legit musicals into Las Vegas hotels is currently in progress. The Dunes Hotel there has booked "Tenderloin" for a six-weeks and options deal to star May 16, thus going into the same policy established some years ago by the Vegas Riviera Hotel, of buying Broadway shows as they become available.

The key figures in the legit musical entries for Las Vegas are Sammy Lewis, the former booker of the Riviera, who set the deal with "Tenderloin" producers Griffith & Prince, and Ben Goffstein, Riviera prexy, who arrives in New York Monday (17) to gander the current legit and nitery show crop as well as confer with talent agencies on name availabilities. Lewis was in New York last week and closed "The Tenderloin" deal just prior to Goffstein's arrival. Latter is currently in Chicago looking over talent in that city.

The Dunes is seeking to get out of the nude show policy, which, incidentally, it instigated initially, and apparently figures the legit musical booking is a good method of launching a former which will lead into name bookings. At the same time, Lewis, who until several months ago, handled all bookings for the Riviera, had an agreement, David Merrick to set all that producer's shows as they shuttered on the Stem.

Now that he is on his own, he took Now that he is on his own, he took the booking to the Dunes on the eve of Goffstein's visit here. Currently at the Riviera is "La Plume de ma Tante."

Maurice Evans, lead in the Broadway presentation, will not go into the nitery. His successor for the cafe version is to be named. Closing date for "Tenderloin" hasn't been set yet, but it's presumed that the show will have to close long enough in advance for retooling for the Dunes.

DAMONE OPENS TEX. CLUB

Houston, April 11.

Vic Damone has been booked to open the New Embassy Club here May 1. The spot, the old Park Towers Club now remodeled into twice its size will also bring in Howard Hartman and Don Estes, singers.

Spot is operated by Jim Gudgill.

Wildwood, N. J., Spots Parlay Names, Gambling in Bid for Summer Biz

Wildwood-by-Sea, N.J., April 11.

Five clubs out of the resort island's 150-after dark spots are slated to offer names from the top and middle brackets. Oscar Garrigue's Manor Hotel Supper Club returns to names after a three year lapse with Connie Francis, Paul Anka, Johnny Mathis, Carmel Quinn, Dion, Julius LaRosa, Damita Jo, Duane Eddy, Betty Johnson and the Mills Bros. Others hiring names will be Sylvan Rosenfeld's Hurricane Room, Harry Levy's Rainbow Room, Helen Roesch's Beachcomber and Ben Martin's Bolero. Fred Gleim has not yet announced plans for his Diamond Beach club.

The wheels of chance and some twenty other types of legalized gambling devices that proved a financial bonanza to the boardwalk are being augmented. In some cases, even eating places are being replaced with gambling. Two boardwalk piers are lacing their amusement ride zones with gambling features. They are Joseph Barnes and Elmer Foehl's Convention Hall Fun Pier and Gilbert Ramagosa's Sportland Pier.

Harry Levy's Rainbow Room will continue to offer rock 'n' roll headliners with Chubby Checker pacted for three engagements. His first five day stint will start May 26. He returns for 10 days over Labor Day and for another frame in midseason. Others set are Teddy Randazzo, Ray Peterson, Danny & The Juniors, Jimmy Clanton, Georgie Young and the Rockin'-Bocs, longtime tenants of the Rainbow, are inked in for a 14-week engagement.

Levy will also expand his operations to the boardwalk by leasing the Arcade Ballroom atop the Casino Arcade Park. Record hops will be offered with disk jockeys with live shows on Wednesdays and weekends. Levy plans to offer teenage favorites with a full band and show for the key weekend periods. Previous offerings of this type headlined by Dick Clark were fantastic b.o. successes at the nearby competitive Hunt's Starlight ballroom.

Sylvan Rosenfeld opens the Hurricane Room May 26.

Rosenfeld will return the Frankie Brent quintet to the bandstand with its featured comedian, Jay Price.

Hunt's Pier will offer the newest boardwalk spectacular with the Calypso, imported from Germany. Gondola type cars in multi-hues move in a calypso dance-like fashion on a revolving platform.

The resort is already flooded with seasonal job applicants from nearby cities indicating all is not well on the economic front.

Leonidoff in Puerto Rico For Music Hall Layout Marking Island's Anni

San Juan, P. R., April 7.

Radio City Music Hall impresario Leon Leonidoff arrived here for one week to complete plans for staging a spectacular honoring Puerto Rico. The all-Puerto Rican show is scheduled for April 27, and will play at Radio City with "Parrish," starring Claudette Colbert.

"We are coordinating the show with the 440th anniversary of the founding of San Juan," Leonidoff said. "We do not want just a series of acts, or a vaudeville-type show. We hope to stage an integrated presentation showing Puerto Rico at its best, and also work in our Rockettes, ballet corps, and symphony orchestra."

Leonidoff has signed Puerto Rican Graciela Rivera, (who has performed at the Met) and the Julio Rodriquez trio, which plays regularly at the Caribe Hilton Hotel terrace. Another feature will be the presentatoin of a Miss San Juan. "We will be filming some scenic material in Cinema-Scope, to introduce the 36-minute show," he said.

Disk Show Hits 173G, B'klyn Par

The 10-day disk show at the Brooklyn Paramount which ended Sunday (9) scored a sizzling $173,000. Produced by Sid Bernstein and tabbed "Easter Parade of Stars," the show had its biggest day April 5 with the appearance of Johnny Mathis who appeared only for two shows during the day.

Mathis flew in from Florida, but plane trouble delayed his arrival until 2.30 p.m. With a 34-minute intermission after his stint, managing director Gene Pleshette started the second show. Mathis could do no more that day because of a commitment the following day in San Francisco.

Others who appeared in the Brooklyn layout were Bobby Rydell, Chubby Checker, Dion, Bobby Vee, Johnny Burnette, Jimmy Clanton, Frank Gary, Ben E. King, The Shirelles, Capris, Little Anthony & The Imperials, Johnny Tillotson, Carla Thomas, Rosie, the Isley Bros., Ray Peterson and others.

Bernstein will now produce the Music At Newport concerts to take place June 30 to July 3 at Newport, R.I. Last year, the Jazz Festival was cancelled because of disorders by buffs who couldn't get entry into the stadium. This year, added police will be on hand, funds for increased protection being provided by a $10,000 fund advanced by Bernstein to the Festival.

RAY CHARLES ROLLS $34,000 IN CHICAGO

Chicago, April 11.

In two virtual sellouts, Ray Charles grossed nearly $34,000 in tandem concerts at the new 5,000-seat McCormick Place auditorium last Saturday (8) and Sunday, with tickets scaled from $2 to $4. Charles appeared with an augmented orchestra and chorus.

Although Charles is actually the second show biz attraction to appear at the new showplace, the two-concert gross establishes the first boxoffice marker for the house. First attraction was a jazz concert benefit.

Charles to Boston

Boston, April 11.

Hal Zeiger, who has been presenting Ray Charles in concerts across the country, is bringing the Charles Show to Symphony Hall for two performances on April 28. House is scaled at a $4 top.

BALABAN JOINS PARENTS

Bruce Balaban, who headed Globe Photos, sailing out today (Wed.) to take up a residence in Switzerland, joining his father, A. J. Balaban, who last was managing director of the Roxy Theatre, N.Y., and who at one time was a top Paramont exec, his mother and his sister Josie.

The senior Balaban has been residing in Switzerland for several years, making periodic trips to visit friends and family in the U.S.

Early Bird Gets the Option

Banducci Gets Talent for Frisco's hungry i Before Salaries Get Stratospheric

Enrico Banducci, operator of San Francisco' hungry i, is apparently finding that travel throughout the country pays off. His casing of talent in many cities throughout the country has enabled him to catch some of the top acts in the country by the options. For example, Dick Gregory, current at the Blue Angel, is obligated to play the hungry i at $1,500 when the rest of the country is paying $4,000 for him. Shelley Berman played Banducci's spot for $600 when his price had zoomed to the stratosphere. Bob Newhart is reportedly beefing, but the contract and the law says that he still owes the hungry i a date at $1,000, which is far below the price that the comic gets on a one-nighter.

Others who have played Banducci's spot at the vastly reduced rates include Mike Nichols & Elaine May and, of course, Mort Sahl, who started his career under Banducci's guidance for $75 a week. Phyllis Diller played her first cafe date at the hungry i at a starter's salary but developed there in an 85-week stand until she now commands a respectable four-figures.

Banducci, who was in New York last week to tape several shows for PM West, which together with PM East is being groomed as opposition for Jack Paar to be carried on WNEW-TV and other stations, apparently feels that these short prices are his reward for working assiduously with an act after catching them early in their career. He has provided them with audiences and experience and an atmosphere in which they can develop.

Banducci says that a boniface has the duty of making a room attractive to an act and providing

(Continued on page 50)

Night Clubs' 'Blue Wave' Binge

Continued from page 1

ful propaganda campaign to create an affirmative public image. This has been true from Gotham to Las Vegas where, in that particularly concentrated albeit legalized gambling oasis with its concommitant entertainment appurtenances, the casinos have been most circumspect in overall internal behavorism and, exteriorally, have done an aggressive community welfare job on everything from civic pride to religious pursuits. As a concomitant, the French influences in Vegas, in re nudity, are declining.

Careless criteria has appeared of late, confined not to the Barth or Bruce school exclusively because, even before their more generally exposed brand of indigo or "sick" humor, there already existed a big-under-the-counter and mail order business of "party" albums. Most of the titles are as unsubtle as backfence calligraphy and the lyric content singularly pornographic.

In re recordings, of another sort —doing LPs "live" off the cafe floor—this is a big plus, because of the audience values and the general informality when it applies to legitimate entertainers such as picking-up the actual—and class—nitery floor performances of Lena Horne, Tony Martin, Paul Anka, Noel Coward, Ella Fitzgerald, Pearl Bailey, Tony Bennett, Carol Channing et. al. This recreates for home-consumption an aliveness because of the audience response. The nitery comics, too, when are generally appealing (Mort Sahl, Bob Newhart, Shelley Berman) deliver the same vibrancy, and nothing is lacking. But when, for some unnecessary reason, as is a current happenstance in the case of a promising newcomer (who shall be spared here), he gives out with a needless Chic Sale expression one wonders wha' happened? Wha' happened not only to this obviously intelligent young comic but where is the judgment of the major disk label to permit such unedited expletive to mar an otherwise appealing and witty platter.

'Blue' for Blowup

Manifestations of a current blue wave should be curbed before it explodes in the industry's face. It happened with the picture business and Hollywood had to pay-roll a "czar" and create a self-regulatory agency. But direr things can happen to the nitery entrepreneurs and their talent if the idea of a fast buck through "shock" (or misguided "sophisticated") appeal is at the root of this new evolution.

The paradox is that a certain segment of the talent itself seems convinced that "that's what the people want." One great-name crooner, latterly touring the niteries, is most articulate and glib in his conviction that "people who go out at night want to laugh, and don't mind if it's risque." True, he typifies the insecure performer because the top stand-up comics have an acceptancy in the bistros with wit and humor and a "clean" approach to their routines as much as over the air when broadcasting into the home.

If the performer has professional know-how he can be commercial in any medium, under any circumstances. A clean act has never been a handicap but a passport. It is the smutty purveyor of leers and "leer-ics" who circumscribes his or her orbit.

The theory that if some freak songalogist or "far-out" comic manages to make impact then "let's find some others like him or her" is fallacious. This is in answer to some of the minor bistros and opportunistic agents reportedly starting to scout the "party" diskers for possible open-door cabaret bookings. They're strictly stag workers and should be left there.

Right now on the Manhattan scene are two instances where police harrassment can summarily put anyone foolhardy not to stick to the rule out of business. They are not analgous to any threatened "blue" wave, but it points up that over night the Greenwich Village coffeehouses find themselves in a hot seat and, in the Times Square belt, over night the legitimate dancehalls find themselves under a cloud just because cha-chaing detectives gathered enough evidence against one Broadway ballroom because some of its patrons allegedly were marijuana users, carried concealed weapons or loitered for illicit purposes.

In Miami there seemingly is a "broader" attitude about vulgar comedians, song "stylists," strippers and "third sex" bistros. In Hollywood, one Sunset Strip essayed a Belle Barth booking and (1) found itself out of business for several nights, (2) facing trial, and contiguously, (3) a disk pressing plant purveying her records was raided and the albums confiscated. In Las Vegas, for a never clarified reason, a Barth booking scheduled for March never came off, presumably for the sound business reasons that there just isn't any sense asking for trouble.

Seemingly there is a market for these "singing French postcards." It should be kept in bounds. Bistros faced with local police regulations on behaviorism, rules on public safety, and statutes under the liquor licensing laws face too many standard hazards to be wooing any needlessly additional problems. This is the just the hard-core approach to their operations if they ever start thinking dimly about the overall obligation of good taste. And that, incidentally, goes for at least this one major disk label where, if the artist's viewpoint is jaundiced, should not have permitted such a lapse in management control.

Early Bird

Continued from page 49

attentive audiences. The latter is the most difficult, but, he says there are the rules of the house. He is credited in one evening, of refunding money to a party of 14 and telling them to go elsewhere, because they failed to pay sufficient attention to an act which Banducci thought rated it.

It's Banducci's theory that an admission charge is a desirable method of forcing audiences to pay attention. People will pay attention to what they are paying hard cash for. The $3 admission in effect at the hungry i has also tended to separate the spot from the beatnik movement which had a strong base in the Golden Gate city. Banducci points out that there are four major universities around San Francisco, which set the tone of his establishment, and he has had to provide upper IQ acts to take advantage of that potentially important audience.

Another item that has made the hungry i an important factor in San Francisco is the ban on blue material. He pointed out that because of this tenet, parents have no qualms about their kids attending his spot.

Banducci says that during his travels and by the process of auditioning, listening to reliable agents and through his instincts, he bought such acts as Shelley Berman originally for $350; Newhart first played his spot for $600 and signed an option to return at $1,000 before 1962. These, of course, turned out to be fortunate talent buys, and Banducci expects to unearth others even at a greater rate now that he must look for talent for PM West in addition to meeting the needs of the hungry i.

Anna Russell Starts 3-Month Aussie Tour

Melbourne, April 4.

Comedienne Anna Russell commenced her three-month Down Under tour here on the eve of Melbourne's annual Moomba Festival. Many of opening events of the 10-day festival had to be cancelled because of bad inclement weather but Miss Russell's three concerts at the Town Hall here for the Australian Broadcasting Commission were such hits that a fourth has been squeezed in for a Saturday matinee.

Miss Russell's tour embraces many country areas but she's expected back in Melbourne in May for a concert date. She was last here in 1955.

India Dancer on 2-Mo. Tour

New Delhi, April 4.

Danseuse Kamela Laxman, noted performer in the Bharata Natyam style of Indian terping, is set for a two-month tour of Britain and the Continent which may be extended a further month if her plans to visit the U.S. jell. She is traveling with a nine-member troupe which includes her sisters Radha and Vasanthi and choreographer Sudarshan Kumar.

Her European circuit takes in Rome, Switzerland, Stuttgart, Karlsruhe, Cologne, Bremen, Hamburg, Berlin.

Inside Stuff—Vaude

VARIETY review of Ringling Brothers-Barnum & Bailey circus last week erratumed in noting acro-comic Gutis was abetted by clowns. It happens to be the topper's own seven-man troupe, and longtime circus and fair unit staple here and abroad.

Adah (Mrs. Ted) Lewis, in connection with some Broadway column references to Monte Proser's and Joe Kipness' just-opened Lanai restaurant, recalls that it was not the site of a Prohibition nitery wherein Clayton, Jackson & Durante starred. The present Lanai, in the Winter Garden Theatre Bldg., was opened as the Bal Tabarin Club in 1918 and was jointly owned and operated by Lewis, who starred, Jack Lanigan (a waistcoat manufacturer) and Gaillard T. (Gil) Boag, a hot-shot nitery operator of that era. Lewis worked there until Prohibition took effect in 1919 and then went into the "Greenwich Village Follies," subsequently opening his own Ted Lewis Club on 7th Ave. and 52d St.

There was another swank nitery on the floor above the Bal Tabarin, with its own entrance (by elevator) on 52d St., called the Montmartre, and later El Mirador, where Beatrice Lillie and Moss & Fontana starred. Clayton, Jackson & Durante were then at the Parody Club.

Julie Wilson is attempting to widen her employment horizons. Having recently changed agencies to Joe Glaser's Associated Booking Corp., being brought in by Freddy Williamson of the Chicago office, Miss Wilson is now going in for an entirely different type of booking. She's set for Basin St. East, N. Y., on the Louis Armstrong bill, starting May 22.

Agency feeling is that Miss Wilson, whose New York dates were mainly at the Maisonette of the St. Regis Hotel, and originally at the Copacabana, should strive for a different type of audience, thus her bid for favor with the jazz crowd rather than returning to the chichi audiences.

Acapulco's Fire God Club Sets New Mexican High For Hill Site & Cover Tab

Acapulco, April 11.

Promoter Hal Hayes, has moved in on this port with grandiose schemes for a super-super mansion and an equally swanky night club.

Both are a reality, after a fashion, and the Club La Mira Fire God, rushed through to completion, did an initial rush business in the past tourist season which ended in Holy Week, even though it has a stratospheric $8 per person cover charge.

The night club is located on one of the highest hills overlooking the expanse of Acapulco Bay. Entrance is of stone construction and there is lavish use of tree roots in interior decor. At one side is a massive figure of the Aztec God of Fire, the symbol of the Club. Club has a roofed-in area and an open air terrace, and cash customers in latter have feeling they are dancing in the clouds.

Entertainment is not traditional floorshow but two ballets, creations of Mexican choregrapher Leon Escobar. In one, "Los Poseidos," attempt is to capture African atmosphere, and second is an alleged Maya legend "Nic-Te-Lol-Tum."

Featured dancers are Isai Lopez and Aida Casablanca; singers Humberto Canas and Alicia Gonzalez, latter brought from the Casino de Paris and the necessary complement of dancers to interpret the two ballets.

With long slack season coming on club may face its first real problem. The novelty, decor and high location (originated by Armando Sotres who now manages the club) had customers ponying up the high cover without too much beefing.

Hayes and his associates already have alleged they are targets of an insidious campaign by Acapulco hotel and club men to tear them down. But that despite all the "criticism" they will continue to offer the public "a distinctive club and entertainment."

Club itself was built in 27 days with a force of 400 workers, and investment in construction is reportedly around $60,000.

Hayes also put up a "palace" in the port, with this allegedly having 144 rooms, 88 baths, 15 kitchens and 42 living rooms. This building took a little more time to erect, somewhat under three months.

Invites for the inauguration of the club and the abuilding fabulous villa were sent out late in December by Hayes, with telegrams promising the most fabulous shindig of the year. Guests receiving bids to attend included persons high in society, entertainment, banking and political circles as well as the working press. Offer included an all expenses paid year-end celebration in Acapulco.

Odd thing about all this was that few of the invitees showed up and the fabulous party was somewhat less than that. And, shortly thereafter, upper floors of the dream house caved in. As of now nothing much has been done to repair the damage.

DON SHERMAN

Currently (3 WEEKS)
THE PLAYBOY CLUB
CHICAGO, ILL.

May 2
THE SURF CLUB
CINCINNATI, OHIO

May 10 (4 WEEKS)
THE PLAYBOY CLUB
MIAMI BEACH, FLA.

June 19 (1 WEEK)
THE GLEN PARK CASINO
WILLIAMSVILLE, N. Y.

July 5 (2 WEEKS)
FREDDIE'S
MINNEAPOLIS, MINN.

September 25 (2 WEEKS)
THE TIDELANDS
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Vaude, Cafe Dates

New York

Dick Gautier of "Bye, Bye, Bertie" legiter starts doubling at the Blue Angel, May 8 . . . **Alan Dale**, a holdover at the Boulevard, Rego Park, slated for the Colonial Inn, St. Petersburg, May 15 . . . **Ella Fitzgerald** wound up her Israel tour last night (Tues.) and opens tomorrow (Thurs.) at Basin St. East . . . **Miriam Nelson** did the choreography on the **Gordon & Sheila MacRae** turn at the Waldorf-Astoria . . . **Eydie Gorme & Steve Lawrence** finalizing a date for the Malibu Shore Club, Lido Beach, of which the Harger Theatrical Agency, Westbury, L. I., has been named exclusive booker . . . **McGuire Sisters** set for the Desert Inn, Las Vegas, to follow the stand of **Jimmy Durante** . . . **Patti Page** returns there Aug. 8 . . . **Jerry Vale** preems at the Mardi Gras, Baltimore, April 17 . . . **George Matson** to play a sixmonth date at the Lido, Paris, Dec. 1 . . . **Phil Foster** started his first date at the Bon Soir, last night (Tues.).

Hildegarde has signed with Joe Glaser's Associated Booking Corp. . . . **Marty Allen (& Steve Rossi)** who open at the Copacabana tomorrow (Thurs.), and **Lorraine Trydelle**, latter reservations manager of the Concord Hotel, Kiamesha Lake, N. Y. marked their first anni last week. They were married at the largest wedding ever held in the Catskill belt . . . **Vivienne Della Chiesa** subbed for **Marguerite Piazza** last week at the Persian Room of the Plaza during latter's illness . . . **Travis Edmonson** dittoed for **Dean Jones** at the Blue Angel . . . **Sammy Davis Jr.** will be partied by the American Guild of Variety Artists at the Astor Hotel, Oct. 27 . . . **Marilyn Davies** set for the Colony Club, Omaha, May 18 . . . **Dion** preems as a nitery single at the Casino Royal, Washington, April 17, thence to the Three Rivers, Syracuse, April 23 . . . Stork Club maestro **Donald Bader** filed a petition in bankruptcy in the N. Y. Federal Court this week listing $4,781 in liabilities and no assets.

Chicago

Jack Douglas & Reiko are set for the Playboy Club, Chi, May 19-June 8 . . . **Romer & Howard** into same club April 21 for three weeks . . . **Dagmar** in B &B Club, Indianapolis, till April 15 . . . **Casey Anderson** currently at Allez Rouge, Evansville, until April 17, then to Kaiser-Knickerbocker, Milwaukee, June 1 for a fortnight . . . **Herb Shriner** currently at Gallaghers, Milwaukee, till April 15 . . . **Dorothy Lamour** into the Racquet Club, Dayton, May 4 for two weeks, followed by **Helen O'Connell** May 18 for two . . . **Spike Harrison** skedded for a month at the Shrimp Boat, Dayton, starting April 17 . . . **Burns & Carlin** booked for the Crystal Palace, St. Louis, May 8 for three weeks . . . **Diana Pane** to the Crown Room, Indianapolis, May 31-June 10 . . . **Betty Johnston** down for two weeks at the Shamrock, Houston, May 11.

Aerialist **Betty Pasco** set for Blinstrubs, Boston, May 1-7, then to Chase Hotel, St. Louis, May 11 for nine days . . . **Barbara McNair** into the Twenty Grand Club, Detroit, May 12 for eight days . . . **Jan McArt** set for the Embers, Indianapolis, May 16 for one week . . . **Barbara Russell** booked for the Tidelands, Houston, May 22 for a week . . . **Lenny Herman** down for the Sahara, Las Vegas, May 23-July 2 . . . **Andy Williams** set for seven weeks at the Beverly Hills Country Club, Cincinnati, starting June 16 . . . **Bill Dana** into Freddie's, Minneapolis, June 19 for a fortnight . . . **Sam Cooke** into the Flame, Detroit, June 16 for nine days.

Hollywood

Joey Bishop booked into Cloister May 3 for 10 days . . . **Dick Shawn** moves into Chase Hotel, St. Louis, April 27 and 10 days later into Radisson Hotel, Minneapolis . . . **Bobby Vee** launches two-week tour of Northwest May 5 . . . **Pia Beck**, pianist-singer from Holland, joins "Le Crazy Horse Revue" at LCH April 14 in Coast bow . . . **Nat (King) Cole** starts Japanese tour May 4, thence to Philippines . . . **Frankie Avalon** rebooked into Sands, Las Vegas, for four weeks in fall of 1962 . . . **Kingston Trio** will do one-niters at Santa Monica Civic Aud and Pasadena Civic Aud April 21-22 . . . **Earl Grant** whirls into the Trade Winds, Chicago, April 19 for fortnight . . . **Dan Rowan & Dick Martin** routine for two stanzas at Statler-Hilton, Dallas, beginning tomorrow (Thurs.) . . . **Bud Dashiell** and **The Kinsmen** on two-month engagement at Don the Beachcombers' Honolulu in Islands.

Reno

Fred Waring follows his Tahoe Harrah's date with a recording session in New York for Capital, then to Pittsburgh for three days (10-13) at the Syria Mosque . . . **Frank Yankovic** in April 13 at the Holiday for his Reno debut . . . **Rusty Draper** held over at Harolds Club . . . **Kay Martin** set for June 8 bow at the Wagon Wheel, Tahoe . . . **Dick Contino** reprises at Harrah's, Reno on May 30 for four frames . . . **Barry Ashton Revue** opening May 11 at the Golden Hotel . . . "Playmates of '61" inked for Riverside Hotel in early May . . . **Louis Prime & Keely Smith** bow at Tahoe Harrah's April 20 . . . **Margie Montiel** in with new group at Mapes . . . **Dick Shawn** pacted for one-man, one-month show at Mapes in August . . . **Nick Lucas** follows Holiday job with recording date in Hollywood for Decca.

Kansas City

Guy Mitchell & Scotty Turnbull set by GAC for several night club dates through the spring and summer. Shamrock, Houston, is likely next month. Their present turn at Eddys' will be followed by **Jane Martin** with **John Baro** and singer **Howard Beeder.** New show opens April 14 . . . Nonchalants, **Max Cooper & George Gillis**, opened Keck's Side Door, Topeka, April 3 for four weeks, set by Tommy Reed office here . . . Same office set **Loreen Lee** at the organ-piano at Charlie's Cafe Exceptionale, Minneapolis, for same date . . . Comic **Stu Allen** in town for club dates set via **Tony DiPardo**, then off to Milwaukee for string of one-timers there . . . **Ray Charles** and troupe did two shows Saturday (1) in the Music Hall . . . Grand Ole Opry made it 11 straight with its Easter Sunday show in the Memorial Hall, Kansas City Kan.

Mirror Follows N.Y. Times In Policy That Nite Club Reviews Are Fit to Print

New York niteries are attaining increasing stature as far as the daily newspapers are concerned. Latest to go in for more intensified coverage of the cabaret scene is the N.Y. Daily Mirror, which is now publishing floorshow reviews in the final edition of the paper on the morning after the show. The early editions of the following day will carry the same review, thus the paper will provide the same type treatment as legit shows normally get.

The Mirror's step follows that of the New York Times which recently started reviewing cafes and which has been strongly instrumental in reconsideration of cafe show values by the other N.Y. sheets.

The Mirror's Frank Quinn, who doubles as film critic, and Mel Heimer, a syndicated columnist on the paper, are now assigned to round out their coverage with nitery reviews. Both staffers have a midnight deadline, and thence to the office to pound out the copy. In some instances, especially in the supper clubs, they may miss the tail end of the headliner's turn, but the Mirror's deadline time, generally enough has been seen to formulate an opinion of the act.

Cafe coverage has always been a perplexing problem for the N.Y. dailies. Beneficiary of a large number of ads, the amusement departments have given much coverage to the cafes, but reviews were carried on specified days or when space permitted. Recently, the N.Y. World Telegram & Sun and the Journal-American tried reviewing all the night clubs, and both these evening papers filled a lot of space with nitery stuff. However, that type of intensified coverage didn't last long.

Mass.' $2 Window

Boston, April 11.

A rose by any other name will now cost $2 in Mass. Performers appearing in theatres, niteries and other amusement spots must pony up a deuce when they file their true name statements with the commissioner of public safety.

True name law has been on books since 1948, but no fee was charged previously. The new fee, it was explained, will help defray costs of administering the act. The receipt issued for filing will also serve as an I.D. card for the entertainer.

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"The Gaylords a comedy click at the Latin Quarter." — HY GARDNER, Herald Tribune.

"The Gaylords, MADCAP COMEDY STARS of the Latin Quarter revue." — GENE KNIGHT, Journal-American.

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New Acts

ADAM KEEFE
Comedy
25 Mins.
Blue Angel, N.Y.

Adam Keefe appears to be a pleasant addition to the ranks of the new comics. His specialty is satires on filmsters, for which he shows a sharp ear and a versatile voice. His vocalistics are excellent, and his writing is of similar calibre.

At his Blue Angel bow he needs some editing. About 10 minutes out would help the routining. For example, he dwells lengthily on an impression of Frankenstein which, after a while, becomes wearing. There are a few pieces also, here and there, that need sharpening. But the overall effect is quite good for this spot as well as for the avantguardisti.

Included in his better bits is the discourse on Lugosi, his reading of a Dickens piece, and a rib of a cut-up video film. *Jose.*

NANCY WILSON
Songs
15 Mins.
Blue Angel, N.Y.

Nancy Wilson is an attractive Negro singer with a finely developed voice and a lot of feeling for her work. At her Blue Angel bow Miss Wilson delivered a rather elaborate treatment of comparatively simple themes. Many of her vocal curlevcues are rather involved. A more direct statements would help her at this particular spot. Also her tune selection has no particular character of identification in any category.

Miss Wilson has the makings of a fine jazz singer. She has comprehension as well as an apparent knowledge of music but needs to be brought back to this world, at least at the Blue Angel. She's slated for the Village Vanguard shortly, and her style may be more in order for that spot.

For the Blue Angel, Miss Wilson needs a change of catalog and simplification. She's a good singer essentially, well built and coiffed, but her quest for style and distinction has driven her to unusual lengths and a too offbeat pattern for these environs. *Jose.*

DON SHERMAN
Comedy
18 Mins.
Playboy Club, Chicago

Two years ago Don Sherman quit as a fast-quip nitery monologist to write comedy material for television and for other comics. His new turn is pitched for avant-garde audiences and styled for chichi or intimate clubs where patrons will dig his wryly good-humored commentary on "the news behind the news."

Sherman's background as a writer is strongly in evidence in his fresh and pungent material. Although his discourses represent a point of view a bewildered pilot calls the Pentagon: "It's me, Francis Gary Powers. You know—fly over Russia, take a few pictures, no trouble at all'", he eschews the hard-biting satire current with night club commentators.

His other narratives—including a routine on getting a traffic ticket from an anti-Northerner southern cop and a portrayal of a beatnik lecturing Khrushchev on how to handle the cold war hip-style—are broad social farces that drew good response from the would-be-hipster clientele of the Playboy Club.

Sherman appears to have made the transition from a one-liner standupper to his current languid delivery without sacrificing momentum or tempo. His material is potent, although he cut his act down to fit the four-act bill that plays the Playboy's Penthouse. *Mor.*

DANIELE CLARY
Sons
25 Mins.
Statler-Hilton, Washington D.C.

Daniele Clary a cliche Parisian import of petite figure and tres boudant hairdo, is just breaking in as a supper club chirper American-style after only three months in this country. But, despite a lack of ease in delivery, the 24-year-old chanteuse is a classy attraction for the Statler-Hilton's Embassy Room and like situations, which go in for the continental-cosmopolite atmosphere.

Her format consists of some standard French and standard American numbers (latter, mainly Cole Porter) rendered frequently in the usual bilingual manner—French original followed by English version and vice versa.

She could have done better without some of the selections, but Miss Clary will find her best format. She excels in a clever and demanding arrangement of "To Keep My Love Alive" from "Connecticut Yankee," the undisputed high spot of her act. She also displays aplomb in overcoming what was an evident lack of rapport with Steve Kisley's orch. *Jay.*

House Reviews

Apollo, N. Y.

Count Basie Orch (16) with Ocie Smith, Lambert-Hendricks & Ross with the Ike Isaacs Trio, Redd Foxx- Norma Miller Dancers (5); 'Price of Fear' (U).

This Harlem flagship reached into the jazz nitery circuit for its current bill and it turned out one of the house's more enjoyable sessions. With Count Basie's big band leading the way and the hip Lambert-Hendricks & Ross trio dishing out some snappy jive numbers, layout is solidly based and paced.

For the opener Norma Miller returned with a four-boy accompaniment to dish out a lively terp set. The guy aides supply a neat lift to her footwork activity and she toys around in a frolicsome manner to please the house and warm it up nicely for things to come. Vocalist Ocie Smith starts the vocalizing rolling next with a fine shouting style. Accomped by Basie's big band of seven brass, three rhythm, five reed, and the maestro on piano, of course, Smith gets into stride right away with a blues shout called "It Won't Be Long." He follows with a strong ballad, "Make a Present of Yourself" and winds with a hot rhythm workover of "All Right, Okay, You Win." The Basie group then comes through with a joyous bounce number to pave the way for Lambert-Hendricks Ross.

Dave Lambert, Jon Hendricks and Annie Ross are hip and happy. Their voices are attuned to jazz sounds and they essay a hot instrumental beat for top effect. Backed by the Ike Isaacs Trio (bass, piano and drums) the threesome run through such jazzed up nifties and "The Hooked Rabbit," "Gimmee That Wine," "The Girls Go Home" and a long but ever-interesting scat piece.

Even the comedy here this session has a hip, although sometimes blue quality. Redd Foxx, who's developed a strong marquee lure via his comedy-on-disk try is slick, pertinent and naughty. It's all put together, however, for sharp comedic values and he builds plenty of yocks with his barbs at segregation as well as his marital and animal stories that are sprinkled with innuendo. He's definitely not for the kiddies but the hipsters here get his message in no uncertain terms. House reverts to its routine rock'n'roll policy with a Dr. Jive layout beginning Friday ('14). *Gros.*

Bobino, Paris

Paris, March 30.

Felix Vitry presentation of musical revue "Boum Sur Paris" in two acts (20 scenes) by Marc-Cab, Jean Valmy. Choreography, sets & costumes, Luska; staged by Valmy; music, Gerard Calvi, Jack Ledru, Maurice Boulais, Guy Magenta; musical arrangements and conducted by Boulais; starring The Peters Sisters (3); featuring Jacques Bodoin, Micheline Dax, Monique Herval, Baby Scotch, Bowing Ballet (8), Jacques Villa, Philippe Audrey, Roger Royer, Robert Piquet; $2 top.

Vaudeville just does not seem to be considered as a spring and summer draw here, or maybe there are not enough headliners to go around, for even this nabe house goes to a musical revue status for the next few months. A simple unassuming show is wrapped around the voluminous Peters Sisters for okay entertainment results and this should please the locals with enough freshness for visitors.

No lewd skits or nudes here, but a series of fairly witty sketches and acceptable terp numbers with emphasis on bouncy and zesty song interludes by the Peters Sisters and comic bits by Jacques Bodoin and Micheline Dax. Latter score on video program takeoffs with the right twists in the satirized formats for big laughs. Bowling Ballet have some good looking girls and two agile men for acceptable ballets even if they are familliar and derivative.

Baby Scotch, a neatly volced soubrette Monique Herval, Jacques Villa, Philippe Andrey, Roger Royer and Robert Piquet all contribute amiably to the proceedings. Costumes and sets by Luska are good and it is generally a pleasant show piece that should keep the house in biz until it comes time for a return to the vaude format next fall. Price is reasonable. *Mosk.*

Ice Show Review

Ice Capades

(MUNICIPAL AUD., K. C.)

Kansas City, April 5.

20th edition of ice show in two acts, presented by John H. Harris; choreography by Ron Fletcher, Robert Dench, Rosemary Stewart, Tommy Mahoney; costumes, Billy Livingston; settings, George Jenkins, Floyd Parrish, Gaile Brown; Musical director, Jeri Mayhall. Cast: Aja Zanova, Louisa Orwell, Helga Neff, Peter Voss, Jimmy Grogan, Freddie Trenkler, Hans Leiter, Doug Austin Katherine & Fred Emanuel, Bernie & Maggie, John Demko & Ben Gee, Ice Capets (32), Ice Cadets (16); Municipal Auditorium April 3-9, 1961.

The ice show has always been a staple entertainment commodity here, and judging from boxoffice biz on this one it is as staple as ever. Producer John Harris has left little undone in the way of fine staging and elaborate costuming, and with the talented array of skaters this turns out to be all the movement and spectacle the fans come to see. After 20 years around there is little that is new to the iceskating exhibition, and yet the appeal of this one seems fresh and new, much of it traceable to the skating artists themselves.

This company is peopled largely with European champions, with a sprinkling of Canadians, an English team and an American. Their skating skill is international, however, and the show they move through has few light spots throughout its two hours and 15 minutes running time. Generally speaking, individual performances are the high spots, yet the production numbers add the broad scope to the show.

There is something for everyone in the production numbers, from the opening "Blue Danube," which features Canadian lass Louisa Orwell, through "Babes in Toyland" as a romp for the kiddies, to the "Operama Number Two" for the longhair buffs and the "Moiseyev On Ice" as interpreted folklore. The finale is the traditional line drill number, this one done up as "A Salute to the Mounties," expert and deserving of the big hand it got. All, of course, are beautifully costumed.

Individual specialties begin with Miss Orwell in her first professional engagement, Peter Voss as slick a skater and looker as there is on ice, Helga Neff and Hans Leiter in the "Toyland" number, and the Operama giving special attention to Aja Zanova, the big beauteous Czech, and Jimmy Grogan, the fallish boy from Tacoma. Rhythm and acro work is provided by Katherine & Fred Emanuel, who work tirelessly in three key spots, and by Bernie & Maggie, the sprightly English team. Even Miss Neff and young Voss have a fling at acro teaming in the second half. Comedy is the entre of John Demko & Ben Gee as a team, and by pert Freddie Trenkler solo, much loved by the kiddies.

Following the date here the unit has one more in Evansville, then heads for New York and preps for a tour of Russia this spring and summer. *Quin.*

CURRENT BILLS

WEEK OF APRIL 12

NEW YORK CITY

MUSIC HALL—Gladys Kreise, Helen Wood, Alegrias Bros., Rassos, Bill Drew, Corps de Ballet, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — John Larsen, Colin Croft, Ormonde Douglas, Nanve Rasmussen, Doreen Morrow, Alwyn Smith, Bram Schriever, Judy Hooke, Charles Philpot, Eileen Hattam, Frederick Dore, John Scott, William Howard, Vincent Foster, Arthur Germain, Lorraine Quinn, Ian Smith, Robert Clarke.

SYDNEY (Tivoli)—Bob Kole, Rita Tanno, Wendy Waring, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Reg Collins, Ted Ziegler, Philip A'Vard, Lloyd Cunnington.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Schickler Sisters, Knie's Ponies & Mules, 4 Palacios, Circus Roland, 5 Elwardos, Berosinis, Rudy Horn, Moni, Captain Daniels, Sea Lions, 3 Lorandos, Lilliam Kenny, Sydney, Trio Faber, Our Sammy, Little Jimmy.

BRISTOL (Hippodrome) — Tony Hancock, Audrey Jeans, Albert & Les Ward, Three Ghezzis, Skylons, Leo Bassi & June, Nell & Pat Delrina.

HANLEY (Royal)—Billy Fury, Tommy Bruce, Mark Wynter, Joe Brown, Dickie Loader, Vince Eager, Nelson Keene, Four Kestrels, Georgie Fame, New Orleans Rockers, Valentine Girls.

LIVERPOOL (Empire)—Emile Ford & Checkmates, Jimmy Lloyd, Patti Brooks, Joe Black, Fordettes, McAndrews & Mills, Tommy Wallis & Beryl.

MANCHESTER (Hippodrome) — Don Arroll, Morton Fraser's Co., Desmond Lane, Ray & Jackie Penn, Hill Billy Polecats, Nenette Mongadors & Anne, Lester Sharpe & Iris, Larry Grayson.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Ella Fitzgerald.

BLUE ANGEL — Dick Gregory, Dean Jones, Marysu Matarazzo, Adam Keefe, Jimmy Lyon Trio.

BON SOIR—Phil Foster, Sylvia Syms, Little Dane & Mason, 3 Flames, Jimmie Daniels.

CAMELOT—Bobby Greco, India Adams, Gladys Johnson.

CHARLEMAGNE—Laureanne Lemay, Janet Pavek, Tibor Rakossy, Dick Marta, Bill Yedia, Elemer Horvath.

CHATEAU MADRID—DeCastro Sisters, El Canay 6.

COPACABANA—Andy Williams, Allen & Rossi, Gary Morton, Douglas Clarke, Paul Shelley Orc., Frank Martl Orc.

EMBERS—Teddy Wilson, Red Allen 4, Joan Bishop.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc, Verna Lee.

HOTEL PIERRE — "No No Nanette," Jimmy Carroll, Jeanne Michelle, Bonnie Murray, Ronald Rogers, Harry Snow, Mary Tremain, Stanley Melba Orc., Joe Ricardel Orc.

HOTEL PLAZA — Eartha Kitt, Ted Straeter Orc., M. Monte's Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT — Jimmy Palmer Orc.

HOTEL ST. REGIS — Patachou, Milt Shaw Orc., Walter Kay Orc.

INTERNATIONAL — Alan Gale, Fran Warren, McKenna Line, Mike Durso Orc., Aviles Orc.

LATIN QUARTER — The Gaylords, Three Sens, Chop Chop & Charlene, Harrison & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc.

LEFT BANK—Cal Bostic.

LITTLE CUB—Jane Harvey

LIVING ROOM — Bobby Cole 3, Bob Ferro 3, Anne Merlin.

NO. 1 FIFTH AVE—Dossie Hollingsworth, Suzanne Bernard, Joan St. James, Harry Noble, Dick Hankinson.

ROUNDTABLE — Belle Barth, Cootie Williams Orc.

SAHBRA — Sarah Rubine, Rahel & Zhila, Martin Roman, Sara Avani, Kovesh & Murrachie, Leo Fuld

SAVOY HILTON—Gunnar Hansen Orc, Marco Rizo 3, Ray Hartley.

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey rc, Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Gene Young Men.

VIENNESE LANTERN—Haydee, Marguerite Baxter, John Modinos, Ernest Schuen, Joe Troppi.

VILLAGE BARN—Jack Wallace, Johnny King, Belle Carroll, Tex Fletcher, Susan Buddy Orc., Lou Harold Orc.

VILLAGE GATE—Nina Simone, Herbie Mann 6.

VILLAGE VANGUARD—Jazz Messengers, Int'l. Jazz 4, Nancy Wilson.

WALDORF-ASTORIA—Gordon & Sheila MacRae, Emil Coleman Orc., Theo. Fanoli Orc.

CHICAGO

BLUE ANGEL—"Pablo Candela Revue," Pablo Candela, Rafael Hernan, Glamarons (4), April Christo, Tino Perez and Al Stuckey Orcs.

CONRAD HILTON—"Ballads & Blades" Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc, Bill Christo phers, Frederiste & Gina, Boulevar-Dears (3), Boulevar-Dons (5).

DRAKE — Carmen Cavallaro, Jimmy Blade Orc.

EDGEWATER BEACH—The Show Toppers (6), Kenny Black Orc.

GATE OF HORN—Bob Gibson, Charles Lewsen, Bob Camp.

LONDON HOUSE — Jack Teagarden, Audrey Morris, Eddie Higgins Trio.

MISTER KELLY'S — Dorothy Loudon, Smothers Bros., Marty Rubenstein Trio, Marx & Frigo.

PALMER HOUSE — Joey Bishop, Bob De Vose Dancers, Ben Arden Orc.

PLAYBOY CLUB—Meg Myles, Phyllis Branch, Bobby Short, Wanderers Three, Burns & Carlin, Jorie Remus, Don Sherman.

TRADE WINDS — Jackie Miles, Pat Morrissey, Joe Parnello Trio.

LOS ANGELES

BEN BLUE'S— Ben Blue, "Les Corps de Paree," Barbara Heller, Dell Fin Thursday, Gloria Tracy, Ivan Lane Orc. (5).

CLOISTER—MacWilliams, Al Hirt.

COCOANUT GROVE — Georgia Gibbs, Bob Melvin, Freddy Martin Orc.

CRESCENDO — Don Rickles, Frances Faye.

DINO'S — Kitty Kover, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

SLATE BROS.—Carmen McRae, Mickey Manners, Dick Stabile Trio.

STATLER HOTEL—"Playmates of '61", Skinnay Ennis Orc.

THE SUMMIT—The Treniers.

YE LITTLE CLUB — Randy Sparks, June Ericson, Joe Felix Duo.

LAS VEGAS

DESERT INN—Tony Martin, Ford & Hines, Donn Arden Dancers, Carlton Hayes Orc.; Lounge: Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.

DUNES—"Holiday in Japan," Izumi Yukimura, Rie Taniuchi, James Borges, Rocky-Fellers, Nagata Kings, Bill Reddie Orc.; Lounge—Billy Eckstine, Joy & The Boys.

EL CORTEZ—Johnny Ukulele, Lei Momi, Bromley Twins, Spencer Quinn.

FLAMINGO—Steve Allen, Jayne Meadows, Gabe DeVito Bells, Montrose, Flamingoettes, Nat Brandwynne Orc.

FREMONT—Joe King Zaniacs, Fabulous Jets, Satellites.

GOLDEN NUGGET—Bob Wills, Wade Ray 5, Sunshine Boys, Bobbie & Smoky Coats.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan.

MINT—Pat Moreno's "Artists & Models of '61."

NEVADA CLUB—Vido Musso, Johnny Paul, Joe Loco, Marcy Layne, Dick Sparks.

NEW FRONTIER—"Good Nudes of '61," Bobby Sargent, The Cables, Cathy Ryan, Dick Rice Orc.; Lounge: Ink Spots.

RIVIERA—"La Plume de ma Tante," Robert Clary, Liliane Montevecchi, Jack Cathcart Orc.; Lounge: Goofers, DeCastro Sisters, Playboys, Peptones, Marty Heim.

SAHARA—Eydie Gorme, Steve Lawrence, Moro-Landis Dancers, Louis Basil Orc.; Lounge: Mary Kaye Trio, Freddie Bell & Bellboys, Deedy & Bill, Peter & Hank, The Caballeros.

SANDS—Dean Martin, Eber Lobato Dancers, Copa Girls, Garr Nelson, Antonio Morelli Orc.; Lounge: Dave Burton, Morrey King Strings.

SHOWBOAT—Bonnie Sloan, Skeets McDonald, Deuce Wild.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Neil, Rudenko Bros., Slipperettes, George Redman Orc.; Lounge: Lori Phillips, Charlie Teagarden Orc., Twin Tunes.

STARDUST—"Lido de Paris"; Lounge: Bernard Bros., Kim Sisters, Happy Jesters, Micki Lynn, Ralph Young.

THUNDERBIRD—"Scandals On Ice," Gogi Grant, Dick Weston, George Arnold, Shirley Linde, Phil Richards, Kay Brown, Harry Nofal, Garwood Van Orc.; Lounge: Millionaires, Frank Gusto.

TROPICANA—"Folies Bergere," Jean Fenn, Claudine Longet, Arnaut Bros., Marvyn Ray, Florence & Frederic Dancers, Ray Sinatra Orc.; Lounge: Perez Prado, Alma Paulis & Dubonnet Trio, De Fuentes Bros., Guy Landis.

MIAMI-MIAMI BEACH

AMERICANA — Lou Adler Orc, Pupi Campo Orc., Ross 3.

CARILLON—Lou Walters Rev., Harry Mimmo, Tanya & Biagi, Janine Claire, Moms, Choppy, Kayal & Christine, Can-Can Girls, Jacques Donnet Orc.

DEAUVILLE — McGuire Sisters, Dave Barry, Kane Sisters, Les Rhode Orc., La Playa Sextet.

DIPLOMAT—Damita Jo, Mandy Campo Orc.

EDEN ROC—Frankie Avalon, Alan King, Mal Malkin Orc.

FONTAINEBLEAU—Paul Anka, Henny Youngman, DeMarlos, Len Dawson Orc., Varadero Sextet.

MURRAY FRANKLIN'S—Murray Franklin, Paul Gray, Jackie Heller, Kay Carole, Frankie Hyers, Carolly, Charlie Callas, Eddie Bernard.

PALLADIUM—Art Mooney Orc, Caney Orc., Ralph Font., Candi Cortez, Miguelito Valdez Orc.

SAXONY—Ruth Wallis, Norm Geller Orc.

SEVILLE—"Caught in Act," Jack De-Leon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul.

THUNDERBIRD—Frankie Scott, Richie Bros., Dick Merrick, Terrificos, Berl Vaughn Four.

RENO-TAHOE

HAROLD'S CLUB—Rusty Draper, Characters, Don Conn Orc.

HARRAH'S (Reno) — Arthur Ellen, Esquires, Ted Campbell, Skeets Minton, Jan DeVon.

HARRAH'S (Tahoe) — Johnny Mathis, Pompoff Thedy, Jerry Colonna, Leighton Noble Orc., Hank Penny & Sue, Cooper Sisters.

HOLIDAY — Frank Yankovic, Charles Gould, Matys Bros., Paul Goulpil.

MAPES—Lisa Alonso, Margie Montell, Nokabouts, Rudy Rodarte.

RIVERSIDE—Billy Williams, Ford & Reynolds, Arthur Walsh, Tabby Calvin.

WAGON WHEEL (Tahoe)—Andrini Bros, Wilder Bros., Bobby Page, Don Rose.

SAN FRANCISCO

BLACKHAWK—Miles Davis

EARTHQUAKE McGOON'S — Turk Murphy Orc

FAIRMONT HOTEL—Della Reese, Ernie Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Goman.

HUNGRY I—Stan Wilson, Burns & Carlin, Betty Bennett.

JAZZ WORKSHOP—Horace Silver Five.

NEVE—Carmen McRae, Dick Kerr.

NEW FACK'S—Mel Young, Bobbi Norris, Geo. Cerruti 3.

ON THE LEVEE—Peggy DeCastro.

PURPLE ONION — Don Irwin, Carol Brent, Freddie Paris.

365 CLUB—Phyllis Inez, Barry Ashton Dancers, Roy Palmer Orc.

SAN JUAN, P. R.

CARIBE HILTON—Los Chavales de Espana, Ines de Juan & Jose Lopez, Miguelito Miranda Orc., Pepito Arvelo Combo Orc.

FLAMBOYAN — Margaret Ann, Ernie Marnani 3, Lausel de Arce Ballet, Cesar Concepcion Orc., Jose Vallejo Combo

CONDADO BEACH—4 Rufinos, Pepito Torres Orc., Barletta Queralt, 4.

INTERCONTINENTAL—Japanese Spectacular, Charlie Fisk Orc., Juanchin Ramirez Orc.

INTERMEZZO — Mario Roman, Jody Bolden.

LA CONCHA—Anita de Palma, Harry & Harriet, Noro Morales Orc., Humberto Morales Combo.

Palmer House, Chi

Chicago, April 11.

Joey Bishop, Bob De Voye Trio, Ben Arden Orch (11); $3.50 *cover weekends,* $3 *weeknights.*

If there was any doubt as to what happened to the regular patrons of the shuttered Chez Paree (Chi's former prime nitery), it has been dispelled by Joey Bishop's current stint at the Empire Room. It's apparent that they will follow big name talent wherever it goes, and that they are as much at home in this plush hostelry as they were at the Chez.

Although top names have been more in evidence at the Empire Room since the demise of the Chez, it took the Bishop show to confirm that this poshery has staked its claim as the preeminent room in Chicago and that the Palmer House is willing to back up the claim with the requisite talent tab.

Tabler response to Bishop's gagalog is electric, and he has to let up from topping himself time and again to make room for yocks and palm praise. He opened his first stint at the Empire Room with about five minutes of nifties on the room itself and its elegant decor. He also topicalizes with a bit about his early show biz days in Chicago that blends nostalgia neatly with his now-seasoned jibery.

The Bishop eye is as alert as his wit, as was demonstrated by his spotting a lovely eight or nine year old girl in the audience whom he brought into the spotlight. What might have been mawkish or coy in someone else's hands became an inspired bit of dialog between the two and a further demonstration of Bishop's facile wit.

The Bob DeVoye Trio is a smartly styled dance unit that helps to perpetuate the class atmosphere of the room. The team of two men and a shapely looker manage to bring some freshness into their highly stylized form of terpery and also provide balance and contrast for Bishop's standupping.

Joe Merman accompanies Joey Bishop with piano patter, and the lush sound of Ben Arden's 11-piece group backs the show handsomely and provides inviting dance sets.

Bill is in till April 21, to be followed by Marguerite Piazza April 22 for three weeks. *Mor.*

Basin Street East, N.Y.

Erroll Garner Trio, Red Norvo Quintet, Kenny Burrell Trio; $3 *music charge.*

Erroll Garner has cooked up an unparalleled parlay for a jazz pianist. He's a major attraction in the concert field (under S. Hurok's aegis), he's in big demand for summer tent dates, he's got virtually every disk company after him since his hassle with Columbia, and when he consents to a nitery date, as with this Basin Street East session, it adds up to big biz.

Garner is an uninhibited pianist in a night club with no limit on his time or style. He goes as the spirit moves him and the spirit always seems to move him along vigorous and imaginative lines. He thumps away with passion and purpose, grunting along with the beat and with an enthusiasm that takes hold of the audience.

His repertory is as wide as it is solid. A typical set will display his own compositions, "Misty" and "Dreamy," and a lot of standards that make sense and give a full-bodied dimension to his overall offering. His jazz techniques are firmly based on the original melodic line and he finds much appreciation from a diversified audience because of it. Helping him wrap up a socko musical session are Eddie Calhoun on bass and Kelly Martin on drums.

Although Garner alone is enough for any house, boniface Ralph Watkins has been extremely generous with his bill. When the main attraction is off-spotlight, he's got the nifty Kenny Burrell Trio and the vibrant Red Norvo Quintet supplying the musical licks.

It all adds up to one of the best all-around musical treats the room has had in some time. *Gros.*

Detroit Athletic Club

Detroit, April 4.

John Shirley & Bonnie, Joan Fairfax, Wes Harrison, Gene Pringle Orch (7); *no cover or minimum—private club.*

The unlikely combination of a balloon blower, a soprano and a sound effects man performing at the dignified Detroit Athletic Club proved to be a very pleasing potpourri.

John Shirley, aided by his wife, Bonnie, bill their act as a "balloon fantasy." He works fast, fashioning hats, dogs and other objects out of balloons, maintaining apt patter all the while. The pair come back at the end of the show, throwing dozens of balloons to the audience which keeps shooting them around the room for playful and colorful effect.

Joan Fairfax is a petite, pretty blonde with a terrific sense of rhythm and a good set of pipes. Her special material is only so-so however. She scores best with "I'll Follow My Secret Heart," "Stranger in Paradise," and "Hey Look Me Over." Miss Fairfax has the voice, looks and personality to hit it big if she'd only organize her act better.

Wes Harrison is a sound effects virtuoso who tells an amusing and effective story about "Red Riding Hood and the Wolf." His vocal cords produce the sound of horses, water, gunshots, thunder, automobiles, trains and planes. For his encore, he tells the audience he has rigged his car with a loudspeaker under the hood so he can practice his sound effects while traveling from town to town. He spins an imaginative and hilarious story of the effects of his various sounds on other drivers and pedestrians as he roars down an expressway making like a horse or train, or simulating a brake-screeching stop while waiting for lights to change at busy intersections. He didn't say how many tickets he has received for disturbing the peace, but his practice pays off in a big mitting from this audience. *Tew.*

Flame Room, Mpls.

Minneapolis, April 4.

Ford & Hines, Danny Ferguson Orch (7); $2-$2.50 *cover.*

Fresh from Las Vegas, Ford & Hines get an appreciative in this ornate Hotel Radison nitery. Together with Mickey Sharp who preceded them, they've broken the room's comedy drought. Comedy team's first local showing could be a recordbuster in view of heavy demand for reservations.

Comics score first nighters with their familiar Sayonara and dog show routines. Yocks come fast as couple indulges in witty bantering with Danny Ferguson, his bandsmen and just about everybody else within range of Mimi Hines' perceptive eye and roving mike.

Distaff side of the twosome has a good set of pipes which she uses to advantage. She draws heavy mitting on "Follow Me" and "Start of Something Big" with Ford accompanying adroitly on the 88. It's her clowning, mugging and bouncing though, that really make tablesitters flip and which, at the preem, kept the pair on stage for more than an hour with repeated encores.

Only interlude marring an otherwise topnotch performance involved a few denominational gags and songs which, while inoffensive, evoked little response here. Couple should tailor their material to the locale and leave sectarian lines to Las Vegas, Miami and New York where they're more suitable to audience taste. Ford and Hines remain through April 15 with thrush Felicia Sanders returning for 10-day stay on 17th. *Rees.*

Village Vanguard, N. Y.

Art Blakey & Jazz Messengers (5), *International Jazz Quartet;* $2 *cover,* $2.50 *weekends.*

There's a heaping order of jazz moderne for the buffs in Max Gordon's cellar currently, with Art Blakey & the Jazz Messengers figured to lure healthy biz. This group, which did some well-publicized innovating a few years back, has swung a loyal following behind it, and justly so.

The Blakey group offers one of the more definitive sounds in the progressive idiom, making with the atonals in a crisp, witty fashion that can tickle squares as well as delight the buffs. It's one of the few units proving that "longhair" jazz can be wider entertainment.

In this instance, the Blakeyites are the more appreciated in contrast to the sub-billed International Jazz Quartet, firsting in this spot with polish but a conventional sound. Some day an international unit is going to wail an international sound—something like polyethnic progressive.

Based on the Thursday (6) turnout, biz looks to hold brisk here through the run, with Jack Teagarden due in April 25. *Pit.*

Desert Inn, Las Vegas

Las Vegas, April 4.

Rosemary Clooney, Paul Gilbert, Art Johnson, Joyce Roberts, Donn Arden Dancers (12), *Carlton Hayes Orch* (15); *produced by Frank Sennes, choreography by Donn Arden;* $4 *minimum.*

Rosemary Clooney is the kind of performer who initially projects warmth to her audience and continues to build a winning charm which is certain to capture the last remaining skeptics. She magnifies this quality in her debut here and bowed off to cheers from her opening-night observers.

Miss Clooney gets a tremendous assist from one of the best piano artists in the biz—Buddy Cole—who guides her songalog as pilot of the Carlton Hayes orch. Numbers include "Tenderly," "April In Paris," "This Old House" (which is shared vocally by Cole), "You Do Something To Me," "Magic Is The Moonlight," "Bye, Bye, Blackbird," "Get Me To The Church On Time," "Bess," "Whoopee," and her big novelty click "Come On-A My House."

Paul Gilbert balances as comedy star, reprising the yock rewarding act which he presented here several weeks ago. Holdover Donn Arden production number, featuring laudable piping by Art Johnson and Joyce Roberts, plus nifty terping by the 12 Arden Dancers, is the curtain-raiser. Phil Harris opens here April 18. *Duke.*

Embers, N.Y.

Teddy Wilson Trio, Henry (Red) Allen Quartet; $3.50 *minimum.*

Teddy Wilson isn't a guy to rest on past glories. In 30 years at the keyboard, he's established a solid rep with his light-fingered manner but even he has the urge to explore new vistas. The "new" Wilson who is showcased at the Embers this sesh (it's his 20th engagement here), is one who's finally caught the modern jazz bug.

His piano doodling has the same slick techniques and his takeoffs on modern jazz compositions give a new dimension that should help him move into wider circles. A lot of his standard styling is put into the new works, but he gives 'em all an interpretation that's tasty and vigorous. Even the diehards who can't seem to get enough of his standard repertoire, like "Ain't Misbehavin'," "Someone to Watch Over Me" and "Liza" will find much to appreciate in his modern jazz excursion.

He does as well by such modernists as Horace Silver, Art Farmer, Dizzy Gillespie and Thelonius Monk as he did and does by George Gershwin and Fats Waller. In his modern jazz round are items like "Round Midnight," "Night in Tunisia," "Strollin' " and "Mox Nix." Arvell Shaw's bass and J. C. Heard's drums supply an important assist on the old as well as the new.

Henry (Red) Allen's quartet provides a strong change of pace. Allen swings his trumpet in a brisk dixieland way with a thumping beat. Assisted by bass, piano and drums, Allen blows through "When the Saints Go Marching In," "Rampart St. Parade," "Battle Hymn of the Republic," "Sleepy Time Gal" with a drive that holds the tablers. Even when he takes off on a moody "Tenderly," his trumpet is sharp and arresting. *Gros.*

Camelot, N.Y.

Buddy Greco & Trio, India Adams, Gladys Johnson Duo; $4.50 *minimum.*

With this bill the Camelot marks the return of Buddy Greco to the Manhattan environs. Greco is a young vet on the musical circuits, and perhaps one who hasn't gotten his full measure of appreciation. However, he has been showing signs of greater appeal. His stand at the Camelot is attracting an increasing number of youngsters during this engagement, and there are some avid listeners.

Greco is a strong rhythmic singer with a touch of ebullience and a hep sense of humor. In addition he imparts a jivey stress on his efforts. Greco starts out as a standup operator, with piano bass and drum behind him and afterward, seats himself down at the ivories to do his own thumping. His vocal and keyboard exercises seen to hit responsive touches with the audience and his talk also has a flavorsome quality which enriches his entire session. It's a rewarding turn.

India Adams has a richly textured voice which seems excellently suited for her string of legit musical tunes which she medleyed toward the close of her act. Miss Adams make a strong impression with the standards and provides a pleasant listening interlude.

Gladys Johnson Duo (piano and bass) backs Miss Adams and provides the interim festivities. *Jose.*

The Cloister, L. A.

Hollywood, April 6.

Al Hirt, Mae Williams; $2.50 *cover, two-drink minimum.*

A torrid trumpet and a sizzling, swinging style mark Al Hirst as a standout attraction which will pack 'em in from word-of-mouth publicity. This corpulent commander of the high notes, low notes and a seemingly never-ending range in between, bedazzled an audience that kept shouting "bravos" and begging for their favorites.

The Victor recording artist, satisfies the patrons with a repertoire that displayed his facile style. Among the best are "I Love Paris," "What's New?" "Birth of the Blues," "Begin the Beguine," "Riverboat Shuffle" and a finale that has the crowd on its collective feet, "South Rampart Street Parade." Hirt is distinctive in style, huge in girth (310 lbs.) and every inch an entertainer.

Hirt gives his five sidemen a chance to get the spotlight treatment and his colleagues from his New Orleans "Pier 600 Club" give him a well-rounded performance. Each is a master of his instrument; They are: Pee Wee Spitalara, clarinet; Jack Dulaney, trombone; Paul Ferarra, drums; Oliver Felix, bass; and Ronnie Dupont, piano.

Supporting Hirt on the bill is Mae Williams. The chirp hasn't lost her belting style on the vocal side but has chosen to dress in the Edith Piaf style; simple plain black dress and no jewelry, which seems out of character with her offerings. On only briefly, she opens with "Life Is Just a Bowl of Cherries" and segues into nostalgic ditties. She wins only a lukewarm mitt.

Hirt moves into Basin Street East May 1, and Hirt and Williams are billed through April 15 at Cloister. *Hous.*

Jazz Gallery, N.Y.

Max Roach production of "Another Valley," with Max Roach Quintet, Abbey Lincoln, Mal Waldron, Helena Walquet, Charles Moore, Maya Angelou, Robert Whitley, Julio Medez; produced, directed and choreographed by Roach; music by Roach, Thelonius Monk; lyrics by Oscar Brown, Jr., Langston Hughes and others; lighting by Roger Furman; $3 *minimum.*

Jazz drummer-composer Max Roach's "Another Valley" production at this East Greenwich Village cool-music spot is new-frontier club stuff and most likely a little too far out in uncut timber for most tastes.

Roach is a first-rank jazz man, both as a composer and performer —and also as a group conductor— and the music in this unique two-part presentation is alone well worth the tab. The choreography and often bitter mood of the material is something else. Still it's unusual and makes up in verve what it lacks in showmanship and sentiment.

Spread is divided between two nightly shows, and show caught was a segment called "Freedom Now Suite" (the other is "Jazz Sketches"). The Suite has five numbers with lyric and dance accomp, dealing with Afro and American Negro struggle for freedom in the ofay world.

Standout is, "Freedom Day," a driving, extended swinger in the modern idiom that includes a fine vocal by Abbey Lincoln and brilliant solos by all hands in the Roach quint. "Drivah Man" also scores with its hard blues lyric voiced by Miss Lincoln.

Contrasting is the windup, "Protest," which has Miss Lincoln merely belting a series of wretching wails while terpers Helena Walquer and Charles Moore indulge some angry, anguished writhing. Terping in itself is well executed, but limited in appeal by the meller symbolism. Another number, "Tears for Johannesburg," ends with the dancers gunned down by staccato drums to blinking lights.

For all its faults, "Another Valley" has a driving pace keyed by the music, and should be distinguished by the vanguard tag in nitery experimentation. *Bill.*

Beverly Hills, Cincy

Cincinnati, April 7.

Jimmy Durante, with Eddie Jackson, Sonny King, Jack Roth, George Finley, Johnny Mack, Sally Davis, Beverly Weston; Heller & Helene, John Wood Trio, Moro-Landis Dancers (12) *with Bill Raymond; Gardner Benedict Orch* (10), *Jimmy Wilber Trio.*

Jimmy Durante bids to set an attendance record in this current engagement unveiling this 24-year-old Blue Grass swankery's facelifting. Dinner show opening night had 946 tablers (normal cozy seating is 700) to surpass turnout at his preem last May of a 10-day date. Regular sessions are two-weekers. Room's name has been changed from Trianon to Versailles in keeping with French decor and design by Jac Leesman, who beautified Stardust and Desert Inn, Las Vegas.

Star is backed by an increase in location talent, plus his own troupe, for a wham floorshow of musical comedy proportion. Supporting acts are the ballroom team of Heller & Helene for a soothing 10 minutes after the lively and colorful 17-minute George M. Cohan medley lidlifter by the Moro-Landis ensemble and showstopping acro-adgio turn of the Wood threesome, John, Dick and Jacqueline.

In his traditional zest, Durante sparks more than an hour of hilarity in high speed. Sticking to his popularly accepted routine, Schnoz clowns with chorines, band leader Gardner Benedict, his own regulars, longtime partner Eddie Jackson, for Bill Bailey struts; drummer Jack Roth, pianist George Finley; songs and byplay with Sonny King, beaut chirper Beverly Watson and near-closing floating cane bit by hoofer Johnny Mack and Durante's comedy dance with buxom Sally Davis.

Starter of a parade of names for the baseball, racing and vacation season, Durante is followed by the Ritz Bros., April 21, and the Vagabonds, May 5. *Koll.*

King Edward, Toronto

Toronto, April 7.

Hildegarde; Leo Romanelli's Orch (8) *conducted by Fred Stamer;* $2 *admission.*

Teeing off a new policy of name entertainers, the King Edward Sheraton has started with the 10-day engagement of Hildegarde. As first lady of the international supper club circuit, Hildegarde continues to show a constant change of act, ranging from her riotous "Mack the Knife"—in German lyrics—to her pianistics of the "Grieg Concerto" and the "Warsaw Concerto."

For the posh 188-seater Oak Room, which has never before levied a cover charge, Hildegarde presents an entirely different program in her twice-nightly stints at 10:15 p.m. and midnight on opening night, she jammed in the customers, sang and played at the grand, stayed on for 50 minutes each session, and left the patrons begging for more—and never used her trademarked handkerchief.

For her first show, she opens with a bouncy "It's Not Enough," segued into "Follow Me" from "Camelot" and then the theme from "Never on Sunday," took her place at the grand for her playing of the "Grieg Concerto," with a vocal "I Love Thee" in Norwegian. Request numbers included her French and English lyrics of "Let's Walk" and an exuberant "Mack the Knife"—with the lady at the piano digiting the ivories with elbow-length gloves on, but not bringing this to her enthusiastic audiences' attention.

Hildegarde made three costume changes from her opening green and blue brocade to a simple black ensemble and a white and gold gown for finale of request numbers that included "Autumn Leaves" and "Lili Marlene."

Hildegarde opens at the Blackstone, Chicago, on April 17 after her stand here ends April 15. She will be at the Savoy in London next month; Paris in June and then a European tour, with a side visit to the Far East.

Danish-born Fred Stamer, is accompanist for Hildegarde in her non-piano performances, also conducts the house orchestra for her on-piano renditions of the "Grieg Concerto" and the "Warsaw Concerto." *McStay.*

Show on Broadway

A Far Country

Roger L. Stevens & Joel Schenker presentation of drama in three acts, with prolog and epilog by Henry Denker. Staged by Alfred Ryder; setting and lighting, Donald Oenslager; costumes, Ann Roth; associate producer, Lyn Austin. Stars Kim Stanley, Steven Hill, Sam Wanamaker, features Lili Darvas, Salome Jens, Patrick O'Neal. Opened April 4, '61, at the Music Box Theatre, N.Y.; $7.50 top Friday and Saturday nights, $6.90 weeknights

Sigmund Freud ..... Steven Hill
Martha Bernays Freud ..... Salome Jens
Nari .... Wayne Carson
Gordon Douglas .... James Noble
Kathy ... Eda Reiss Merin
Frederick Wohlmuth ... Patrick O'Neal
Amalie Freud .... Lili Darvas
Dolfi Freud .... Ellen Weston
Elizabeth von Ritter ... Kim Stanley
Dr. Joseph Breuer .... Sam Wanamaker

Sigmund Freud, whose theories have a major factor in character motivation in the modern theatre, has at last become the subject of a play himself. "A Far Country," which opened April 4 at the Music Box Theatre, is about the famous Viennese psychologist, the daddy of psychoanalysis. More to the point, it's an absorbing though curiously objective drama, a likely hit and the basis for a potent film.

Henry Denker, a prolific air scripter in radio days who turned to the stage several years ago with a taut but commercially unsuccessful melodrama called "Time Limit," is obviously not one of the scornful breed who sneer about head-shrinkers and discount the whole business of psychiatry. "A Far Country" is a respectful, not to say reverential, portrait of a hero of science, an undeviating trail-blazer who risked professional and personal ruin to bring light into the dark and terrifying recesses of the human mind.

Although it is constructed as a story of Freud's domestic life as well as his scientific career, the play is primarily a dramatized case history. It shows how, just before the turn of the century, Freud first used the analytical method to delve into the subconscious and, by uncovering hidden guilt-feelings, restore his patient to physical health and emotional freedom.

To anyone ignorant of and uninterested in psychoanalysis, if there is any such person nowadays, "A Far Country" should be an engrossing play, though lacking in emotional impact. For the army of psychiatry-minded playgoers, it is likely to be fascinating—a virtual must. Awareness of the subject is now so general, in fact, that the play should be readily adaptable for screen success.

Even those old theatrical bugaboos, the prolog and epilog, don't jinx the show. The opening and closing scenes, localed in 1938 as the aged genius is forced to leave Vienna to escape the Nazis, provide a reference for Freud's achievements.

The core of the play is the capsulized case history of one of his first psychiatric patients, however. In three slow, but steadily mounting acts the young, insatiably curious physician keeps digging into the guilt-ridden memories of a young woman whose crippling pain has baffled the most eminent doctors of Vienna.

There are two sub-plots, well related to the central theme. They involve Freud's frightened mother and his cautious physician-friend who fail to dissuade him from his misunderstood and risky experiments, and his devoted wife's worry and latent jealousy. In the case of the mother and colleague, the secondary story thread brings out the prevailing anti-Semitism against which Freud had to contend.

The attention-riveting scenes are the crucial moments of analysis under the doctor's relentless probing. As played by Kim Stanley, this somewhat fictionalized character is a tormented creature, and her ordeal as he forces her to delve deeper and deeper into the agonies of old guilt is brilliantly portrayed.

The actress, who can seem painfully awkward at times and inspired and meticulously restrained at others, gives one of the fine performances of her career. Feigning lightness and gaiety as a defense at one moment, she makes stunning shifts to hauteur, blazing anger, trembling panic and screaming hysteria. The transitions of mood are expertly and brilliantly done. Her performance is so vivid and compelling, in fact, that it tends to pull the play out of balance.

As the young doctor who refuses to be diverted by poverty, domestic worries or the risk of ruin and disgrace, Steven Hill has admirable concentration and drive. But could so intense and implacable, not to say harsh, a questioner, one so seemingly devoid of sympathy, have won the confidence and cooperation of patients? It seems questionable. Moreover, Hill's characterization and personality lack the stature to sustain the center of attention.

Sam Wanamaker, back on Broadway after a decade on the British stage, gives a well rounded and shrewdly detailed performance as the successful doctor-friend who fears that Freud's controversial experiments may arouse the latent anti-Semitism of powerful colleagues and thereby destroy his hard-won position. As he explains, security brings timidity, and so he pleads with his adamant friend to abandon the probings into what he calls the far country of the human soul.

The other parts are secondary, but generally well played. Lili Darvas is persuasive as Freud's interfering mother. Salome Jens is expressively self-effacing as the loyal wife who tries to hide her concern, and there are acceptable bits by Patrick O'Neal as the patient's protective brother-in-law, Eda Reiss Merin as a busy servant and Ellen Weston as Freud's younger sister.

Alfred Ryder, Miss Stanley's husband, has staged the production on a note of increasing tension, keeping his wife the focus of interest in her scenes. Donald Oenslager has designed an atmospheric setting of the doctor's commodious office and a small entry, and Ann Roth has provided plausibly dated costumes.

"A Far Country" has slow moments and it may be a bit heavy for escapist playgoers. But for serious drama addicts, it offers an engrossing drama, a vivid performance and a memorable if not personally affecting show. *Hobe.*

TYNAN ENCORES HIS OPINIONS—AT $7.95

"Curtains" by Kenneth Tynan (Atheneum; $7.95), is a collection of reviews and theatre observations by quondam drama critic of London Observer and The New Yorker. Selections are chosen from Tynan's 1950-60 output, and are culled from several British and American publications. Author, in a preface, suggests that he has corrected and expunged his work to some extent. He has arranged his material to be "partly chronological, and partly geographical." In five sections, tome views theatres of Britain, U.S., France, Russia and Germany.

Like yesterday's newspaper, theatrical reviews of former seasons are likely to pall with reprinting unless the writer happens to be a Shaw, Beerholm or Nathan. Tynan has not yet gained this stature, but he is, what is perhaps more important, himself; and value of this work lies principally in its reflection of a young critic's development. "Ten years ago," Tynan states, "I was in love with the theatre of fantasy and shock . . . for me, in short, drama was apart from life instead of a part of it." His later view leads him to believe that no theatre can "safely flourish" without a connection between what happens on stage and what happens in the world. Brecht and Miller are among Tynan's lodestars in this changing conviction.

Once regarded as a precocious incorrigible, Tynan still writes pungently, with an inimitable style, stooping now and then to outrageous puns he admits he cannot resist. Like most critics with strong points of view, he has angered many stage pros. He has also gained a wide cult of admirers. Best passages deal with his reactions to Russia and its theatre (some readers will be surprised to learn that not all Soviet theatre is subsidized, and to German stage activities particularly the work of Brecht's Berliner Ensemble.

Volume seems overproduced, with its 475 large-size pages; and, perhaps, overpriced. It's success likely depends on devotion of Tynan disciples. *Rodo.*

SCHEDULED B'WAY PREEMS

Show Boat, City Center (4-12-61).
[illegible] (4-13-61)
South Pacific, City Center (4-26-61).
Porgy & Bess, City Center (5-17-61).
Donnybrook, 46th St. (5-18-61).
[illegible] (5-2[illegible]).
Pal Joey, City Center (5-31-61).

Legit Followup

Sparrers Can't Sing
(Wyndham's Theatre, London)

London, March 30.

"Sparrers Can't Sing" follows the trail from Stratford, East London, to this theatre in the Charing Cross Road. The first Theatre Workshop production to make the transition from east to west was Shelagh Delaney's "Taste of Honey," followed shortly thereafter by Brendan Behan's "The Hostage," both of which have subsequently played on Broadway. This latest is hardly likely to make the Atlantic crossing.

When first presented by the Theatre Workshop, last August, the VARIETY reviewer (the late Ernie Player) accurately forecast that it would transfer to town and summed it up perceptibly as a sustained cross-talk act, involving some dozen tough characters in the East End of London.

Stephen Lewis' first attempt at play-writing shows an occasional flair for vivid dialog but he has deliberately eschewed any thought of a coherent plot and very few of his characters are real people. Indeed, it is very much a caricature study.

Joan Littlewood, the Theatre Workshop's resident director, has staged the piece at an almost breathless pace; so much so, that in the first act particularly, it was impossible to catch large junks of dialog which were being delivered at breakneck speed. All the principal members of the cast of the original production, with the exception of Teddy Green who replaces Murrey Melvin, are in the West End presentation. The acting is generally first-rate, with impressive performances by Barbara Ferris, Bettina Dickson, Bob Grant and Brian Murphy. *Myro.*

Concert Review

Tamir and Eden
(CARNEGIE HALL, N.Y.)

For the benefit of the library of the Rubin Music Academy in Jerusalem and under the auspices of the America-Israel Cultural Foundation, Barch Eden and Alexander Tamir from Israel gave a two-piano recital, the second since their N.Y. debut in 1955. On the whole their playing proved skillful, though in spots there was stiffness and at times the tempo was too fast. Rare as two piano teams are, Eden-Tamir did not rank equal with the great class of Gold-Fitzdale, Vronsky-Babin, or Whittemore-Lowe—but the rapport between them shows admirable integration and smoothness.

Music on the program was mostly re-arranged and known, such as the Brahms Sonata in F minor op. 34b which is an earlier version of a Quintet for Piano and Strings, and a Bach-Babin arrangement of the Organ Trio Sonata No. 1 in E flat, as well as Lutoslawski and Schubert work for one piano, four hands. Unfortunately only one novelty, Haim Alexander's Sonata Brevis was played—and well liked in spite of its lightweight interspersed with Bartok-touches. *Goth.*

Touring Shows

(*April 9-23*)

Andersonville Trial — High School, Huntsville (10); Aud., L'ville (11); Keith-Albee, Huntington (12); Municipal, Charleston (13); Aud., Marietta, O. (14); Vet. Memorial, Columbus (15, closes.

Becket—National, Wash. (10-15); Riviera, Det (17-22).

Donnybrook (tryout)—Shubert, Philly (17-22).

Fiorello (2d Co.)—American, St. L. (10-15); Michigan State U., East Lansing (17); U. of Indiana, Bloomington (18); Paramount, Anderson, Ind. (19); Memorial, L'ville (20-22).

Five Finger Exercise—Aud., St. P. (10-15); Aud., Toledo (17-18); Hartman, Columbus (20-22, closes).

Flower Drum Song—Shubert, Chi (10-15); KRNT, Des Moines (17-22).

Gypsy—Riviera, Det. (10-15); Music Hall, Cleve. (17-22).

Hostage—Biltmore, L.A. (11-22).

J.B.—North Carolina State College, Raleigh (10); Furman U., Greenville, S.C. (11); American, Roanoke, Va. (12); U. of Virginia, Charlottesville (13); Wright Aud., Greenville, N.C. (14); Camp Lejune, Jacksonville, Miss. (15, closes).

Majority of One—Royal Alexandra, Toronto (10-22).

Mark Twain Tonight—Thorne Hall, L.A. (10); Granada, Santa Barbara (12); Oriental, Portland, Ore. (15); Jubilee, Calgary, Alberta, Can. (17); Jubilee, Edmonton, Alberta, Can. (19); Playhouse, Winnipeg, Manitoba, Can. (21-22).

Music Man (2d Co.)—Nixon, Pitt. (10-22).

My Fair Lady (2d Co.)—Shubert, Boston (10-22).

Once Upon a Mattress—Shubert, New Haven (10-15); Playhouse, Wilmington (17-22).

[illegible]sin in the Sun—Blackstone, Chi (10-22).

Sound of Music (2d Co.)—O'Keefe, Toronto (10-22).

Brendan Behan's Boozing

Toronto, April 11.

Anyone who gives Brendan Behan a drink in future is a murderer, and if he does it on his own he's a suicide, say friends of the Irish playwright who has been in Sunnyside Private Hospital for the past fortnight and is expected to be out this week. Now hobbling about with a stick, Behan was committed to the alcoholic clinic after a night's bout with the bottle during which he assaulted a house detective in the Royal York Hotel, then police who came to arrest him, and spent the night in a cell, prior to his disappearance after Alexander H. Cohen, Broadway producer, had put up $500 bail which Behan forfeited after non-appearance in court.

Irish writer is a diabetic, suffered a heart attack two years ago and had been warned not to drink. Meanwhile, he must stand trial in Toronto.

Off-Broadway Reviews

Under Milk Wood

Circle in the Square (Jose Quintero and Theodore Mann) presentation of two-act drama by Dylan Thomas. Staged by William Ball; settings and lighting, Boyd Dumrose; costumes, Theoni V. Aldredge; costume supervision, Poppy Lagodmos; music, Lee Hoiby. Opened March 29, '61, at the Circle in the Square, N.Y.; $4.50 top Fridays, $4 weekdays, Sundays.

First Voice .... Robert Gerringer
Second Voice .... John Harkins
Rosie Probert, Gossamer Beynon, Polly Garter, Mrs. Cherry Owen, Bessie Bighead ... Sada Thompson
Rev. Eli Jenkins, Lod Cut Glass, Jack Black, Sinbad Sailors, Mr. Pritchard ... ... Dana Elcar
Miss Myfanny Price, Lily Smalls, Child, Mrs. Organ Morgan ..... Jenny Egan
Captain Cat, Butcher Beynon, Organ Morgan, P. C. Atila Rees Jack Dodson
Mrs. Ogmore-Pritchard, Mary Ann Sailors, Mrs. Beynon, Mrs. Rai Bread Two .. .. Carol Teitel
Mr. Waldo, Mr. Pugh, Dai Bread, Mog Edwards Gene Roche
Mrs. Pugh, Mrs. Willy Nilly, Mae Rose Cottage, Mrs. Dai Bread One ... Sasha Von Scherler
Willy Nilly, Nogood Boyo, Cherry Owen, Mr. Ogmore, Evans the Death.............Ken Ruta

In its U.S. revival at the Circle in the Square, "Under Milk Wood," Dylan Thomas' last-completed work and his only play, proves again that the Welsh poet who died at 39, had all the instincts of a born playwright. Originally commissioned by the British Broadcasting Co. and written as a "play for voices," the work had its premiere locally in 1953 at Y.M.H.A.'s Poetry Center, with Thomas taking part in the production. In 1957, following a successful West End presentation, it was brought over to Broadway with most of the London Cast and ran for a disappointing 39 performances at the Henry Miller.

The dawn-into-dusk story of a spring day in a Welsh village is a kind of an unpoliced "Our Town," but its vivid, lush prose, ribaldly, inventive humor and poetically evocative passages are held in excellent check by William Ball's clean-cut direction.

The hard-working cast of ten which handles 63 speaking parts, involved pieces of business, intricate stage movements and tricky vocal accompaniments is, if not of a stand-out caliber, very capable.

As sundry villagers Sasha Von Scherler is commically loathsome, Ken Ruta, effective as the town-loafer, and Gene Roche, good as a long-suffering husband, and a tormented boy. Jack Dodson is touching as a blind captain and Sada Thompson scores as the local floozie, and in a number of comforter-of-men roles.

Carol Teitel gives her characterizations of an old lady, vivacious gypsy, and others, good shading and pitch, and Jenny Egan imparts a comic touch to various fussy females. Robert Gerringer and John Harkins line out narration in a straight-forward, pear-shapetoned manner and Dana Elcar is fine in his quota of parts.

The set and lighting by Boyd Dumrose are unobtrusive, as is Lee Hoiby's music. Costumes by Theoni V. Aldredge are serviceable.

Co-produced by Jose Quintero who usually serves as director of the Circle productions, but it away in England on his first film directorial assignment. "Milk Wood" is on Monday through Thursday, with a 7 o'clock curtain Friday and a Sunday matinee. The Quintero-directed "Balcony," now in its 13th month is on a 9:30 Friday; two show Saturday, and one show on Sunday schedule.

There has been town talk that the present production of "Milk Wood" has more to recommend it production-wise than the somewhat "busy" mounting four years ago. At the time, VARIETY's reviewer Land (Oct. 23, 1957) commented that "*seldom has a stage production demanded closer attention for to lose the words, because of a movement or cough in the audience, is to lose contact . . . amidst so much verbalization the staging is almost extraneous visualization.*" *Jaal.*

The Only Sense is Nonsense

The Jan Hus Neighborhood House presentation of two one-act plays by N. F. Simpson. Directed by William Gyimes; stage manager, Sketch Barrett; sound editing, Ervant O. Berberian; sound engineer, Frank Wicks. Features Roger C. Carmel, Muriel Dooley, Tom Martin, Elizabeth Jones, Paxton Whitehead, C. Wolff and Jane Lowry. Opened April 3, '61, at the Jan Hus House, 351 E. 74th St., N.Y.; $2.50.

The Resounding Tinkle

Middle Paradock ....Elizabeth Jones
Bro Paradock .... Tom Martin
Uncle Ted .... C. Wolff

The Hole

The Visionary .... Gary Filsinger
Endo .... Paxton Whitehead
Celebro .... Bob Brady
Soma .... Roger C. Carmel
Mrs. Ecto .... Muriel Dooley
Mrs. Meso .... Jane Lowry
Workman .... Doyle Newberry

N. F. Simpson bats about .400 in his double-header, "The Only Sense is Nonsense." The London schoolteacher strikes out with the opener, "A Resounding Tinkle," but "The Hole," while not quite a home-run, is nevertheless a solid base-hit.

Both plays, which opened a series of Monday evening performances at the Jan Hus House on April 3, are in the avant-garde tradition of Ionesco and Beckett, and as the title states, the sense comes from nonsense.

"The Hole" refers to a workman's excavation, around which congregate five passers-by. They see in the hole various aspects of life: a golf game, a prison cell, an aquarium, primitive religious rites, etc. Through their amusing dialog, Simpson comments on man's fears, prejudices, vanities and desires. When it is discovered that the hole contains, in reality, nothing but an electrical junction-box, the passers-by adjust to the fact by formally worshipping electricity. Only a tramp, who saw the hole as a cathedral all along, demonstrates a faith that is stronger than the desire to conform.

Two excellent performances are contributed by Paxton Whitehead and Roger C. Carmel as passers-by. Bob Brady, Muriel Dooley, Jane Lowry and Gary Filsinger are the others in a good cast. Mr. Simpson has allowed the play to run too long, but his observations are sharp and witty, and "The Hole" is an admirable piece.

Neither the script nor the players are successful in "The Resounding Tinkle," however. The play deals with a young couple who have ordered an elephant, and are dismayed to discover that it is too large. They argue over what to name it, and then decide to swap it for a snake, whose owner considers it too short. The third character is "Uncle Ted," who has somehow been transformed into a woman. The nonsense here far outweighs the sense, and Mr. Simpson's message, if there was one, has failed to survive the voyage from London.

The cast, which included Elizabeth Jones, Tom Martin and C. Wolff, is heavy-handed and unamusing.

William Gyimes, the director, succeeds in maintaining a lively pace throughout "The Hole," but he cannot disguise the fact that "A Resounding Tinkle" is static and tedious. *Kenn.*

John Beaufort, New York drama critic for the Christian Science Monitor, sails today (Wed.) on the Queen Elizabeth with his actress-wife **Francisca Brunning**. They'll go first to France and then visit various cities in Europe, where he'll cover entertainment events, including an international theatre conference in Vienna. Pending their return June 27, the Broadway opening will be covered for the Monitor by Boston staffers **Melvin Maddocks** and **Alfred Guidry**.

FEED SUMMER MELODY HUNGER

B'way a Jungle, Sez Tyrone Guthrie; Sees Hope in Repertory Groups

Minneapolis, April 11.

Broadway is a "murderous, vulgar jungle," according to Tyrone Guthrie. He says that it has an oversupply of theatres and actors. The Irish director also scores Broadway's "rootlessness," explaining that both its actors and patrons are assembled from the entire world.

Guthrie has here recently to consult with officials in charge of plans for the erection of a $1,900,000 Tyrone Guthrie Repertory theatre, which he hopes will develop a local flavor in stage drama. A theatre foundation has already raised $1,100,000 for the project, slated to open late in the spring of 1963, a year later than originally scheduled.

Addressing a Minnesota Univ. convocation, Guthrie said that his purpose in bringing a repertory theatre to the Twin Cities is "to fill a gap that still exists." He asserted that films are a mass entertainment medium, and commented, "A thing that everyone wants no single person will want desperately." He said that he has rejected several bids to do big-budget television shows, and commented, "What is the point of doing Shakespeare when it is not suited to tv?"

Establishing a repertory theatre in this area will produce a twofold problem, Guthrie believes, since audiences, as well as actors, will have to be trained to assume a role he considers vital for legit patrons. The audience role, he says, is to generate a stimulating effect on the cast.

"Actors on a stage set up vibrations in the audience which come back across the footlights. It is a cooperative enterprise and the audience does not just absorb—it has to work."

Guthrie told university students and faculty that he assumes that

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Lucy Loves Both

It's no wonder Lucy's so popular. In the election battle currently being waged in Actors Equity, Lucille Ball's name is appended to two documents in support of opposing candidates. Her name is among the endorsees of a campaign mailing sent out by Equity president, Ralph Bellamy, in which he favors a split ticket comprising some of the candidates selected by the union's nominating committee and some of those nominated by petition.

In a subsequent mailing sent out by a group supporting the entire nominating committee's slate, Miss Ball, is quoted as having stated in a wire to Tom Bosley, one of those selected by the nominating committee, that "Contrary to recent literature sent to the membership I am in full support of your election to council along with the regular ticket as proposed by our nominating committee."

Paris Likes 'Tis Pity' But Film Stars Key to Run; $100,000 Production Cost

Paris, April 11.

Though put off two weeks due to a sudden appendectomy of femme star Romy Schneider, the French legit version of John Ford's Elizabethan drama "'Tis Pity She's A Whore" (Dommage Qu'Elle Soit Une P. . .) opened Thurs. (30) to good reviews and a solid ovation by a show biz and diplomatic audience. Though costing a great deal this is a prestige success and may even pay off if the stars, Miss Schneider and Alain Delon, can spare time from film chores to give it a fairly long run.

Italo film and stage director Luchino Visconti gave this a stunning set. The tale of incest between a brother and sister that ends in carnage was considered excellent theatre even if it did not quite have the charge of terror and tragedy called for. Austro-German film star Miss Schneider was found delicate, right and excellent as the sister while French film star Delon was thought possessing the strength, dynamism and fervor as the brother. Both essay their first stage roles in this and show that film stars can hold their own in legit and are a further plus for director Visconti.

Already costing almost $100,000, due to delays, it will be hard put to pay off but has all possible chances due to the star names, publicity and general response. However it is felt this type of melodrama is not the average French audience's cup of tea. They get somewhat restless with outspoken, bloody poetic dramas of this sort. Yet there is a theatregoing nucleus for good support, with word-of-mouth sure to help. Reviews have all been favorable and this exquisite show may be a bonanza for producer Elvire Popesco of the Theatre De Paris. Miss Schneider, Visconti and Miss Popesco put up the money. It was a tour-de-force for the former playing in another lingo.

Summer Musicals At O'Keefe Centre Via Alex Cohen

Broadway producer Alexander H. Cohen, who's also New York representative for the O'Keefe Centre, Toronto, will produce a summer season of musicals at the Canadian showcase beginning next July 3. The venture will be run by Cohen's general manager, Roy Somlyo, who's had wide experience in the summer theatre field.

The warm-weather session, which will run six-to-eight weeks, will follow by a fortnight the June 17 close of the O'Keefe's first regular season. The 3,200-seater, which opened Oct. 1, has not had a dark week and the balance of the semester is solidly booked. The Fall season will begin Labor Day with the pre-Broadway tryout of "Kwamina," the Alfred Le Liagre Jr. production with score and lyrics by Richard Adler and book by Robert Alan Aurthur.

Cohen who was in London last week, returned to New York Monday night (10). He'll be off to London next week scouting talent for the International Revue he plans preeming next Oct. 8 at the Golden Theatre, N.Y., as the third entry in his Nine O'Clock Theatre series. On his London visits, Cohen is also looking for a lead to play Sherlock Holmes in the musical, "Baker Street," which he plans producing on Broadway next season.

The current Nine O'Clock Theatre offering at the Golden is "An Evening With Mike Nichols and Elaine May."

SHOW OF MONTH'S 3D BURG: PHILADELPHIA

Boston, April 11.

Jerome Rosenfeld's Show of the Month Club, originated here, is moving into Philadelphia. Half page ads in the Philadelphia Inquirer and Bulletin appeared Sunday (9). Club will now be operating in three cities, Boston, New York and Philadelphia.

In addition to his Show of the Month Club operation, Rosenfeld has taken on the producer's mantle too. He's currently presenting, in association with Frank Sugrue, producer of the Charles Playhouse, "Two For the Seesaw," with Jeffrey Lynn and Lee Grant at the Wilbur Theatre, and plans to continue locally produced ventures, backed by his Show of the Month Club.

RIGHTS TO MANY NEW WORKS OPEN

By JESSE GROSS

New product for the musical-hungry stock field this summer takes in not only Broadway-originated properties, ranging from the delayed release of a 15-year old vehicle to one still running on the Main Stem, but also adaptations of a teletuner and a filmmusical.

Only two of the Broadway originals have powerhouse track records and they're being released on a restricted basis. The two, both of which will still be represented on the road this summer by regular touring companies, are "Music Man" and "Flower Drum Song." Also being released on a restricted basis is the current off-Broadway success, "Fantasticks."

The show still running on Broadway is "Tenderloin," which is scheduled to close May 13. That musical, now in its 26th week at the 46th St. Theatre, N.Y., has been on twofers for some time and as yet has not earned back its entire investment. Two other musicals, which closed during the current season and are being released for the first time this summer, failed to score as financial hits. They're "Take Me Along," which folded after a 57-week run, and "Destry Rides Again," which put in 60 weeks on Broadway and then toured.

Another current touring presentation, "Once Upon a Mattress," is also being released this summer. The original production of the musical, which originated off-Broadway and then moved to Broadway, has earned a modest profit on its investment, but a separately-financed two-company road venture, of which only one production is still running, has been taking a financial beating. The "Mattress" company touring is scheduled to close May 27.

The 15-year-old tuner being released for the first time this year is "Billion Dollar Baby" (see separate story). The tv original is the Richard Rodgers-Oscar Hammerstein 2d musical version of

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Stella Adler May Act Once More

The often-invited, never-secured, somewhat-legendary Stella Adler may return to the stage after an absence of 15 years. She's being sought to star this summer in a Broadway-targeted London production of Arthur L. Kopit's "Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling So Sad."

Frank Corsaro is slated to stage the play, which is to be presented on the West End by H. M. Tennent, Ltd. Broadway producer-realtor Roger L. Stevens owns the rights to the property, which he intends presenting on the Main Stem. The London production is scheduled to go into rehearsal late next month.

Miss Adler who runs her own acting studio in New York, began her stage career in New York in 1906 at the age of four. Her last legit appearance was in a 1946 Broadway revival of "He Who Gets Slapped."

Hurok Pre-Trial Exam In Parkson Fee Claim

Alexander Parkson, a film importer who has been attempting for two years to bring a suit to issue against impresario Sol Hurok, has succeeded in forcing Hurok to stand pre-trial examination by Parkson's attorney, Maxwell Handlesman. This resulted from a decision of the Appellate Division of the N. Y. Supreme Court.

Parkson is charging that he's entitled to fees for assistance to Hurok in lining up various Soviet talent for U. S. tours. Hurok has denied the performance of any services by Parkson, and hence any financial consideration.

Columbia Concerts Still In Legit; Fox & Wilford Administer 3 Tours

Columbia Artists Management will continue its involvement with legit on a large scale next season. Tours for three theatrical ventures are planned. The project is not related to CAM's Broadway Theatre Alliance subsidiary subscription network, which has been sold to United Performing Arts (Harlow Dean) with the transfer effective at the conclusion of the current semester.

The shows will be booked in prime time and into colleges and other spots that are feasible and available. Touring of the theatrical attractions by CAM will be under the supervision of Herbert Fox and Ronald Wilford, both connected with BTA, the former as president. Of the three shows contemplated, one is definite, the other in negotiation and the third undisclosed.

Set is "A Pride of Lions," the tentative title of a new property adapted from the works of Ernest Hemmingway. The vehicle in negotiation is a road company of "A Thurber Carnival," which closed on Broadway earlier this season. "Lions," formerly titled, "Of Love and Death," was adapted by A. E. Hotchner, Hemmingway's exclusive collaborator in theatrical adaptations of his works. Hotchner will also produce the play. "Carnival" will be co-produced by Michael Dewell and Frances Cannon Hersey.

"Lions," in which Rod Steiger will star, will be directed by Frank Corsaro and will have sets by Jo Mielziner and incidental music by Bernardo Segal. Joseph Harris will be general manager. Tentatively set to costar in "Thurber Carnival," are Imogene Coca and her husband, King Donovan. "Thurber Carnival," made up of material by James Thurber, was presented on Broadway by Michael Davis, Helen Bonfils and Haila Stoddard.

Costarred on Broadway in the off-beat Thurber revue were Tom Ewell, Peggy Cass and Paul Ford. The offering closed last November after a 12-week return engagement, following a summer run in Central City, Colo., which had been preceded by 17 weeks on the Main Stem.

National Theatre 'If'—

London, April 11.

London County Council is preparing to go ahead with the national theatre project which was recently vetoed by the Government if the Treasury will agree to release the $2,800,000 voted by Parliament in 1949.

Theatre is now expected to cost around $7,000,000 and the Council will raise the remainder of the coin if the 1949 cash is forthcoming. Lord Chandos, chairman of the joint council of the national theatre, is to discuss the position with Selwyn Lloyd, Chancellor of the Exchequer. If the project materializes, it is hoped to have the theatre built in time for the 400th anniversary of Shakespeare's birth and the Commonwealth Arts Festival in 1964.

Union Attorneys Map Defense Vs. B'way Theatres

Attorneys for four major legit unions met in New York last Friday (7) to map strategy in the face of the stand taken by the League of N.Y. Theatres that certain contractual demands of the labor organizations are illegal under the National Labor Relations Act. It was decided at the meeting that specific objections be obtained from Burton A. Zorn, the League's attorney, so that the legalites would then know exactly the changes desired.

The unions represented at the meet were Actors Equity, Assn. of Theatrical Pressagents & Managers, Theatrical Protective Union No. 1, N.Y. local of the International Alliance of Theatrical Stage Employees (stagehands) and Local 802, American Federation of Musicians. The contract conflict stems from the recent recognition of Broadway and road theatre by the National Labor Relations Board. In a confidential report issued last month to its members, the League listed a number of provisions regarded as being illegal in its contracts with various legit unions, including the four mentioned.

Among the abuses cited are featherbedding, closed shop, "hot cargo" and secondary boycott provisions, plus illegal union security and hiring hall clauses.

'FLOWER DRUM' SUMMER DATES SANS G&FG PROD.

The strawhat team of Lee Guber, Frank Ford and Shelley Gross have abandoned their plans to produce their own package of "Flower Drum Song" this summer. Instead, they have arranged to offer the Lenny-Debin package of the Rodgers & Hammerstein musical, now in preparation. The Lenny-Debin edition has been scheduled for three weeks, beginning June 6, at the Music Fair, Westbury, L.I., and for two weeks, starting July 3, at the Music Fair, Storrstown, Mass., both Guber-Ford-Gross operations.

"Flower Drum" will also be presented for one week, beginning June 26, at the Oakdale Musical Theatre, Wallingford, Conn.; for one week, beginning Aug. 21, at the Carousel Theatre, Framington, Mass.; for one week, starting Aug. 28, at the Warwick (R.I.) Musical Theatre; and for two weeks, starting Sept. 5, at Melody Fair, North Tonawanda, N. Y.

Donald Gantry will appear in "Seven at Dawn," opening April 17 at the Actors Playhouse, N.Y.

'Billion Dollar Baby' Released for Stock After 15-Year Delay

"Billion Dollar Baby," which ended a 220-performance Broadway run June 29, 1946, is being released for stock production for the first time this year. The musical, which has been added to the Tams-Witmark Music Library catalog, is scheduled for a two-week run at the State Fair Musicals, Dallas, beginning Aug. 7. Elaine Stritch is to star in the Dallas presentation.

According to a Tams-Witmark rep the 15-year delay in the musical's availability for stock production was due to the lack of an orchestration. Books and lyrics for the presentation, which was produced on Broadway by Paul Feigay and Oliver Smith, are by Betty Comden and Adolph Green. The music is by Morton Gould.

Mort Sahl's Silo Solo At Herb Rogers' Spot

Chicago, April 11.

Herb Rogers' Music Theatre, a silo operation, has booked comic Mort Sahl for a week of concert performances in August, following its skein of musicals. Rogers began booking one-man vaude shows, supplementary to legit tuners, in the 1959 season and has found them highly profitable.

Tunetent will open June 20 with Tony Bennett in "Guys and Dolls," followed by Genevieve in "Can-Can," Kathryn Grayson in "Merry Widow," and Patrice Munsel in "King and I." Sahl, in his solo stint, will end the season Sept. 4.

Can. Restoring Dawson City Playhouse But Faces Need for 1899-1902 Data

(The following communication from Canada's Dept. of Northern Affairs and National Resources is an appeal by its chief, J. D. Herbert, for assistance in restoring a picturesque, still-standing theatre of the raucous conviviality era in the Canadian gold strike country. —Ed.)

By J. D. HERBERT

The Palace Grand Theatre at Dawson City, Yukon, was built in 1899 as the "Grand opera house," by C. H. Albertson, described as "the leading architect of Portland, Oregon." The man who put up the money was "Arizona Charley" Meadows, promoter extraordinary. Meadows operated the theatre, successively named "The Savoy," "The Old Savoy" and the "Palace Grand" until 1901, when Murray Eads took over and the name was changed once more, this time to "The Auditorium."

The Palace Grand is to be completely rebuilt as a living museum and will embody as many as possible of the features present during its years of most active life. These included, in addition to the theatre proper, a bar, a gambling concession, a "novelty" (which was for at least part of the time a shooting gallery) and a number of "apartments" on the second floor. There was a "hall for the different fraternal orders" on the third floor.

In the theatre it is planned to produce shows as similar as possible to those put on by travelling stock companies during the Gold Rush period.

Much of our information about the Palace Grand has come from files of local newspapers of the period. In addition to a few sparse descriptions of the interior of the building there are literally hundreds of names, of actors, "artists" and managers and of the productions featured. A list of these names will be prepared and a copy will be forwarded upon request.

The theatre has survived 60 years of fires and vandalism, almost intact as far as gross structural details are concerned; but the interior has been stripped of surface features (with some notable exceptions) and the task of restoration of drapes, hangings, curtains, wall-and-floor coverings will be difficult.

In approaching this problem it occurs to us that sources of information may fall into three categories:

First, are published books, pamphlets and periodicals, contemporary or more recent, containing accounts of the theatre in America and particularly the stock and road companies. These we have exhausted, as far as they are available in this area (including the National and Public Archives of Canada Libraries). We know of the existence of other volumes, at least one of which purports to be an account of "the theatre on the frontier" and these are being obtained. Yet there are doubtless other such publications which we have so far not located.

Second, there are almost sure to be unpublished materials of the same general character as those mentioned above, resting in archives, libraries and private collections. These may include diaries, personal letters, photographs and personal reminiscenses. We have so far no means of discovering even the existence of such materials, let alone their locations if they do in fact exist.

Third, there still may be living persons who themselves were in Dawson, or in the Yukon, during the crucial years, and whose memories retain pictures of events and places and persons of the time; or there may be descendants of such persons, who have heard stories from the old-timers who were there.

It is at this juncture that we appeal for help.

What we need are eye-witness or well-documented reports on the Palace Grand as it was during the years 1899-1901: stage facilities, lighting, house fournishings, colors and materials of drapes, curtains, upholstery and carpeting. We need assurances as to locations and size of doors and stairways (some of these have quite evidently been changed since 1901). In fact, almost anything at all that will add to our knowledge of the theatre as it used to be will be welcome.

We believe that an accurate restoration of the Palace Grand will constitute a serious and valuable contribution to the history of American stock-company theatres. Thus we do not hestitate to ask: Have you in your files or in your library documentary of photographic records that might assist us? Or, do you know, or know of, individuals or organizations that might be able to do so?

We are not asking that our research be undertaken by anyone else—only that leads be supplied; and any action you can take to help us, even if it consists only in passing on this appeal, will be greatly appreciated. Please address, National Historic Sites Division, Ottawa.

B'way 'Consul' Investor Wonders Wha' 'Oppened With Pay TV Royalties

New York.

Editor, VARIETY:

As an investor in the original New York production, I have read with great interest (but no income) of the Canadian paid television broadcasts of Menotti's "The Consul." The limited partnership agreement for the stage production clearly specified participation in television rights, though of course, paid television was not anticipated in 1950.

As an investor, I have received no communication from International Telemeter, original producer Chandler Cowles, Jean Dalrymple or any others concerned. I have written, to no avail, to the production's accountants, Samuel L. Kozak & Co., New York.

While VARIETY reports that Miss Dalrymple has been talking with Zenith-RKO General "about possible exchange programs," I and the other investors who made the initial production possible find ourselves in a position quite similar to "The Consul's" neglected heroine, Magda Sorel, for we too can receive no answer.

At least Magda was given papers to fill out. We have received none.

Alfred Stern.

(The writer, an occasional investor in Broadway shows, is director of the Dept. of Community & Industrial Shourmanship, of the American National Theatre & Academy.—Ed.)

'Theatre Language'

"Theatre Language" by Walter P. Bowman and Robert H. Ball (Theatre Arts Books; $6.95) is a compact dictionary of stage terminology. Bowman, for years, has been concerned with theatrical philology, and is currently with American U. Language Centre. Ball, a drama historian, is chairman of English Dept. at Queens College, N. Y. City.

Authors have produced a contemporary lexicography of theatrical nomenclature, also containing prime historical references and sources. Technical terms having different uses in various branches of show biz, are given in all accepted senses. Actor-talk is not neglected. VARIETY is listed under its own heading, for example, and also as "the actors' Bible." Shubert Alley, Tin Pan Alley, Toby shows, George Spelvin, ice (in its boxoffice sense), scalpers, Tomshows, Tony Awards, and pratfall are salted in between toggle-irons, tormentors, wings, grid, and pin hinges. Tome carries modern British stage terms, and also some Continental expressions.

Of general works on the subject, book is doubtless the best. In addition to its usefulness for pros and amateurs, volume makes fascinating reading for the occasional browser. *Rodo.*

Helena Carroll left the cast of "The Hostage" at the close of its Chicago engagement last Saturday (8) to appear opposite **Dermot McNamara** in the **Lucille Lortel** off-Broadway production of the Irish Players in **Donagh Mac Donagh's** "Happy As Larry," opening April 25 at the Martinique Theatre, N.Y. **Eileen Kennally** of the English company of "Hostage" replaces her in the touring presentation.

London Bits

London, April 11.

Max Bygraves goes to New York later this month to gander "Do Re Mi." He may play the lead in the London edition of the musical at the Coliseum next fall.

John Carlsen succeeds **Ian Crichton** as pressagent for Sadler's Wells Ballet.

"Flower Drum Song" folds April 29 at the Palace to make room for "The Sound of Music."

Pamela Charles is due back next week after two years on Broadway as femme lead in "My Fair Lady."

AGMA Dispute Threatens Opera Season in Frisco; Fear Stagehands, AFM?

San Francisco, April 11.

The American Guild of Musical Artists and the S.F. Opera Assn. are deadlocked in a dispute over wage and unemployment insurance demands. The row threatens the whole local opera season, scheduled to start in mid-September.

The battle came into the open late last week when Robert Watt Miller, Opera Assn. president, wrote his board that he would recommend suspension of the 1961 season unless AGMA cuts its demands. The union represents the chorus, minor singers, ballet, stage directors and wardrobe staff.

Miller told the opera board that AGMA's demands would increase the company's annual wages to AGMA-represented persons by $25,000, or 12%. He also claimed AGMA is insisting on unemployment insurance for its members, which would cost another $18,000.

Mrs. Diane Fivey, exec-secretary for AGMA in Frisco, sharply disputes Miller's assertions. She says the union's wage demands would amount to only $14,000 and adds, "We have offered an alternative, either to have the wage increase this year and defer unemployment insurance until next year, or vice versa."

The AGMA executive claims that unemployment insurance benefits would cost the company only $6,000 a year, and declares that the union had accepted an informal 6% (or $14,000) wage increase proposal made by the opera's general director, Kurt Herbert Adler.

She asserts, Adler said he would recommend this to Miller, and we thought we had a deal. Then we were told it was unacceptable."

In his letter to the board, Miller said, "Unemployment insurance for non-profit organizations is optional in California," but he noted that according to California law, "if an employer elects to provide unemployment insurance for some of his employees, he must do so for all." He concluded, "Only a small number of AGMA members and other opera employees would benefit from this insurance coverage, since most are protected through employment elsewhere."

What Miller, whose chief job is board chairman of the huge Pacific Lighting Corp., seemed to be hinting was that a concession to AGMA on these points would leave the opera association vulnerable to similar demands by the stagehands and the AFM.

Feed Melody Hunger

Continued from page 55

"Cinderella," the book of which has been worked over by Donald Driver for legit presentation. The tele debut occurred in 1957.

Making the pic-to-legit transition is "Calamity Jane," the 1953 western filmmusical, adapted by Charles K. Freeman from the screenplay by James O' Hanlon. Sammy Fain and Paul Francis Webster, respective composer and lyricist for the film, have revised the original songs, in addition to providing several new numbers. "Calamity" is being licensed by the Tams Witmark Music Library, which is also handling "Destry," "Take Me," "Tenderloin" and "Billion." Incidentally, "Calamity" is not being released within a 250 mile radius of New York.

Music Theatre Inc., is licensing "Music Man," "Fantastiks" and "Mattress." "Cinderella" is being handled by the Rodgers & Hammerstein office, as is "Flower," another R & H property, produced by Rodgers and his late collaborator, in association with Joseph Fields, with whom they also wrote the musical based on C. Y. Lee's novel.

Inside Stuff—Legit

In answer to last week's VARIETY piece about his refusal to use critical quotes in the advertising of his Broadway production of "Rhinoceros," Leo Kerz wires, "Who says it's new? So it's all right to brag with incomplete quotes but it's publicity gimmick to use complete reviews even when they are good? "Rhinoceros" has regained confidence of Broadway refugees by using unedited notices as exciting part of theatregoing. After 106 performances they are still alive and work for show. Reason for omitting VARIETY and Mirror reviews is to avoid embarrassment. They said "Rhinoceros" not for Broadway. Difference between Anderson (Maxwell Anderson; the late playwright and member of the Playwrights Co. producing organization) and Kerz is that former hated critics. Kerz likes them."

(William Gillette, old actor-manager, was another who opposed critics' quotes.)

Hope Harding Davis, daughter of the late Bessie McCoy and Richard Harding Davis, now in the promotion department of the Dutton publishing house, took issue with Time calling the famed war correspondent's wife—her mother—a "showgirl." This was in course of a book review of "The Richard Harding Davis Years," by Gerald Langford Holt, Rinehart & Winston).

It is generally acknowledged that Bessie McCoy Davis was a full-fledged legit star and, while starring in "Three Twins," a 1908 legit musical, she introduced a song of that title and thus became known as "The Yama-Yama Girl." Another song titled "Cuddle Up A Little Closer," according to her daughter, flopped in the show but eventually became a big hit many years later.

The VARIETY legit story last week on the International Telemeter pickup of "Show Girl from the Eugene O'Neill Theatre, N. Y., erred in stating that the American Federation of Television & Radio Artists has jurisdiction over both live and filmed tv. Screen Actors Guild has jurisdiction over filmed tv.

Jurisdiction over tape tv commercials hasn't been settled yet, but AFTRA and SAG have agreed to negotiate jointly in that area. Thus far AFTRA has gained jurisdiction over virtually all tape tv programs.

The advisory board of the Ford Foundation's recently-established Theatre Communications Group includes the executive committee, consisting of Theodore Hoffman, head of the drama department of the Carnegie Institute of Technology, Pittsburgh; John Reich, head of the Goodman Memorial Theatre, Chicago, and Nina Vance, managing director of the Alley Theatre, Houston, plus Michael Ellis, director of the Bucks County Playhouse, New Hope, Pa.; Zelda Fichandler, managing director of the Arena Stage, Washington; Jules Irving, managing director of the Actors Workshop, San Francisco; C. Lowell Lees, head of the U. of Utah Theatre, Salt Lake City; Mack Scism, director of the Mummers Theatre, Oklahoma City; L. Newell Tarrant, managing director of the Playhouse, Erie, Pa., actresses Nan Martin and Geraldine Page, director Alan Schneider, and Broadway producer-realtor Roger L. Stevens.

Lesser's Italo Stageplay in Paris Stars Mercouri, Dassin Directs

Arthur Lesser, currently in New York with his songstress-wife, Patachou, now at the Hotel St. Regis, will ready a fall Paris production of "Il Benessere" (The Well Being), an Italian play by Franco Brusatti and Fabio Maury, which will star Melina Mercouri. It will be directed by Jules Dassin. When Lesser made the deal with both it was far ahead of the Greek star's and the expatriate American's impact with their "Never On Sunday" film.

Lesser had read the play two years ago and held it for proper casting.

Miss Mercouri is no stranger to legit, including the Paris stage, having done "Sweet Bird of Youth" in French, also a Marcel Achard play eight years ago. Albert Husson, author of "My Three Angles," is doing the French adaptation of the Italian play which may eventually come to Broadway. Miss Mercouri also speaks fluent English. Lesser owns the English-language world rights and also the motion picture rights. Play has no French title as yet.

Incidentally this is not his first Parisian legit production. His "Vive de . . ." is in its 14th month in the French capital.

In the late fall or early winter Joseph Kipness will "present the Arthur Lesser production of" a musical which Jerome Chodorov is adapting from the French, starring Patachou on Broadway. It's from a book by Alaxandre Bressfort (who coauthored "Irma La Douce") and music by Jean-Pierre Mottier. Bressfort also wrote the lyrics; American lyricist has not been selected. Original title was "Impasse de la Fidelete" and may be retitled "Fidelity Lane." Show ran 180 performances in 1960-61 at the Ambassadeurs and ABC, in Paris, and will be a big-cast book show. Miss Patachou meantime has her European tour set, plus the usual Riviera galas during the summer season.

B'way a Jungle

Continued from page 55

audiences attending his repertory offerings will not be very sophisticated because of the dearth of professional companies in the midwest and that patrons will have to develop a taste for good theatre.

The policy of the proposed theatre will be for predominantly classical works, the director declared, adding that the repertoire will probably include classic-potential works by such American playwrights as Eugene O'Neill, Thornton Wilder and Arthur Miller.

Listing what he calls the advantages of the repertory theatre, Guthrie noted that it keeps performances fresh instead of running them into the ground, and permits producers to exploit their successes and bury their failures.

'Me, Too'—From Kazan

Another repertory booster and batterer of Broadway is stager Elia Kazan, who's been working the last two years with Robert Whitehead organizing the Repertory Theatre, which is to be part of New York's Lincoln Center for the Performing Arts. As quoted by Arthur Gelb in the N.Y. Times last Friday (7), Kazan states, "I've had Broadway and I'm not even reading scripts anymore for Broadway production. The whole Broadway setup is inimicable to the theatre. It's almost impossible to do artistically daring work because of the current economy of Broadway. Costs have become so absurd, producers are actually abandoning plays they know to be worthwhile, because of the high cost of running them.

"Though I had a great time with 'Sweet Bird of Youth' (the last Broadway play directed by him in 1959) and 'J.B.' (also staged by him that year) I was disgusted with the short rehearsal periods I had foisted on me by Broadway; out of the four weeks granted for rehearsals, when time had been taken off for costume fittings and so forth, I had 19 actual working days for 'J.B.' and 20 for 'Sweet Bird.' How can a director do anything artistically daring under such limitations?" Kazan further commented, at the Lincoln Center "We'll be able to do plays that are inoperable on Broadway."

Ed Menerth, an exec with the advertising firm of Ketchum, MacCloud and Grove, Inc., has written the book and lyrics for an off-Broadway targeted presentation of "Lady of Scandal," a musical adaptation of "The School for Scandal," for which **Arthur Brandon** has composed the score.

Bull Market for Moppet Show Biz Pointed by Easter B.O. Around N.Y.

Moppet-aimed theatre in the New York area appears to be booming. During last week's Easter holiday there were around 30 groups in operation, ranging from puppeteers to companies presenting kiddie classics. Prominent among these groups is Little Golden Theatre Inc., a newly-formed professional troupe, produced by Arthur Shimkin, which presented its first show, "Young Abe Lincoln," at the York Playhouse last week. If the population explosion continues this augurs a new show biz bull market.

Although the outfit bears the Little Golden title, there is no business association or other financial connection between Little Golden Theatre and the Golden Press or Little Golden Records. The use of the name is by special arrangement with Golden Press, the only stipulation being that Golden approve the scripts. Producer-founder Shimkin also founded Little Golden Records, for which he is now production director and a&r chief. His association with Golden dates to his start with Simon & Schuster, Golden Press parent. Since founding Golden Records, he has left S&S and formed Arthur Shimkin Enterprises, through which he produces the disk and theatre ventures.

Young Abe Lincoln

Arthur Shimkin presentation of Little Golden Theatre production of two-act (nine numbers) musical with book by Richard N. Bernstein & John Allen; lyrics, Joan Javits; music, Victor Ziskin; special dialog and lyrics, Arnold Sundgaard. Staged by Jay Harnick; settings & costumes, Fred Voelpel. Opened April 3, '61, at the York Playhouse, N.Y.; $1.50 admission.

Abe Lincoln	Darrell Sandeen
Ann Rutledge	Judy Foster
William Berry	Lou Cutell
Bowling Green	Tom Noel
Minnie	Travis Hudson
Minian Edwards	Jack Blackton
John McNiel	Ray Hyson
Jack Armstrong	Robert Darnell
Josh	Jack Kauffin

Golden Theatre plans for Golden Theatre are fullscale. The longrange outlook calls for national touring companies which will perform a repertory of original, professional, moppet-targeted presentations. The repertoire is to be built up through showcase showings, such as the one just completed at the York, of new shows each Easter and Christmas holiday week. To these performances will be invited, in addition to the regular audience of children and their parents, theatre operators, community leaders, etc., in the hope of interesting them in booking the shows. Touring arrangements are being handled by Columbia Artists Management, under direction of v.p. Gerald Devlin and Irwin Scherzer. "Abe Lincoln" has been booked as far as March '62 with spot engagements but plans are for a full touring schedule of three companies by the fall.

Shimkin estimates the mounting cost of the initial production to have been around $8,000. Weekly operating cost is figured at about $2,000, with the cast of nine reportedly drawing top Equity scale. The second half of the one-week presentation at the York is reported to have done SRO business for almost all of the three-a-day performances, with all seats at $1.50.

Prior to the April 3 commercial opening, "Abe Lincoln" was given an extensive tryout. It was offered at no admission in N.Y. elementary schools through the Board of Education's "Higher Horizon Programs," and was performed for children in Bellevue Hospital and various Police Athletic League centres.

The production itself is delightful. As caught last Thursday (6), it is polished and professional throughout. The book by Richard N. Bernstein and John Allen, lyrics by Joan Javits, music by Victor Ziskin, and additional dialog and lyrics by Arnold Sundgaard, are geared for bright, tuneful and even informative entertainment. Also impressive is the fine quality of the performances which are not played down to the moppets but are performed straight for their full value.

Jay Harnick's direction has sprinkled the story of Lincoln in the days when he was just starting out on the political road as a simple, honest citizen from New Salem, Ill., with colorful brawling,

(Continued on page 59)

BEYOND BITTERNESS

Garrick's Loss But Ornaments Go To Museums

Chicago, April 11.

The fine arts and architectural buffs lamenting the razing of the 69-year-old Garrick Theatre by Balaban & Katz are being solaced by Field Enterprises Inc. (publisher of World Book Encyclopedia), which has made a $10,000 grant to save the mortar ornamentation designed by now noted architect Louis H. Sullivan. Acknowledged to have special significance in the history of architecture, and considered masterworks by lovers of art, the Sullivan ornaments are being donated by the firm to art museums and universities.

Some samples of the rococo facade will be sent to schools and museums in other countries, through an arrangement with the educational and cultural affairs division of the State Department.

Chicagoans who had protested, petitioned and picketed for the Garrick's preservation were not as concerned with the loss of another theatre here as with the loss of an architectural monument. That the landmark, with all its mortar treasures, was going down in favor of a parking lot was almost more irony than they could bear.

Palm Beach Digs Liberace Show

Liberace established a house record for the Royal Poinciana Playhouse, Palm Beach, with a sellout gross of over $34,000 for 10 performances March 27-April 1. The pianist, supported by soprano Janet Medlin and the dance team of Brascia and Tybee, appeared at the 813-seater in a program titled, "Mr. Showbusiness." The bill, preceded by nine regular legit productions, was the windup entry in the spot's 10-week season.

Productions at the Playhouse usually play nine performances, six nights and three matinees, Wednesday, Thursday and Saturday. The Liberace engagement took in an extra matinee Good Friday. The scale at the Playhouse, which will reopen for its 1962 season next January, runs to a $7.50 top opening nights and $6.95 other evenings.

Legit offerings at the Frank J. Hale operation this year included break-in performances of the Theatre Guild-American Repertory Co. productions of "Skin of Our Teeth," "Glass Menagerie" and "Miracle Worker," now being performed overseas.

Drama School Head To Operate Dayton Stock

Dayton, April 11.

James Alex, local drama school operator, will present a season of stock at the Memorial Hall here this summer. The 2,492-seater, owned by Montgomery County, has been leased to Alex for one year. He has a "gentlemen's agreement" with the county commissioners that he'll get the spot again next year if this season is successful.

Alex will be the fourth producer of stock at the Hall since 1957, when John Kenley introduced summer shows there. Kenley was followed by Paul Winston in 1958 and Douglas Crawford in 1959. The house was dark last summer. On the three who've already produced at the spot, only Kenley clicked.

Kenley, who dropped negotiations to return here this year, has been operating at the 2,418 Packard Music Hall, Warren, since 1958. He's expanding this summer to Columbus, and plans a dual-booking operation.

Alex, who was choreographer for Douglas in 1959, has a deal calling for a 10-week season with an option for an additional three weeks. He'll pay $1,500 a week rent and split the cost of backstage lighting. The county will retain concession rights and Alex will get the revenue from program sales.

West Coast Mr. Foster 'Show' Tour to Europe

San Francisco, April 11.

A 32-day "Show Time" tour of Europe and New York this summer is being organized on the Coast by the Ask Mr. Foster Travel Service here. The tour, which is being peddled at $1,427 per person, plus tax, will take in 12 European countries and a day and an evening in Manhattan.

Those making the trip, which begins June 13, will be picked up in Frisco, Portland, and then Seattle from where they'll jet directly to London. The stopoff in New York will immediately precede the July 15 termination of the tour.

As a bonus for individuals forming groups of 15 to make the trip, the agency is offering a free round-trip air ticket to London, a Rand McNally Atlas and a subscription to VARIETY.

Chi's Edgewater Back for 11-Week Summer Stock

Chicago, April 11.

Henry Guettel, who has been active in stock production and concert management in the east, principally in New England, has been hired as managing producer of Edgewater Beach Playhouse for the coming season. He succeeds the producer-manager team of Noel Behn and Robert Kamlot who handled the shows the first four seasons and were dropped after the 1960 term.

Arthur Morse, head of the corporation which operates the silo in the swank backyard of the Edgewater Beach Hotel, is taking on the title of executive producer. Strawhatter has operated successfully with a straight package policy in the past, but Morse's intention this year is to book only a few packages and to produce most of the shows locally, with various outside directors.

Edgewater begins its 11-week season June 20 in same 966-seat tent. It's to be enlarged to 1,700 seats and with a permanent top before the 1962 season.

'BILLY BARNES PEOPLE' RECOUPS $102,000 NUT

Hollywood, April 11.

Reaching the 100th performance mark last week at the Las Palmas Theatre, "The Billy Barnes People," successor to "The Billy Barnes Revue," returned its $30,000 investment in 11 weeks and grossed over $102,000 in the 390-seat house.

More than 28,000 patrons have attended the revue since its Dec. 27 preem, according to producers Joe Landis and John Pool, who are sole backers of project. They say that business at this point is 68% ahead of its predecessor, which ran successfully two years ago in same house.

Plans call for the revue to run at least a year at Las Palmas, despite bids for tour or to play Manhattan. The original "Revue" ran locally for 48 weeks, followed by seven months in New York and four in London and Scotland.

Off-B'way 'Epitaph' Cast Playing Chi Univ. Stand

Chicago, April 11.

The off-Broadway production of "Epitaph for George Dillon," which ended an engagement March 12 at the Actors Playhouse, N.Y., has been booked for six performances at the Chicago Univ. Theatre, opening tomorrow night (Wed.). The New York cast of the John Osborne-Anthony Creighton drama will be imported intact.

"Epitaph" will give Chicago two concurrent off-Broadway roadshows, the other being a second company of "Fantasticks," which is billeted at the Crystal Ballroom of the Hotel Del Prado. The engagement is sponsored by the Chi chapter of the American National Theatre & Academy.

In the past, the university theatre has imported off-Broadway productions of Samuel Beckett's "Endgame," John Dos Passos' "USA" and the Irish Players company.

Both On and Off-B'way, Cutrate Tickets a Growing B.O. Factor

Uptown, downtown, all around town, discount theatre tickets are a growing boxoffice factor in New York. Although greater attention has been focused on the arrival of large-scale twofering on Broadway, there's an almost equally predominant cutrate ticket distribution off-Broadway.

On Broadway, the score is eight out of 27 shows offering discount tickets. Off-Broadway the count is five out of 28 Equity-bonded shows. The off-Broadway cutraters are not the two-for-one deal featured on Broadway, however. The usual procedure downtown is to issue exchange tickets redeemable at the b.o. for seats at lower prices than are sold over the counter, but not at as drastic a cut as the 50% reduction the twofers represent.

Although twofer has become the accepted term for discount tickets in general, not all Broadway coupons are the two-for-one variety. Some feature small reductions. Exchange tickets off-Broadway generally bring a scaled rakeoff based on the denomination of the seat bought. The average deal ranges from a straight $1 discount to a 50c cut on a $2.50 pasteboard, 75c on a $3.25, and $1 on a $4 ticket. Many Broadway ducats work similarly but on a higher scale.

The off-Broadway ticket situation is not simply defined. Of the 28 shows, four are presented in cabarets or restaurants. This presumably gives them additional revenue that helps defray operating costs. These shows, therefore, are not comparable to the uptown, straight legit operations and are less a part of the overall discount picture.

With their respective houses, the shows are:

"After the Angels," W. 3d Street Restaurant.

"O, Oysters," Village Gate.

"The Premise," Premise Theatre.

"Stewed Prunes," Showplace.

Another factor is the educational exchange ticket. This plan is used by such groups as the Phoenix Theatre, with "Hamlet," and the Living Theatre, with a repertory of "The Connection," "Jungle of Cities" and some classical selections. "Roots," at the Mayfair is also issuing these coupons. In this case, special reduced ducats are provided for students and faculties of various institutions and are redeemable for reduced-price seats. Broadway has used these cutraters as well, for such offerings as "The Wall" and through the ANTA educational program, but not as frequently. This type of coupon is not part of the commercial twofer picture, however.

Excluding these special entries, there are 20 shows off-Broadway, of which five are on cutraters.

With their respective houses, the shows are:

"Call Me By My Rightful Name," One Sheridan Square.

"Krapp's Last Tape" & "Zoo Story," Cricket.

"Leave It To Jane," Sheridan Square.

"Mousetrap," Greenwich Mews.

"Ladies Night in a Turkish Bath," Eleanor Gould.

Unlike Broadway, it has become the policy of some off-Broadway managements to print their discount pasteboards right from the start and to market them simultaneously with the boxoffice-scaled tickets. Such was the case with "Call Me" and "Ladies Night." Theory behind the practice is that the discount tickets can help to carry a show during the two to three weeks it generally takes for an off-Broadway show to catch on.

In some cases, like "Leave It To Jane," the exchange coupons are used sporadically for promotional stunts and the like but, on or off the Main Stem, it's figured that discount ducats are still about the last resort to attracting the public, short of cutting all prices at the boxoffice.

EXTEND ZOO OPERA

Yannopoulos, Also Sets Up Cincy Opera Workshops

Cincinnati, April 11.

Cincinnati Summer Opera season at the Zoo will be extended from four to six weeks with 27 performances of 10 operas, opening June 22 with Wagner's "Das Rheingold."

Dino Yannopoulos, newly appointed general manager, will inaugurate an opera workshop, in cooperation with the Cincy College-Conservatory of Music, to study management, production and fund raising.

Wolfgang Roth is set designer and Nelle Fisher the choreographer.

John L. Magro, executive committee chairman, reported that a 20% b.o. climb the past two years left a $1,780 surplus in 1960. This year's budget will be $273,000, to be met by seat sales and a United Fine Arts Fund contribution of $67,000.

Cincy's traditional biennial May Festival, due next year, is in financial straits and has been postponed to 1963. The nation's oldest such musical event had an operating loss of $55,473 in 1960, leaving the directors facing a net deficit of $11,000 to $15,000. Max Rudolf, Cincy Symphony Orchestra director, has not yet accepted a bid to succeed Josef Krips as the festival's musical director.

'Show Girl' Net To Top $30,000

"Show Girl," a revamped carryover of last season's touring production of "Show Business," is believed to have earned around $30,000 profit as of its Broadway closing last Saturday (8). That's exclusive of the International Telemeter pickup of the revue for pay-tv. The financial outlay involved in getting the Carol Channing-starrer off the ground last season is understood to have been about $70,000.

Besides the pay-tv revenue, additional income will be forthcoming from a 10-12 week tour of stock showcases this summer since the bookings are reportedly on a guarantee basis. Coin earned thus far by the show includes revenue from both "Show Business" and "Show Girl." The former was co-produced by James A. Doolittle and Charles Loewe, both of whom participated in the presentation of the Broadway offering in partnership with Oliver Smith.

Last Saturday's closing of "Show Girl," in which Jules Munshin and the French Singing act, Les Quat' Jeudis, appeared with Miss Channing, marked the end of a 13-week run at the O'Neill Theatre, N.Y.

Scot Arts Council B.R.'s New Play Productions

Edinburgh, April 11.

A plan is being launched here to encourage the presentation of new plays in Scotland. It has the backing of the Scot Committee of the Arts Council of Great Britain, which is offering guarantees of up to $900 against loss to repertory theatre managements for the production of new script.

Scotland's struggling stock theatres will now be able to take the financial risk of staging new works by unknown authors. The Committee will not consider applications direct from authors or agents. Plays must be submitted by a producing management and be of a standard acceptable to the committee.

A spokesman for the Arts Council said the scheme will probably lead to a better type of new play being staged. "A new play with a serious theme is probably more worthy of support and of being done by a repertory theatre, but it falls by the wayside because it is thought not likely to be a public success," he said.

ELT In New York Move

Equity Library Theatre will move its New York showcase to the Master Institute Theatre next season.

The group has been using the Lenox Hill Playhouse for its presentation the last 11 years.

George McCowan will direct "One Way Pendulum," the London drama which Caroline Burke Swann intends presenting on Broadway next fall.

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—Chapman, N. Y. News

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NEW YORK	AUSTRALIA	NATIONAL COMPANY	LONDON
NOW	NOW	APRIL 24	JUNE 15
SHUBERT THEATRE	HER MAJESTY'S THEATRE	CURRAN THEATRE, SAN FRANCISCO	HER MAJESTY'S THEATRE

Easter Turnout Fattens B'way B. O.; 'Happiest' $43,179, 'Devil's' $34,748, 'Country' $28,519 (7), 'Horn' $26,450

Broadway caught the holiday spirit last week. Business climbed for all shows with the exception of "Do Re Mi," which suffered a drop because of the absence of Phil Silvers for two performances. For most shows it was the best stanza of the last several weeks. Capacity entries were "Camelot," "Mary, Mary," "Sound of Music," "Wildcat," "Evening with Nichols and May" and the Phoenix Theatre's presentation of "Hamlet."

The "Mary, Mary" gross was cut by theatre party commissions and the "Camelot" figure again represents the take after refunds to patrons unable to attend performance because of a winter snowstorm. The Poenix gross was reduced by student theatre discounts. There were nine shows with discount tickets in circulation last week. Joining the list of cut-rate entries this week is "Miracle Worker."

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Advise and Consent, Cort (D) (21st wk; 164 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $23,470.

Last week, $27,638.

***All the Way Home,** Belasco (D) (19th wk; 149 p) ($6.90-$7.50; 967; $38,500). Previous week, $15,422.

Last week, 17,405.

***Best Man,** Morosco (D) (53d wk; 416 p) ($6.90 $7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $13,424.

Last week, $21,328.

Big Fish, Little Fish, ANTA (CD) (4th wk; 29 p) ($6.90-$7.50; 1,185; $49,178) (Jason Robards Jr., Hume Cronyn). Previous week, $19,829.

Last week, $23,460.

Bye Bye Birdie, Shubert (MC) (51st wk; 400 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $54,741.

Last week, $60,272.

Camelot, Majestic (MC) (18th wk; 145 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $83,450.

Last week, $83,688.

Come Blow Your Horn, Atkinson (C) (7th wk; 53 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $19,425.

Last week, $26,450.

Critic's Choice, Barrymore (C) (17th wk; 133 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $16,278.

Last week, $20,740.

Devil's Advocate, Rose (D) (5th wk; 36 p) ($6.90-$7.50; 1,162; $46,-045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $28,995.

Last week, $34,748.

Do Re Mi, St. James (MC) (15th wk; 120 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $70,104.

Last week, $67,504 with Silvers out for the two performances Wednesday (5). Bernie West subbed.

Evening With Mike Nichols and Elaine May, Golden (R) (26th wk; 211 p) ($6.90-$7.50; 773; $30,439). Previous week, $21,289 for six performances.

Last week, $31,104.

Far Country, Music Box (D) (1st wk; 7 p) ($6.90-$7.50; 1,101; $49,-107) (Kim Stanley, Steven Hill, Sam Wanamaker).

Opened April 4 to six endorsements (Aston, World-Telegram; Chapman, News; Coleman, Mirror; McClain, Journal-American; Taubman, Times; Watts, Post) and one yes-but notice (Kerr, Herald Tribune).

Last week, $28.519 for seven performances.

Fiorello, Broadhurst (MC) (71st wk; 564 p) ($8.35-$9.40; 1,182; $58,194). Previous week $39,397. Exits the Broadhurst after the evening performance May 6 to move to the Broadway Theatre where it opens May 9.

Last week, $46,150.

Happiest Girl in the World, Beck (MC) (1st wk; 8 p) ($8.60-$9.60; 1,280; $62,805) (Cyril Ritchard).

Opened April 3 to three favorable reviews (Aston, World-Telegram; Chapman, News; Coleman, Mirror) and four unfavorable with reservations (Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post).

Last week, $43,179.

Irma La Douce, Plymouth (MC) (28th wk; 220 p) ($8.60; 999; $48,-250) (Elizabeth Seal, Keith Michell). Previous week, $40,255.

Last week, $41,459.

Mary, Mary, Hayes (C) (5th wk; 37 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week $41,863 with parties.

Last week, $42,085 with parties.

Miracle Worker, Playhouse (D) (76th wk; 604 p) ($6.90-$7.50; 944; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $21,204.

Last week, $25,077.

***Music Man,** Broadway (MC) (172d wk; 1,367 p) ($8.05; 1,900; $73,850. Previous week, $42,365. Closes next Saturday (15).

Last week, $47,163.

***My Fair Lady,** Hellinger (MC) (264th wk; 2,103 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $59,147.

Last week, $60,158.

Rhinoceros, Longacre (CD) (13th wk; 104 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $31,888.

Last week, $33,666.

Sound of Music, Lunt-Fontanne (MD) (69th wk; 548 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,871.

Last week, $75,939.

Taste of Honey, Booth (D) (27th wk; 215 p) ($6.90; 807; $30,500) (Joan Plowright, Hermione Baddeley). Previous week, $20,031. Miss Baddeley succeeded Angela Lansbury as costar last Wednesday afternoon (5).

Last week, $23,331.

***Tenderloin,** 46th St. (MC) (25th wk; 200 p) $8.60-$9.60; 1,342; $65,-331) (Maurice Evans). Previous week, $33,640.

Exits May 6 or earlier for the Dunes, Las Vegas, where it opens May 16 without Evans.

Last week, $39,168.

***Tenth Man,** Ambassador (D) (74th wk; 583 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $12,064.

Last week, $18,459.

***Under the Yum Yum Tree,** Miller's (C) (21st wk; 165 p) ($6.90-$7.50; 912; $30,486). Previous week, $11,961. Closes next Saturday (15).

Last week, $17,176.

Unsinkable Molly Brown, Winter Garden (MC) (23d wk; 180 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $62,113.

Last week, $65,031.

Wildcat, Alvin (MC) (14th wk; 107 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball). Previous week, laid off.

Last week, $65,717.

Miscellaneous

Hamlet, Phoenix (D) (4th wk; 30 p) ($4.60; 1,150; $29,882). Previous week, $24,341.

Engagement, originally scheduled for six weeks, has been extended three weeks to a May 14 matinee.

Last week, $24,672.

Closed Last Week

Importance of Being Oscar, Lyceum (one-man) (4th wk; 31 p) ($5.65; 995; $26,500) (Michael MacLiammoir). Previous week, $5,294. Ended limited engagement last Saturday (8). At an estimated $20,-000 loss on the four-week stand.

Last week, $8,413.

***Show Girl,** O'Neill (R) (13th wk; 100 p) ($6.90-$7.50; 1,076; $45,-052) (Carol Channing). Previous week, $19,831. Closed last Saturday (8) with an estimated $30,000 profit on an investment of around $70,000. Will tour tent theatres this summer.

Last week, $23,995.

***Toys in the Attic,** Hudson (D) (58th wk; 556 p) ($6.90-$7.50; 1,-065; $39,600) (Maureen Stapleton, Patricia Jessel, Anne Revere, Robert Loggia). Previous week, $12,-907. Closed last Saturday (8), having earned an estimated $115,000 profit thus far on a $125,000 investment.

Last week, $17,860.

Opening This Week

Show Boat, City Center (MD) ($3.95; 3,090; $60,000) (Joe E. Brown, Jo Sullivan, Robert Rounsevillle, Jane Kean, Carol Brice).

N. Y. City Center Light Opera Co. revival of musical by Jerome Kern (music) and Oscar Hammerstein, 2d (book and lyrics), based on a novel by Edna Ferber. Opens limited two-week engagement tonight (Wed.).

Carnival, Imperial (MC) ($8.60; 1,428. $65,000) (Anna Maria Alberghetti).

David Merrick presentation of musical by Bob Merrill (music and lyrics) and Michael Stewart (book), based on material by Helen Deutsch. Opens tomorrow night (Thurs.).

ANDRE MERTENS GOES ON EUROPEAN PROWL

Andrew Mertens, executive vice-prez of Columbia Artists Management, planes Saturday (8) to Europe on a general talent scouting trip. One of his tasks will be completion of details covering the third American tour of the Berlin Philharmonic, planned for next fall. He also expects to complete arrangements for the first U.S. tour of the Bayeuth Festival Chorus, probably in 1962.

Making his first extended scouting swingaround since having a heart attack some time ago, Mertens will hold auditions in London, Paris, Bonn, Frankfurt, Munich, Stuttgart, Zurich, Rome, Vienna, Copenhagen and Stockholm, all within approximately one month. Mrs. Mertens will go along, representing the doctor's interest.

Moppet Show Biz

Continued from page 57

marching, seriousness and comedy, in an unpretentious manner that holds the kids in hushed attention throughout. All nine characters are lively and completely drawn in the Bernstein-Allen book and Ziskin's music is cheerful and well-defined. Miss Javits lyrics are pleasant and well-integrated with the book and Sundgaard's material is an asset.

Expert Ingredients

Darrell Sandeen displays a fine, rich voice as Abe and Judy Foster is a cute vivacious love interest. Sandeen scores particularly in "Little Frog in a Little Pond," a tune about his ambitions. Lou Cutell is fine as Abe's partner in a mercantile store and provides most of the comedy bits, and Travis Hudson is a charming frontierswoman, doing a pleasant job with "Cheer Up, Cheer Up." Able and colorful assists are provided by Tom Noel, Jack Blackton, Ray Hyson, Robert Darnell and Jack Kauflin, as the mayor, the governor's son and some local rowdies, respectively.

Fred Voelpel makes clever use of some carpenter's horses and assorted props for the settings and his costumes are colorful. His designs make it possible to present the show in most any type of house a tour might encounter. Overall, the production is a click success which entertains both youngster and adult escort alike.

An original-cast album of "Abe Lincoln" is in the works and will be issued, natch, on the Little Golden label. In all, the show played 18 performances at the off-Broadway York and plans to engage a Broadway house for a continued engagement are presently being negotiated. The offering is also to be filmed for presentation over WNEW-TV. *Kalt.*

Biz Snappy for Many Road Shows; 'Becket' Record $61,007 in Boston, 'Majority' Record $51,248 in Wash.

Business was lively for most road shows last week. House records were set by "Becket" in Boston and "Majority of One" in Washington.

The Broadway-targeted "Carnival" sold out again in its second week in Philadelphia and "Sound of Music" just about went clean in the first frame of a three-week Toronto booking.

The bus-and-truck companies of "Andersonville Trial" and "J.B." closed next Saturday (15).

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Becket, Colonial (D-RS) 2d wk) ($6.50-$7.50; 1,685; $63.000) (Laurence Olivier, Arthur Kennedy). Previous week, $28,825 with Show of the Month Club patronage for four performances.

Last week, $61,007, a house record for straight play.

My Fair Lady, Shubert (MC-RS) (14th wk) ($6.50-$7; 1,717; $67,-355) (Michael Evans, Caroline Dixon). Previous week, $52,685.

Last week, $58,595.

Two for the Seesaw, Wilbur (CD) (Jeffrey Lynn, Lee Grant). Local production began three-week run here April 3.

Last week, around $26,000 with Show of the Month Club patronage.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (21st wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $49,700.

Last week, $61,135.

Hostage, Civic (CD-RS) (7th wk) ($5.50-$6.50; 904; $30,500). Previous week, $13,015.

Last week, $14,396.

Raisin in the Sun, Blackstone (D-RS) (6th wk) ($4.95-$5.50; 1,447; $42,500) (Claudia McNeil). Previous week, $30,071.

Last week, $19,300.

DETROIT

Gypsy, Riviera (MC-RS) (1st wk) ($6; 2,700; $100.000) (Ethel Merman). Previous week, $52,133 for five performances, Auditorium, Rochester.

Last week, $84.011.

PHILADELPHIA

Carnival, Forrest (MC-T) (2d wk) ($6-$7.50; 1,760; $62.900) (Anna Maria Alberghetti). Previous week, $59,924 with Theatre Guild-American Theatre Society subscription.

Last week, $59.904 with TG-ATS subscription.

PITTSBURGH

Music Man, Nixon (MC-RS) (2d wk) ($7; 1,760; $68,000). Previous week, $41,606 with TG-ATS subscription.

Last week, $54.921.

ST. LOUIS

Fiorello, American (MC-RS). Previous week, $55.335, seven-performance split.

Last week, $40.860.

TORONTO

Sound of Music, O'Keefe (MD-RS) (1st wk) ($6-$6.50; 3.200; $91,-794 (Florence Henderson). Pre-Detroit. Potential gross capacity climbs to $110,000 the final week of three-week stand here after a fortnight of O'Keefe subscription.

Last week, $90.669 for seven performances.

WASHINGTON

Majority of One, National (C-RS) (2d wk) ($4.75-$5.75; 1,685; $50,-132) (Gertrude Berg, Cedric Hardwicke). Previous week, $46,845 with TG-ATS subscription.

Last week, $51,248. with TG-ATS subscription, a house record for straight play.

SPLIT WEEKS

Andersonville Trial (D - RS) (Brian Donlevy, Martin Brooks). Previous week, $18.761, six-performance split.

Last week, $20.300 for seven performances: Civic, New Orleans, Monday - Thursday (3-6), five $15,033 with Broadway Theatre League subscription; Lanier High School, Montgomery, Friday (7), one BTL, $4,360; Albany (Ga.) Theatre, Saturday (8), one, $857.

Five Finger Exercise (D-RS) (Jessica Tandy, Roland Culver). Previous week, $27.820, Curran, San Francisco.

Last week, $12.368 for five performances: Capitol, Salt Lake City, Monday-Tuesday (3-4), two, $3,006; Music Hall, Kansas City, Fr.day-Saturday (7-8), three $9.362 with TG-ATS subscription.

J. B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $18,264, five-performance split.

Last week, $29,082 for six performances: Tower, Atlanta, Monday-Wednesday (3-5), three BTL, $15,590; Ovens, Charlotte, Thursday-Friday (6-7), two BTL, $8,107; University, Durham, Saturday (8), one, $5,385.

Once Upon a Mattress (MC-RS) (Imogene Coca, Edward Everet Horton, King Donovan). Previous week, $24,570, O'Keefe, Toronto.

Last week, $30,790 for eight performances: Civic, Brockville, Ont., Monday (3), one $3,097; Capitol, Ottawa, Tuesday (4), two, $7,693; Her Majesty's, Montreal, Wednesday-Saturday (5-8), five, $20,000.

Frisco Spring Opera Co. Slates 6 Productions

San Francisco, April 11

San Francisco's new Spring Opera Co. will play seven performances of six operas from May 2 to May 19 at a scale ranging from $1 to $3.95 in the 3,300-seat Opera House. Kurt Herbert Adler, general director of the regular opera setup and also musical boss of the Spring, says the performances will be alternated among three conductors, Joseph Rosenstock of the Metropolitan and Cologne; Sandor Salgo, of Stanford Univ., and Henry Lewis, young Los Angeles batoner who recently did a guest stint with the Los Angeles Philharmonic.

The singers will mostly be younger professionals, the best-known of whom probably is Marilyn Horne, who did "Wozzeck" here last year. Scheduled operas are Gounod's "Romeo et Juliette," May 2; Puccini's "Boheme," May 5; Flotow's "Martha," May 9; Verdi's "Traviata," May 13; Mozart's "Magic Flute," May 15-16, and Bizet's "Carmen," May 19.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59)
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-10-61).
Billy Liar, Cambridge (9-13-60).
Bride Comes Back, Vaudeville (11-25-60).
Caretaker, Duchess (4-27-60).
Company Slask, Coliseum (3-27-61).
Fings Ain't Wot, Garrick (2-1-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60)
Glory Be, Royal, Stratford, E. (4-3-61).
Irma La Douce, Lyric (7-17-56).
Irregular Word, Criterion, (4-11-61).
J.B., Phoenix (3-23-61).
Jacques, R. Court (3-22-61)
King Kong, Princes (2-23-61).
Lady From the Sea, Queen's (3-15-61).
Mr. Marceau, Saville (4-7-61).
Miracle Worker, Royalty (3-9-61).
Mousetrap (Ambassadors (11-25 52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60)
One Over Eight, Duke York's (4-5-61).
Rehearsal, Globe (4-5-61).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
South, Lyric, Ham. (4-7-61).
Sparrers Can't Sing, Wyndham's (3-29 61).
Suzie Wong, Prince Wales (11-7-59).
Wakefield Mystry, Mermaid (4-6-61).
Watch It Sailor, Apollo (2-24-60)
West Side Story, Majesty's (12-12-58).
You In Your Small Corner, Arts (3-21-61).
Young In Heart, Vic Pal. (12-21-60).

SCHEDULED OPENINGS

On Brighter Side, Phoenix (4-12-61).
Tenth Man, Comedy (4-13-61).
Breakfast for One, Arts (4-17-61).
Altona, R. Court (4-19-61).
Belle, Strand (5-4-61).
Sound of Music, Palace (5-18-61).
Finian's Rainbow, Saville (6-8-61).

CLOSED

Fairy Tales, Comedy (1-24-61); closed Saturday (8) after 85 performances.
Three, Criterion (2-13-61); closed Saturday (8) after 64 performances.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 1-1290). Part available for boy, 21-22, college grad type with good comedy ability. Mail photos and resumes c/o Terry Faye (165 W. 46th St., N.Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newbutge-Porter Prods (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Pal Joey" (MC). Producer, City Center Light Opera Co. (130 W. 56th St., N. Y.; JU 6-2828). Open call for femme dancers tomorrow (Thurs.) at 11 a.m., at Columbus Circle Studios (931 Eighth Ave., N. Y.). Femmes should bring high heels.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Bella" (MC). Producer, Lance Barklee (c/o Lance Productions, Box 184, Haworth, N. J.). Available parts: leading lady, 30's; leading man, 40's, British; British detective type; sinister male Oriental; voluptuous blonde femme; henchman type. Mail photos and resumes c/o above address.

"Gallows Man" and "Mr. Sleeman Is Coming" (D). Producers, Elizabeth Raynor & Virginia Snow (c/o Snow-Ray Prods., 246 W. 44th St., N. Y.). Available parts: character woman, over 40; boy, 17-20 Scandinavian appearance; girl, 16-19, Scandinavian appearance. Mail photos and resumes c/o above address.

"Hector," "West of the Moon" & "Blood Bugle" (D). Producer, Lee Paton (c/o Otto Bonaparte, 302 Ashland Pl., Bklyn, N.Y.). Available parts: man, 20-30, eager, naive, energetic, classical background; man, 30-35, bizarre army officer, classical background; man, 20-30, intelligent, inquisitive; man, 20-30, violent, sensual, neurotic, dynamic. Mail photos and resumes c/o above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address.

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N. Y.; RE 4-4605). Available parts: character man, 30 heavyset, 6 feet tall, comic; femme, 25, beautiful tall, dark hair, singing background; Negro man, tall, deep voice, well-built; femme, 20-25 voice, well-built. For interview appointment, call Ken Costigan, 4-7 p.m., at above number.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Red Peppers" (C). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). Available parts: man, 35 gilb, likeable, temperamental, sing and move well; girl, 30-35, spirited, temperamental, sing and move well; man, 35-45, flashy, big ego; man, 35-50, resplendent, phony elegance; woman, 50-60, faded actress, haughty, elegant airs; man, 17-20, likeable, efficient. Auditions today (Wed.), 10 a.m.-4 p.m., at ELT Rehearsal Hall (133 Second Ave., N. Y.). All characters must use British accents. Play will be done on a bill with Terence Rattigan's "Browning Version."

"Worm In Horseradish" (C). Producers, Dorothy Olim & Gerald Krone (785 West End Ave., N. Y.; UN 6-1220). Understudy parts available: middle-age character man, Jewish immigrant to understudy Eli Mintz; middle-age character man, also Jewish type, large, loveable lumox. For appointment, call Krone, above number, 9-5 daily.

OUT OF TOWN

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

AUGUSTA, MICH.

Barn Theatre. Producer-director, Jack Ragotzy (200 E. 36th St., N. Y.; MU 6-0043). Available parts: leading man; ingenue lead; character woman with second woman range; male and femme musical performers who can double in dramatic roles for part of the season. Mail photos and resumes, above address.

BELLPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N. Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N. Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentcies. Mail photos and resumes, above address. Season opens June 20.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.). Parts available for Equity musical performers, principals, solo dancers, chorus and apprentices. Auditions for dancers tomorrow (Thurs.), by appointment only. For appointment call producer, at CI 6-2246. The 10-week season opens June 26.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producers, David Fulford & William Dempsey (60 W. 45th St., N.Y.; MU 2-1570). Parts available for male and femme Equity dramatic performers. Mail photos and resumes c/o above address; don't phone. 15-week season begins June 6.

CHARLOTTE, N. C.

Charlotte Summer Theatre. Producer, Ben Kapen (c/o Ovens Auditorium Charlotte, N. C.; 3776521). Chorus calls Friday (14) Equity singers, men 10-11 a.m. and women 11 a.m.-12 noon; open call singers, women 12 noon-1 p.m. and men 1-2 p.m.; Equity dancers, men 2-3 p.m. and women 3-4 p.m.; open call dancers, men 4-5 p.m. and women 5-6 p.m., all at Showcase Studio (950 8th Ave., N. Y.).

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-6187). Parts available for male and femme musical principals and apprentices. Mail photos and resumes to above address. New York auditions currently being held through agents only.

CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (c/o Corning Theatre, Houghton Park, Box 51, Corning, N. Y.; 6-4636). Parts available for male and femme actors, singers and dancers. Accepting photos and resumes c/o Richard Flusser (550 Fifth Ave., N. Y.) for musical performers and above address for dramatic actors. Ten-week season begins June 26.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N. Y. auditions will be held April 20-21, by appointment only.

FORT WORTH

Casa Manana Musicals Inc. Managing director, Michael Pollock (545 Fifth Ave., N.Y.; Rm. 1015). Parts available for male and femme musical and dramatic stock performers for the Ft. Worth theatre, opening April 19. Mail photos and resumes, c/o above address.

FRAMINGHAM, MASS.

Carousel Theatre. Producer, Stanton Shifman (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see below).

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (P.O. Box 226, Hinsdale, Ill.). Seeking male and femme featured performers and name stars. Mail photos and resumes c/o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

LAMBERTVILLE, N. Y.

Lambertville Music Circus. Producer, St. John Terrell (c/o Theatre, Lambertville, N. Y.). Auditions today (Wed.) for male and femme dancers, at 6 p.m. at Variety Arts Studio (225 W. 46th St., N. Y.).

NORTHPORT, L.I.

Red Barn Theatre. Producer, Williaam Hunt (c/o Theatre, Northport, L.I., N.Y.; area code 516. AN 1-5900). Available parts: lead Jewish-type character actress and lead British-type character man for "Majority of One," and character man, 40's, Southern; girl, 14; boy, 9; two Negro boys, 12. Mail photos and resumes c/o above address. Season runs May 24-Sept. 24.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address and interviews being conducted today (Wed.) at the New Yorker Theatre (88th St. & Broadway, N. Y.), 10-11:30 a.m. Both Equity and non-Equity performers will be used for the 10-week season.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio; TR-1-0049). Parts available for character man, character woman with second woman range, leading man, juvenile. Mail photos and resumes c/o producer (123 W. 57th St., N. Y., rm. 718; CI 6-1300). Apprentice applicants write to Cincinnati address for application forms.

WALLINGFORD, CONN.

Oakdale Musical Theatre. Producer, Ben Segal (c/o Lenny-Debin Agency, 140 W. 58th St., N. Y.; JU 2-0270). Open call for singers today (Wed.), girls at 10 a.m. and boys at 2 p.m., at Showcase Studios (950 Eighth Ave., N. Y.). See also Warwick and Framingham.

WARWICK, R.I.

Warwick Musical Theatre. Producer, Burton Bonoff (c/o Lenny-Debin Agency, 140 W. 58th St., N.Y.; JU 2-0270). Same audition schedule as for Wallingford (see above).

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive Director, Nikos Psacharopoulos (Williamstown Theatre, Box 468, Williamstown, Mass.; GL 8-4146). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o above address. Auditions will be held in mid-April by appointment only.

TOURING

"Flower Drum Song" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Mail photos and resumes to Jack Lenny, c/o above address. Show will tour the strawhats this summer.

"My Fair Lady" (MC). Producer, Herman Levin (424 Madison Ave., N.Y.; PL 8-2845). Audition for understudy to femme lead, must be 5 feet 6 inches to 5 feet 7 inches tall, tomorrow (Thurs.) at 1 p.m., at the Mark Hellinger Theatre (B'way at 51st St., N. Y.).

SHOWS IN REHEARSAL

BROADWAY

"Kuprin" (D). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N.Y.; JU 2-0600).

OFF-BROADWAY

"Blacks" (D). Producers, Sidney Bernstein, George Edgar, Andre Gregory (c/o St. Marks Playhouse, 133 Second Ave., N.Y.; AL 4-8630).

"Evening With Chekhov" (D). Producer, Greg Reardon (335 W. 84th St., N. Y.; SU 7-4194).

"Happy As Larry" (D). Producer, Lucille Lortel (111 W. 57th St., N.Y.; PL 7-8359).

"Meet Peter Grant" (D). Producer, Lee Bergman (251 W. 74th St., N.Y.; TR 3-7844).

"Philoktetes" (D). Producer, Harold Steinberg (c/o One Sheridan Square Theatre, 1 Sheridan Sq., N.Y.; YU 9-1334).

"Tattooed Countess" (C). Producer, Dick Randall, in association with Robert Feldstein (c/o Barbizon Plaza Theatre, 106 C.P.S., N.Y.; CI 7-7000).

TOURING

"Bye Bye Birdie" (MC). Producer, Edward Padula (1501 Broadway, N. Y.; OX 5-8170).

"Miracle Worker" (D). Producer, Martin Tahse (55 W. 42d St., N. Y.; JU 2-7650).

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N.Y.; BR 9-5218, suite 1109). Parts available for leading lady, 20-30, and leading man, 25-35, six feet tall or over. Mail photos and resumes, c/o Jeanette Kamins, above address.

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Literati

Recalling Sime Silverman

H. Allen Smith's "How To Write Without Knowing Nothing," which Little, Brown will publish in the fall, is a collection of odd-ball pieces, with accent on slanguage and semantics.

Included are four of his VARIETY Anniversary Number special articles, titled "Of VARIETY and Sime," "Sime's Hidden-Note Trick," "How I Won the Championship" and "Biography of a Word." The first two refer to Sime Silverman, founder of VARIETY.

LHJ's Unique Study

What adds upto a unique piece of promotion is a voluminous dossier created by the Ladies' Home Journal to show how its editors plan and create a special feature. Labeled "Case History of a LHJ Article," the document concerns a story in the mag's current issue on "How America Spends Its Money."

Brochure-like tract was prepared by the Educational Bureau of the Curtis Publishing Co. Not only does it explain in minute detail how such an article is put together, but it includes a variety of exhibits ranging from an editorial assistant's preliminary report on the family selected for analysis to the final layout and editorial schedule.

Copies of the study are being sent to schools of journalism and college writing classes throughout the country. Curtis public relations execs feel that the study should be a "unique teaching aid for years to come." The April article, incidentally, is No. 4 in the Journal's new series examining family finances.

Rushing 'Elizabeth Taylor'

John B. Allan has rushed out a paperback biog entitled "Elizabeth Taylor" which Monarch will issue, as it did with "Jacqueline Kennedy."

Latter, published to hit the newsstands during the first week of the President's inauguration, has so far sold a sensational 2,500,000 copies at 35c.

Hillman Books has also just issued "The Elizabeth Taylor Story," by Olan Levy, as a 50c. paperback. Levy authored "Operation Elvis" for Holt, Rinehart & Winston.

Bantam's Churchill Rights

Bantam Books has closed what is probably one of the biggest paperback deals in the purchase of reprint rights to Sir Winston Churchill's six-volume history of WW II.

Publisher plans to issue a volume every four months over a 20-month period. Initial book, "The Gathering Storm," is due in unabridged paperback in September at $1.25. Series, which totals some 1,250,000 words, won Sir Winston the Nobel Prize for Literature in 1953.

Ed Albee's Plays

New playwright Edward Albee's latest off-Broadway play, "The American Dream," will be published by Coward-McCann which also brought out "The Zoo Story," now in its second season off-Broadway, and "The Sandbox," Cobilled with "Dream" is Albee's "The Death of Bessie Smith," which Coward-McCann is also publishing.

Incidentally, the playwright is the adopted son of yesteryear vaudeville magnate Edward F. Albee of the Keith-Albee and KAO (Keith-Albee-Orpheum) interests.

India's Tagore Seminar

William Faulkner will be among the eminent men and women of letters taking part in an international seminar in India Nov. 11-14, organized as part of the celebrations of the centenary of the Indian poet Rabindranath Tagore, 1913 winner of the Nobel Prize for literature. Other notable foreign participants will be Britain's T. S. Eliot and Aldous Huxley, France's Andre Malraux, Argentina's Victoria Ocampo, and Japan's Toshihiko Katayama. About 50 Indian writers representing each of the 16 major Indian languages recognized by India's Sahitya Akademi also will take part.

UNESCO has offered a grant to meet the travel expenses of the foreign delegates to the seminar, which will be organized jointly by the Sahitya Akademi and the Indian Council of Cultural Relations. "The Impact of Tagore on the West" will be one of the subjects for discussion.

Stan Freberg—Author

Ad jingler, songsmith and disk artist Stan Freberg is doing a book on "Modern Advertising" for Random House.

Another will be titled "Freberg's First Reader," a "modern primer" in his familiar show biz offbeat style.

Syndicating Griffin

John David Griffin's "I See by TV" column in the N.Y. Mirror, which started only March 20, is being jumped to semi-syndication status via the Hearst wire, though no indication yet how many Hearst editors are picking it up. Nod for the intramural wire often preludes wider syndication via Hearst-owned King Features.

Griffin began the column after long sidelining by illness. His chit-chat pillar in no way effects Nick Kenny's tele column, since latter often goes far afield in addition to his frequent versifying.

O'Hara's Anthologies

"Four Plays by John O'Hara" is soon due under the Random House imprint, including a dramatization of his "The Farmer's Hotel." With the exception of experimental production in Princeton (where he resides) the plays are new.

Three more new books will also go out via RH, the first titled "Assembly," collection of his New Yorker pieces, novellas, etc., due next winter, followed by two new novels.

Golden-Western's Subsid

New Racine Press has been formed to publish adult paperback and hardcover books and a diversity of other publications, as a subsidiary of Golden Press. Frank E. Taylor will be head, with Marc Jaffe as editor-in-chief of the trade dept.; Richard B. Fisher ditto of the educational dept.; Allan Barnard as m.e., John Ferrone, senior editor, and Chester Johnson and Stephen Zoll as associate eds. Walter Brooks will be art editor.

Matthew H. Murphy will head the juvenile publications with Edmund Marine as art ed.

Since 1952 this staff has been an independent unit within Western Ptg. & Litho in the creation of Dell Books and Dell Comics.

Golden Press, parent of this new Racine Press, is owned jointly by Western Pub Co., successor to Western Ptg. & Litho) and Affiliated Publishers Inc.

CHATTER

Shirley Gillespie, women's editor of The Ottawa (Can.) Journal, to Carleton University as assistant public relations director.

Don Peacock, former Canadian Press staffer, recently Ottawa parliamentary editor of The Financial Post, to the Ottawa Citizen news staff.

sports editor of Indianapolis Star and now p.r. director of the Indianapolis Motor Speedway Corp., has authored "500 Miles to Go" for Coward-McCann. It's the story of the annual 500-mile classic.

N.Y. Daily News headlined the $63,000 heist at its Brooklyn plant, "We Wuz Robbed." Within 24 hours $58,000 of the loot had been recovered and the five gunmen apprehended. The competitive N.Y. Daily Mirror also headlined the same story in its bulldog edition.

An anthology of 45 plays, from the Greek to the present, under the title of "Masters of Drama," primed for the college and amateur trade, will be published by Random House, edited by Bennett Cerf.

N.Y. Times dance critic John Martin, a native of Louisville, was made a Kentucky colonel at a dinner hosted by Lt. Gov. Wilson Wyatt on the occasion of the 6th annual Southeastern Regional Ballet Festival there.

Eric Hawkins, editor emeritus of the Paris edition of the N.Y. Herald Tribune, upped to officer in the French Legion of Honor. He has long been a chevalier in the society. He has been working on his memoirs since giving up the day-to-day operations at the HT.

Trans-World Publications readying 100,000 copies of United Artists' "Young Savages" for sale in England when film is released in Europe.

Publishing Stocks

(*As of April 11, 1961, closing*)

Allyn & Bacon (OC)	38½	+ ¼
American Book (AS)	74½	+ 1½
Book of Month (NY)	35⅛	+ 1¼
Conde Nast (NY)	17⅜	— 1½
Crowell-Collier (NY)	44½	— 2½
Curtis Pub Co. (NY)	11½	+ 1⅜
Grolier (OC)	64½	+ 1
Harc't Brace (OC)	42	— 2¾
Hearst (OC)	12½	
Holt, R&W (NY)	63¾	+ ¼
L.A. Times Mirror (OC)	44	+ 3½
Macfadden (AS)	15⅝	— ¾
Macmillan (OC)	74	
McCall (NY)	57½	+ 2¾
McGraw-Hill (NY)	37½	+ 3½
New Yorker (OC)	120	+ 5
Pocket Books (OC)	42¾	+ ¼
Prentice Hall (AS)	45¼	— ¾
Ran'm House (OC)	45	+ 1¾
Scott Foresman (OC)	30	+ ¾
Time Inc. (OC)	100	+ ½
H. W. Sams (OC)	43	— 3½
Western Pub. (OC)	74	+ 3

OC—Over the Counter.
N.Y.—N.Y. Stock Exchange.
AS—American Stock Exchange.

Legit Bits

Larry Blyden has joined the cast of touring "Flower Drum Song," succeeding **Jack Soo**, who's been tapped for the film version of the musical.

Isabel Halliburton, who has been conducting Monday evening seminars on directing at the off-Broadway Sheridan Square Playhouse, N.Y., will offer a series entitled "The Business of off-Broadway Producing," at the Playhouse beginning April 17.

Brandeis U. Creative Arts Awards for 1961 in theatre have been presented to playwright **Lillian Hellman** and **Julian Beck** and **Judith Malina**, directors of the Living Theatre, N.Y.

Eugenie Leontovich will appear in the **Robert E. Griffith-Harold S. Prince** presentation of **Jerome Lawrence** and **Robert E. Lee's** "Kuprin," due May 25 at the Broadhurst Theatre, N.Y.

Patrick O'Neal and **James Noble** have succeeded **George Gaynes** and **Robert Goodier**, respectively, in "Far Country."

Joan Blondell will portray the mother in the touring company of "Bye Bye Birdie," scheduled to open April 24 at the Curran Theatre, San Francisco.

Sibyl Bowan will appear in "Donnybrook," the **Fred Hebert-David Kapp** presentation due May 18, at the 46th Street Theatre, N.Y.

Playwright **Clifford Odets** will receive the annual award for drama of the American Academy of Arts and Letters at a joint ceremonial of the Academy and the National Institute of Arts and Letters, to be held May 24.

Bonard Productions, consisting of **Helen G. Bonfils, Haila Stoddard, Henry Meier** and **Donald R. Seawell**, in association with **Charles Russell**, is arranging to present **Noel Coward's** "Sail Away" on Broadway next October.

Kermit Bloomgarden has withdrawn as producer of **Arnold Shulman's** "The Nose of Jerry Pepper," the **Milton Berle** starrer he was to present on Broadway.

Donald Albery and **Peter Daubeny** are planning a London production of **Peter Ustinov's** "The Photo Finish" and **Robin Fox** and Albery are also considering the actor-playwright's "Paris Not So Gay" for West End presentation. Another Ustinov drama, "Frenzy," adapted from the Ingmar Bergman film, "Torment," is contemplated for May presentation in Los Angeles by **Hal Martin.**

Leo G. Carroll will star in a production of "On Borrowed Time," opening May 12 at Chicago's Goodman Theatre as the final offering of the current subscription season.

Julia Meade will star in the **Lee Guber-Frank Ford-Shelley Gross** presentation of "Pajama Game," set to open June 12 at the Springfield (Mass.) Music Fair, to be followed by a strawhat tour of one-week stands.

Carol Teitel, currently appearing in the off-Broadway revival of "Under Milk Wood," is the wife of N.Y. Univ. literature and drama professor **Nathan Teitel.**

Paul Baker, director of the Dallas Theatre Center, was the recipient last Friday night (7) in Dallas at a dinner in his honor of the first annual Rodgers & Hammerstein $1,000 cash award and bronze medallion to the person "who has contributed most to the theatre in the southwest" during 1960.

Freud & Family

Continued from page 2

consulted the sons or daughters of Sigmund Freud in London or any of us in this country who had been closely associated with Sigmund Freud in a personal and professional capacity. (*The General Introductory Lectures on Psychoanalysis* were translated under my supervision.) He answered to my great surprise that he had not contacted anybody because he felt consulting them would imply a commitment that he would have to take whatever advice they gave him.

I demurred from his conclusion. But he was the playwright. I was only interested that the drama be historically accurate. I then pointed out some specific errors in fact to Mr. Denker but he turned my suggestions down, indicating that dramatic license and the necessity for maintaing dramatic impact made his inaccurate version valid.

I bought tickets for the opening night of the play to see for myself what distortions, misrepresentations and false characterizations resulted from this, to me, strange attitude of the playwright.

Okay Re Analysis

The play, obviously, must be judged on three levels. First, its construction as a drama and its appeal to an audience. That area is not in my field of competence to evaluate. But certainly the New York critics in their favorable verdict indicated it met the standard of a good show and that it was well acted.

Second, the story of the discovery of psychoanalysis. Does it meet the standards of truth? I lent the available copy of the script I had to a distinguished psychoanalyst, Dr. David Abrahamsen. He read it carefully and said that, by, and large, the treatment of the psychoanalytic story was truthful. He criticized some minor elements, called the office of the producer, Roger Stevens, to acquaint him with them, but never heard from him. I am not a psychoanalyst, but believe the dramatist treated this subject sincerely and soundly in its main lines.

Third, the play must be judged on the truth with which the characters are represented. Are the individual characterizations truthful? Are the relationships of the members of the Freud family to Sigmund Freud and to one another truthfully represented? Is the relationship of Freud to his patient and the relationship of the patient to the Freud family truthfully portrayed? As to these, the playwright is way off the mark.

Family Distorted

The characterizations of the Freud family in all these relationships are distorted and false. I do not think this indicates maliciousness on the part of the playwright, who is devout and sincere in his appraisal of psychoanalysis, but he seems to have permitted economic pressure of time, laziness, lack of openmindedness or plain stubbornness to induce him to present to the American public on the stage, and presumably for the screen later, characterizations which by the greatest stretch of the imagination do not represent in their attitudes and actions the people they are supposed to represent.

There can be no acceptable excuse for such mishandling of the truth. Knowledgeable people tell me that Hollywood is a worse offender in the presentation of history and that there are few standards or criteria for truth or ethics that playwrights follow in the scramble for cash and boxoffice.

Our society protects living persons against damaging statements by its libel law. But once an individual is dead, society permits the sky as the limit. There is no recourse to assure that the public will not get false stereotypes and cliches about dead individuals. Figments of a writer's imagination rather than historical representations are tendered the public.

Although, as one of the oldest of Freud's immediate family in the U.S.A., I am interested in seeing that the truth is set right. There are broad moral and public issues inherent in this situation that lead to my interest in it. A historian who destroys the truth would find himself dishonored. A lawyer would be disbarred. Why should not his confrees or society hold a playwright responsible for the truth, always permitting such dramatic license as is necessary for the stage.

Possibly such an indictment demands specific comment on some of the matters not truthfully presented.

Not a Stormer

Sigmund Freud is presented as a storming man who yells loudly at his patient and his family. To anyone who knew Freud intimately, of has carefully read the authoritative biography of Ernest Jones this is, of course, not true. Freud was a scientist, gentle and quiet. He *never* stormed or raged with patients or members of his family.

The relations of the members of the family to Freud and to psychoanalysis are falsely represented. In the Vienna of the late 19th century and early 20th century, a woman's place was in the home. Certainly in Freud's immediate family no one criticized, argued or discussed psychoanalysis with him, and certainly not in his office.

His mother, my grandmother whom I knew, is depicted as remonstrating with him about entering a career in psychoanalysis. During her long lifetime, he was always her "golden son"; everything he did was right. And he had only the greatest affection for her. He called on her every Sunday during his mature life. *To use her as a device for exposition and a foil for Freud is preposterous.*

The relation bin of Freud to his sister, Dolfi, the only one of five sisters depicted, was not at all like that presented in the play. The playwright depicts the psychoanalysis of a patient as if it were a family affair, with Freud's wife and my aunt Dolfi moving in and out of his office while the patient is present. This is as false as to picture the family of my doctor running in and out of the office while I am in the examining room. The treatment of the patient is portrayed on stage as if the patient were being psychoanalyzed by the family and not by the doctor alone.

The relationship of members of the family to each other is grossly distorted. In no cultured family in Austria of that period would a mother give a slap on the face to an adult daughter as depicted in the play.

Omissions

Historically, the play misses many important characters in that part of Freud's life described on the stage. Freud's daughter, Anna, a mainstay of his life in the last days in Vienna, who now successfully practices in London, is not mentioned. Numerous sisters who played a more important role in his life than Dolfi are not mentioned. His sister-in-law, Minna, who was close to him, was omitted.

Our Ambassador to France at the time, William Bullitt, an adherent of my uncle's was deeply interested in psychoanalysis and in great part responsible for Freud's getting out of Austria. Visits of the members of the staff of the American Consul General Wiley, who took an interest in keeping the Nazi Gestapo within bounds, are not mentioned. A letter from FDR, I can find no record of anywhere, is dragged in and read. Freud's disciple, Ernest Jones, of London, stirred up the British Government to express solicitude for Freud's safe departure. The playwright omits the activity of Americans on the spot, a matter of historical record in Jones' biography.

This letter uses a case study to point up an issue that all Americans interested in the perpetuation of truth on the stage and screen should be concerned about. It presents an issue some national association of dramatists or historians might come to grips with to ensure the American public is not fed the imaginings of an agile playwright's brain under the guise of truth. An essential element of a democratic society is that the public shall be enabled to make its judgments on what is presented to it as the truth.

"Bei Mir Bist Du Shoen," a Yiddish-American musical by **Louis Freiman**, is scheduled to open next fall at the Anderson Theatre, N.Y., under the production auspices of **Jacob Jacobs**, who created the title and the original lyrics to the song of the same name, **Sholom Secunda**, who wrote the music for the song, or **Abe Ellstein** will do the score.

Broadway

Marian Anderson off on a long European concert tour, her first in four years.

Vet Broadwayite Billy Seeman still recuping at Union Memorial Hospital, Baltimore.

Oscar Serlin hospitalized for observation. May have to undergo some minor surgery.

Sol Hurok birthday-partyed by his staff at the St. Regis on Saturday (9).

John Cannon, Fox Movietone newsreel commentator, recorded two books for the blind under Library of Congress aegis.

Nina Foch inked to open the summer season at new Salt Creek Playhouse in Hinsdale, Ill., with the show still to be determined.

Richard Brandt heading the fund drive among exhibitors for National Conference of Christians and Jews. Campaign kicks off May 8

B'nai B'rith Cinema Lodge's anni film industry golf and "fun-fest" outing is down for May 18 at the Briar Hall C.S., Briarcliff Manor

Restaurant Associates' exec veepee Joe Baum doing the French vineyards o.o. end-April for a month of leisurely huddling with wine merchants et al.

Carley Mills, who is personal rep for talent, is working on a legit musical on the heels of his soon-due novel, "A Nearness of Evil," which Coward-McCann is bringing out.

Joe Levine and his Embassy-Metro "Showmanship Caravan" back at 50th St. h.q. after five-city pitch for "Morgan the Pirate," "Thief of Baghdad" and "Wonders of Aladdin."

JFK's rocking chair impetus has done ditto to any number of hotels, inns and kindred spots, latest being the Knott chain's International Hotel at the Idlewild Airport which has installed rockers in every room.

Moiseyev Dance Co. gala at the Met on April 22 will honor showman-industrialist Robert W. Dowling For the occasion a special journal has been gotten out, edited by Ludwig Bemelmans.

Sol Hurok's man in Paris (and throughout Europe), Wolfe Kaufman, did the Gotham sights in one week and scurried home. He came over last Wednesday on the Queen Mary and returned yesterday (Tues.) on the Elizabeth.

Gail Benedict, p.r. director of the Savoy Hilton, will be fashion commentator for two benefit luncheons, one on April 24 at the Plaza for the National Jewish Hospital at Denver and on April 30 for Boys' Towns of Italy at the Savoy Hilton

Financier (ex-show biz) Jack Forrester to the Coast, after setting the Hotel Pierre situation in order, among other J. Paul Getty properties. Forrester will now apply himself to Tulsa (Okla.), Los Angeles and Tokyo holdings (chiefly oil in the Getty portfolio.

Janice Rule, while identified with "Picnic" and kindred dramatic legits and pix, was somewhat of a surprise to the reviewers in the new musical, "Happiest Girl in the World," who didn't know that she started originally as a chorus girl in the niteries around New York.

Peter J. Robotti, w.k. Gotham restaurateur, now owner-host of Le Chateau Richelieu, has authored "Much Depends on Dinner: The Tablecloth Game" which Fountainhead will publish. It's both a memoir and a book on haut cuisine. CBS' Charles Collingwood wrote the introduction.

The Bennett Cerfs took the Jack (Mary Bennys to dinner and "Mary, Mary" last Thursday night. When the comedian expressed a desire he'd "like to meet Jean Kerr" (author of the comedy hit) she and her critic-husband, Walter Kerr, came in from Westchester for an early dinner with them before the show.

Cocktail dance at the Persian Room of the Plaza, Sunday, (16), for benefit of Music for The Blind Inc., with Mrs. Dorothy Clark Norman and Mrs. T. Marko Robertson as chairman. Ted Straeter and his orchestra will play for dancing and by special arrangement will be able to donate their services. Mr. Straeter is a member of the board of the beneficiary.

The Fitzgeralds got into Ed Goldstein's taxi and were greeted with, "Who picks up and delivers your VARIETY now, Mr. and Mrs. Fitzgee boney?" The cabbie was a regular who scurried to Times Sq. every Wednesday morning to pick up the paper and deliver it before the mails came, when the Mr. & Mrs. team were on an earlier WOR program schedule than now. Incidentally today (Wed.) marks their 21st anni on WOR.

Another immortal composer is headed for Broadway, this time Antonin Dvorak, via Alec Templeton who is completing the musicomedy adaptation of a legit musical based on the life and music of the Bohemian and the writing of "The New World Symphony." Dvorak lived for three years in New York at 326 East 17th St. and Templeton's musical deals with that part of his life.

MCA board chairman Jules C. Stein, just over his hepatitis, in from the Coast, en route to Washington for meetings with the House Subcommittee on Appropriations in an effort to convince them to allocate substantially higher sums in the upcoming fiscal year in behalf of the Neurological & Blindness Division of the National Institutes of Health. Stein, himself a doctor of ophthalmology, devotes his top charity pursuits to funds for better sight.

Although Grace and Herb Mayes (he's the editor of McCall's) are Mrs. Dorothy (Oscar) Hammerstein's tenants on the two first floors of her town house at 10 East 63d St., she was the victim of $30,000 jewelry heist Sunday (9) night. While she and her son, James, were out to dinner between 7-8:45 p.m., the third floor bedroom of the librettist's widow was jimmied and the jewelry stolen. Incidentally, a burglar alarm sounded but the burglar(s) got away before police came.

Munich

By John Kafka

(32 *Faerbergraben; Tel.* 291082)

Hugh O'Brian here for launching of German-dubbed "Wyatt Earp" series on West German tele.

Theatre Kleine Freiheit ("Little Liberty") completed its 10th year under the direction of Trude Kolman.

European preem of Hersey-Lampell's "The Wall" in Munich's State Theater will coincide with the Eichmann trial.

Erika Mann told reporters here that her father's the late Thomas Mann's "Felix Krull" novel, is being readied as Broadway musical.

American Negro soprano Grace Bumbry signed by Wieland Wagner to sing in this summer's Bayreuth Festival performance of "Tannhauser."

Munich fashion house sought $25,000 damages from the Bavarian tv because its new girl's coat model got a bad notice on a show called "10 Minutes Fashion Talk," with the manufacturer's tag in plain view. District Court awarded the plaintiff the damages asked but the tv station appealed.

Damascus

By Roger Bower

(25536)

Huda Saccerria back from Cairo to take over production and narration of new weekly news roundup "Around the World." Editing film and calling camera shots will be Salim Kataya.

Strong rumor Television Damascus about to undergo complete organizational and program overhauling. Some very large gentlemen in town from headquarters in Cairo to sit in with locals. Object is to establish, for both production centers, more uniform procedures and standards.

The Stross String Quartet due in from West Germany for a program of Beethoven, Hindeman, Mozart and Becherino. It's part of the West Germany-UAR feeler for cultural exchange. Concert sponsored at the Semiramus Hotel by the Goethe Institute. While here Ibtisam Zoubeidi will vidtape group for Television Damascus.

Ministry of Guidance & Culture's movement to restore live theatre to Damascus steps up its pace with three offerings. The Military Theatre houses Moliere's "La Femme Savant" followed by "Antigone," both staged by Dr. Rafiq Sabaan. The theatre-auditorium of the Damascus Univ. will have Ibsen's Doll's House" staged by Hani Snobar who spent seven years absorbing theatre technique in the U. S. The Military Theatre's offerings feature an all pro cast; the Damascus Univ. piece will use pros in principle roles supported by outstanding amateurs. TV looking them over for possible repeats on the home screen as additional promotion for ministry theatre promotion.

Paris

By Gene Moskowitz

(66 *Ave Breteuil; SUF* 5920)

Now 13.1% of French homes possess a tv set as compared to the 1% in 1954.

Scripter Annette Wademant penning her first play, "Bebelle," due for next season.

New French-Austrian film pact has France getting 10 more pix in there annually to bring it to 30.

Eighth International Publicity Film Fest, including commercial pix for theatres and tele, will unfold at Cannes from June 12-16.

Roland Petit filming two of his ballets, "The Carnival" and "The Room," for French tv airing. He and Zizi Jeanmaire star. Petit produces with Denise Tual.

Jean Cocteau will have a tele show based on an early book, "The Farce in the Castle," and a revue at the pocket theatre La Tomate, also based on early writings.

Stewart Granger has signed for his first French pic with Jacques Bar of CIPRA. It is "Mercenary," and will roll next season and takes place during the 16th Century.

Femme director Agnes Varda will do her second pic, "Cleo from 5 to 7," with Corinne Marchand next month. She made her first one, "La Pointe Courte," five years ago.

More and more small pic theatres around France are joining the Syndicate of Art Theatres which takes offbeat, unusual local and foreign pix. This points up that film tastes are perking up a bit in provincial spots as well as in Paris and other key cities.

In France, there are two pic projects apiece for Alexandre Dumas' "Count of Monte Cristo" and "The Three Musketeeers," two "Marco Polo" films pending, two on the old king Dagobert, and now two are announced on another historical figure, "Mandrin." Producers Henri Deutschmeister and Jules Borkon are prepping the last-named.

London

(*HYDe Park* 4561/2/3)

Josh White in town for tele and concert date.

Lester Ferguson arrived in London after a three-month concert tour of the U.S.

Harry Secombe, who is due to star in a new Palladium revue next month, vacationing in Barbados.

Associated British Cinemas tossed a dinner last night (Tues.) to present their annual showmanship awards.

John Mills, guest of honor at a May Fair reception to launch "The Valient," B.H.P.'s latest production for United Artists.

Alexander H. Cohen in from N.Y. to catch the opening of "One Over the Eight" at the Duke of Yorks. He has the show for Broadway.

Manny Reiner, United Artists Associated veepee in charge of foreign operations, in from New York to o.o. the British tv scene.

Top BBC brass, headed by Sir Gerald Beadle and Eric Maschwitz, were guests at the Variety Club at yesterday's luncheon honoring BBC-TV.

Minneapolis

By Bob Rees

(4009 *Xerxes Ave. So.*: WA 6-6955)

Tex Ritter heads bill this week at Flame nitery.

Shipstads and Johnson Ice Follies continuing at Minneapolis Arena through April 16.

Old Log Theatre presenting "Anniversary Waltz," spring season opener, through April 16.

Thrush Ernestine Anderson and comic Pat Harrington, Jr., appearing at Freddie's nightclub this week.

Minneapolis Symphony conductor Stanislaw Skrowaczewski suffered two broken ribs in auto accident.

Minneapolis Tribune had three staffers reviewing films last week while regular critic Ben Kern was on vacation.

Cab Calloway played return visit to St. Paul Auditorium Monday (10) with Harlem Globetrotters and vaudeville show.

Radisson Hotel Flame Room has comedy team of Ford and Hines this week with Felicia Sanders opening return date April 17.

Robert W. Turner, former manager of Paramount in Seattle, Wash., new managing director of Cinerama's Century Theatre here.

Riviera Theatre, St. Paul, forced to stop selling tickets at 3 p.m. Easter afternoon with long lines of smallfry and adult waiting to see "101 Dalmatians."

Minneapolis Symphony's 58th season which ended last month was biggest financial success in orchestra's history. Eighteen concert series in 4,922-seat Northrop Auditorium included six sellouts and average attendance of 4,582 patrons.

Varsity Theatre, Minneapolis nabe house, offering longest pix program in local trade history. Three-film bill, "Pather Panchali," "Aparajito" and "World of Apu," runs five and a half hours. There are 15-minute intermissions between feature films.

Mexico City

By Emil Zubryn

(*Apartado* 385, *Acapulco*)

Doris Day may be set for nightclub and theatre dates here, with debut in June.

National French Popular Theatre, directed by Jean Vilar, slated for Bellas Artes April 13-22.

William S. Yale of Empire Photosound of Minneapolis studying possibilities of doing a tv series in Mexico.

Los Boppers, recently back from an American tour, off on another swing of 26 days to San Salvador, Costa Rica, and also Puerto Rico.

Cantinflas has bought the Basurto Theatre, a legit house, and reported the comic may mount a series of comedies with himself as star.

The Hilton chain finally starts completion of an Acapulco beachside hotel begun over six years ago to handle overflow from the Hilton Brisas.

There's alarm in entertainment circles regarding government's intention to expel foreign actors' agents working here under a tourist visa only.

Mexico's ace film cameraman, Gabriel Figueroa, who has heretofore shunned television, is planning to do a series of filmed reports documentary style.

A World Congress of Motion Picture Newsreels is set for early May, with theme being improvement of understanding and friendly relations between nations of the world.

Tito Guizar and his daughter Lillia, doing a duet in the "La Fuente" nightclub, presenting same turn they did at the Morocco in N.Y. last time they worked together.

Chicago

(*DElaware* 7-4984)

Empire Room batoneer Ben Arden cocktailed the nitery press corps to celebrate his fourth anni in the room.

Charlie Dawn, dean of Chi's entertainment scribes, and spouse vacationing a fortnight in Seattle. Their son is there.

Dave Brubeck plays a one-nighter this Friday (14) at Orchestra Hall, via Frank Fried's Triangle Productions.

Chirper Jan Roberts and pianovocalist Dave Green join resident calypsist Mighty Panther at Danny's Hindeaway.

Jack Karey, WCFL deejay, will be toastmaster at Chicagoland Notre Dame Alumni Club dinner April 24 at Ambassador's Guildhall.

Joey Bishop being honored this Sunday (16) by Chicago Disautonomia Society for his efforts in helping to promote research for this rare childen's disease.

Palm Springs

By A. P. Scully

Richard Boone around in his Rolls, which was paid for with a lot of pony rides.

Kitty Carlisle commuting between here and N.Y. while hubby Moss Hart stays here.

Joe Blumenfeld, Frisco theatre op, sold his Wonder Palms hotel near Tamarisk golf club for $500,000.

Gracie McCann had a flock of musicians to a cocktail party at her brother Hank Gogerty's Desert Aire hotel.

Hank Snow, Grand Ol' Opry star, says that in Nashville more music is played, recorded and plugged than any place in the world. Lists himself as "Canada's weakest contribution to world culture."

Hollywood

Marlene Dietrich in for "Judgment at Nuremberg."

William F. Wallace elected prexy of International Video Tape.

Rossano Brazzi in Chi for day of ballying "Light in the Piazza."

Michael Gruskoff transferred from N. Y. to Coast office of Frank Cooper Associates.

Screen Actors Guild tossed "Polio-Tetanus Shot Party" for members and families.

Dodie Stevens leaves June 3 on three-week singing junket through Far East and Australia.

Timothy Carey, actor, played unrehearsed role in delivering son, born unexpectedly April 3.

Frank Dellett resigned as treasurer of Coast operations for NBC, ending a 30-year association.

Virginia Mayo and husband Michael O'Shea returned from three months of filmaking in Italy.

Mark Robson skied to London to scout locations in Europe and Near East for "The Inspector."

Fred Henry left for Orient to set up second filming units for ABC-TV series, "Tramp Ship."

Danny Kaye, Janet Leigh and Tony Curtis will do specialty number at Oscar ceremonies April 17.

Roy Gerber, MCA veepee and head of Las Vegas branch, transferred to Gotham office's tele dept.

William J. Devaney, Metro western sales manager, in traction at St. John's Hospital with slipped disc.

George Stevens' "Diary of Anne Frank" named "best foreign film of the year" by Norwegian Exhibitors Union, Oslo.

Doris Day and Martin Melcher set Len Welssman Co. to handle advertising-public relations for their various firms.

Frank Sinatra, after a hassle with Desi Arnaz, moved his Essex Productions from the Desilu lot to Goldwyn Studios.

Tuesday Weld and Carol Lynley head group of young thesps taking to road to bally Jerry Wald's "Return to Peyton Place."

Volunteers now actively working on upcoming L.A. County-Hollywood Motion Picture & Television Museum now numbers 138.

Bill Kenneally ankled KFWB broadcasting berth to join KPOC reportorial staff, replacing George Martin Jr. who moved to KNX.

American Cinema Editors hold 11th Annual Awards Dinner May 9 at Beverly Hills Hotel to honor this year's Oscar and Emmy nominees.

George Pal leaves for Germany this week to scout Bavarian and Rhine Valley locations for "Wonderful World of the Brothers Grimm."

Boys Town of Italy benefit in San Diego will be held at Hotel Coronado April 16th with flock of Hollywood entertainers to help raise funds. Project is being put together by Mrs. Eddie Manix, wife of the Metro exec, and Dick Munro will produce and direct. Already set for appearances are Jane Wyman, Linda Darnell, Kathryn Grayson, Connie Stevens, Roberta Linn, Ray Stricklyn, Rob Barron, Walter O'Keefe, George Everson, Barbara Luna and Fred Karger orch.

Rome

By Robert F. Hawkins

(*Stampa Estera;* 675906)

Anna Moffo off to Portugal and the States for series of opera appearances. On her return to Italy she records "Boheme."

Noel Harrison, son of Rex, cast in Dino DeLaurentiis' "Two Enemies."

Piero Gabrielli's Brigadoon nitery to feature a "Brigadoon Parade" of pop singers and terp bands during summer season.

Pier Paolo Pasolini directs his first pic, "L'Acattone," for Aldo Bini's Arco Film. Pasolini is a bestselling novelist and scripter here.

Mario Bava signed to direct "Hercules Against the Vampire." He was lenser on first two strongman pix: "Hercules" and "Hercules Unchained."

Vincent Price in to join Jeanne Crain, Edmund Purdom, and others on Ottavio Poggi's "Nefertiti." Intro'd to press at Excelsior's new Rendez-Vous nitery.

Mitchell Kowal, Yank thesp busy locally, has penned a Ladies Home Journal byliner on how traveling "Europe by Three" (i.w. with young daughter) can mean extra pleasures.

OBITUARIES

MARIAN JORDAN

Marian Jordan, 63, the "Molly" of radio's "Fibber McGee & Molly" and wife of Jim Jordan, who played Fibber, died of cancer April 7 in Encino, Calif.

The Jordans started as vaudevillians and worked their way into radio, evolving the "Fibber" format in 1935 and quickly turning it into a national byword. Their town of "Wistful Vista" and their lineup of characters, some of which evolved into shows of their own like "The Great Gildersleeve," were household names. For years, "Fibber" was the nation's first or second-rated show.

Television has never succeeded in recapturing the dry wit and the colorful characters the Jordans and writer Don Quinn created in their radio series. NBC's California National Productions the season before last attempted a recreation, utilizing Bob Sweeney and Kathy Lewis in the Jordan roles, but the program proved unsuccessful. The Jordans themselves have been in virtual retirement since 1953, when NBC dropped the show, but for the past couple of years have been doing taped radio capsules for the network.

The Jordans were childhood sweethearts who married in Peoria in 1918. After the war, they entered vaudeville, and moved radio in Chicago in 1926 as The O'Henry Twins. In 1931, after smalltime radio jobs, they started a comedy show called "Smackout" and met Quinn. The "Fibber" format was born in 1935 and it was never headed until television came along.

Survivors, beside Jordan, are a son and a daughter.

In Loving Memory

MAURICE ABRAHAMS

April 13, 1931

ALEXANDER F. VICTOR

Alexander F. Victor, 82, magician, inventor and the man whose dog, "Nipper," was used in the trademark with the phrase, "His Master's Voice," died March 29 in Monterey, Cal. Born in Sweden, he was still in his teens when in 1895 he began to exhibit crude films in India and other Far Eastern nations.

He came to the U.S. in 1901 as a magician billed as "Great Alexander." Using tricks picked up in the Far East, he built a magic and mind-reading show which toured the U.S.

He also became friendly with Thomas A. Edison because he built some of his stage devices in Edison's laboratories, and this led Victor into inventions on his own. Among his 300 inventions were the first 16m sound film projector and the first sound attachment for 16m cameras.

In 1910 he went into manufacturing on his own as board chairman of the Victor Animatograph Co. and his story was that the Victor Talking Machine was named after him—that's where his dog, "Nipper," came in.

He was one of the first to use motion pictures for educational purposes. During World War II he invented and manufactured special, still-classified devices for both the U.S. and Britain. Only recently he had been working on a device to convert black-and-white tv sets so they could receive color.

He retired to Pebble Beach many years ago. His wife died two years ago.

In Memory of
Our Loving Friend
SELMA LYNCH
FRIENDS

SIR BARRY JACKSON

Sir Barry Jackson, 81, theatrical producer, died April 3, at Birmingham, Eng. He was founder of the Birmingham Repertory Theatre and pioneered Shakespeare in modern dress in both London and Birmingham.

Jackson started the Pilgrim Players, with John Drinkwater in 1907, and 13 years later it became the Birmingham Repertory. He brought "Abraham Lincoln" from Birmingham to London.

He helped to introduce the works of Eden Philpotts, Drinkwater and presented much of G. B. S.'s drama. In 1924 he took over the Royal Court Theatre, adding the Kingsway a year later, where he produced "The Farmer's Wife," "The Barrets Of Wimpole Street," "Back To Methuselah" and "The Apple Cart," among many other productions.

For eight years his annual Malvern Festivals had been standout features of British legit life. In 1945 he set about directing the rebuilding of the Shakespeare Festival at Stratford-on-Avon.

Jackson remained a member of Stratford's governors and was a governor of the Old Vic, Sadler's Wells and was a director of Royal Opera House, Covent Garden, from 1949-55. He wrote, adapted and translated several plays, including two by Moliere. He was knighted in 1925.

LEOPOLD SACHSE

Leopold Sachse, 81, former Wagnerian stage director of the Metropolitan Opera Company, died April 3 in Englewood Cliffs, N. J. Before coming to the U. S. in 1935, he was general manager of the German State Opera Company.

Among the operas of which he was stage director at the Metropolitan, until 1955, were not only the leading Wagnerian pieces but also "Rigoletto," "Der Rosenkavalier," "Tales of Hoffmann' and "La Boheme."

In 1945, he also became stage director at the New York City Opera Company, staging performances at the City Center in N. Y. One of his last works of direction was the staging of Richard Strauss' "Elektra" for the Empire State Music Festival at Ellenville, N. Y., in 1957.

DAVID E. DAVIS

David E. (Dave) Davis, 57, vice prexy and general manager of Atlas Theatres, died of a heart attack April 6 in Denver.

Prior to joining Atlas in the mid-1930s at the time of the company's organization, Davis was a manager for Fox Theatres, having started in show business as an usher in his teens. During the quarter century Davis guided the fortunes of the Atlas chain, he saw the company grow from a group of four neighborhood houses to 15 modern firstrun and suburban theatres located in Denver and over the state.

He is survived by his wife, two sons, a daughter, a brother, Raymond W. Davis, district manager for Fox Intermountain Theatres, and four grandchildren.

FLORENCE ENRIGHT

Florence Enright, former Broadway actress and for many years a studio dramatic coach, died in Hollywood April 3. Among her pupils were Katharine Cornell, Coleen Gray, Julie Adams, Richard Denning, Virginia Mayo and Jane Russell.

She was on the N.Y. stage from 1915 to 1930, and was one of founders of Washington Square Players, later the Theatre Guild. Going to Coast in 1935, she joined Universal studios as dramatic coach, then swung to Fox as coach and test director, 1936-40. She also was associated with Samuel Goldwyn, Paramount, RKO and Howard Hughes.

Daughter, Mrs. Dorothy Gast, survives.

STANLEY BRIGHTMAN

Stanley Brightman, 72, theatrical producer, died March 31 in Jersey, Channel Islands. Born in London, he began his career in marine insurance, but then turned to acting, his first appearance being a small role in "The Girl In The Taxi" at the Lyric in 1912.

After the first World War he turned to stage management for "Kissing Time" and "Tonight's the Night." He became stage manager for "The Co-Optimists," from 1921-27. Later he joined forces with Laddie Cliff as co-director of such shows as "Shake Your Feet," "So This Is Love," "Love Lies," "The Love Race," "Darling I Love You" and "Frederica."

JACK PRICE JONES

Jack Price Jones, 70, former Broadway actor, died April 7 in Nashville, Tenn. His most noted role was that of a football hero in "Good News," which appeared on Broadway during the 1927-28 season.

His other Broadway credits include "Midnight Frolic," "Nine O'Clock Revue," "Pitter Patter," "Good Morning," "Dearie," "One Kiss," "Mary Jane McKane," "Sitting Pretty," "Be Yourself," "Oh, Oh, Nurse" and "Le Maire's Affairs."

Survived by wife, the former Helen Lynn Shafer, who was in vaudeville.

TROY McDANIEL

Troy McDaniel, 59, radio and tv executive, died on April 1, at a San Antonio hospital after a heart attack the day before. He was a veteran of 30 years in radio television and newspaper work. He was named general manager of KGBT, Harlingen, in 1940. He assumed the managership of both radio and television stations when the organization added television later on. McDaniel was general manager and part-owner of KGHT, AM-TV at the time of his death.

He is survived by his wife, two children, a son and daughter.

AARON KESSLER

Aaron Kessler, 75, vet agent and vaude booker, died in New York March 29 after a brief illness. Kessler started as a pressagent for the old Hammerstein Theatre, N. Y., and then graduated to the RKO booking office. He later became an agent with an RKO franchise. In later years, Kessler worked as a manager for various theatres including those on the RKO chain.

A brother survives.

WALTER SELDEN

Walter Selden, 47, formerly with Sullivan, Stauffer, Colwell & Bayles in Hollywood, died in his sleep in N.Y. last Tuesday. He left Hollywood two years ago on a transfer to the agency in N.Y. where he had been employed. He was in the short subject department at Metro before joining SSC&B as a production contact.

Leaves two sons and a daughter.

GEORGE JENNINGS

George Jennings, 55, radio-tv director for the Chicago public schools, died April 4 at Waukegan, Ill. Since 1946 he directed WBEZ, the Chi Board of Education's FM radio station, and served as consultant during the original development of Chicago's educational tv station, WTTW.

Wife and two daughters survive.

Edwin G. Kappelmann, 74, president, Wisconsin Conservatory, died at Milwaukee Hospital Mon. (3). Kappelmann became president of the Conservatory, one of the oldest music schools in the Milwaukee area, in 1960.

Survivors are his wife, two sons and one daughter.

Wilber D. Peck, 62, building contractor in Houston, Tex., died on March 31 in a hospital there. He built Houston's first drive-in theatre, the South Main. Survivors include his wife, a daughter, his mother, three sisters, a brother and three grandchildren.

Flossite Badger, 62, onetime singer with the San Carlo Opera, Naples, and the San Francisco Opera, and for years a San Francisco music teacher, died there March 27. Two sisters and a brother survive.

Ivor Sims, 65, choirmaster, died April 6 at Swansea, Wales. He conducted the Morristown male voice Orpheus choir which he formed 26 years ago. It won the national Eistedfodd of Wales seven times.

Bill Williams, film salesman, died April 1, in London. He worked in Birmingham and Nottingham with Anglo-American, International, Paramount and Grand National.

Dr. Gordon Dempsey, father-in-law of actor Werner Klemperer, died of a heart attack while driving his car in Los Angeles April 6.

J. W. Duffield-Harding, 63, secretary of British Kinematograph Society, died April 4 in London. Survived by wife and son.

W. Witt Burnham, 80, radio pioneer, died April 4 at Blisland, Eng. He was a director of the British Broadcasting Co.

Father of Helen Brooks, a treasurer of the National Theatre, Washington, died March 25 in North Carolina.

Leslie Morris, 62, for 17 years UA branch manager at Cardiff, died there March 4. Survived by his wife.

Albert Long, 78, stage doorman at the Nixon Theatre for 12 years, died in Pittsburgh on April 8.

Burks Kendrick Kentz, father of Beverly Bentley, New York actress, died April 5 in Atlanta.

Felix O. Hecker, retired Manchester, N. H., musician, died March 16 in Beloit, Wis.

Michael Morganstern, 6, son of legit-tv actor Morgan Sterne, died March 29 in New York.

Mother, 70, of Paul B. Mowrey, a tv consultant, died March 20 in Montclair, New Jersey.

Ronald Howe, 33, actor, died March 16 in London. He played mostly stock and tv.

Julius A. Bergfeld, 68, onetime film producer, died March 6 in Tyler, Tex.

Mother, 71, of concert violinist Ruggiero Ricci, died March 21 in New York.

William John Gibson, 48, cinema manager, died recently in Glasgow.

Wife, 39, of Alex Dawson, bandleader, died March 30 in Ottawa.

Wife of comedy pianist Herschel Henlere died recently in London.

Wife, 39, of Clifford Tripp, bandleader, died March 30 in Ottawa.

Chester D. Guyer, 75, stagehand, died Feb. 11, in Norwalk, Conn.

Mother of exhibitors Phil and Sid Hyams died March 27 in London.

Charles Richardson, 56, radio actor, died March 20 in London.

Mother of singer Adele Leigh died recently in London.

Beirut's Billing

Continued from page 2

some striking costumes. The girls do five numbers, one of which is called the Charleston. You can tell it's the Charleston because the four "boys" wear strawhats. It's a fast, slick show, handsomely mounted but it needs a top-drawer star to give it distinction. The food and beverage are good and served with a Continental flair.

The big headliners at the Casino are the Clayton, Jackson & Durante of gambling—roulette, baccarat and tout-va boule. You can lose your money in the beautifully appointed Salle de Jeux. There is one house rule. If you are Lebanese you must present affidavits testifying to an annual income of at least $15,000 and other substances stashed away for a rainy day. The rest of the world can wander in, lose it and thumb its way home.

The international set hasn't moved over here as yet, but there is a big play from well heeled Mid-Easterners and Southern Europeans. Maybe they aren't top drawer, but their loot is.

Niteries and Italo Bands

Most of the rest of the night spots are concentrated along the waterfront and the streets leading from it and the alleys off them. These range from small eating and drinking places to cafes and cabarets. Some are Arabic, more are "western" and some are both. Food and drink generally are good and reasonable. There are "clubs" lined up like soldiers with the usual names, the 222, the Stork, the Ace, the Keyhole etc. As with the rest of the Mid-East, the dance combos are predominately Italian, and good. They play all the European hits and American standards and older show tunes, with all the members of the combo making choral effects to back up vocal and instrumental solos. As noted, they're all good—but they all sound alike, even the vocalists. Consequently there is no dance combo with a style that makes it a real draw.

In addition to the playboys and playgirls of the Eastern world, there's another source of the root-of-all-evil—the oil drilling companies' personnel, mostly drillers from Saudi Arabia and points east. Theirs is a tough buck, even if good, so tough that they get a week or so every two months, in addition to annual leave, and they hit town like the cowpokes used to hit Dodge City.

In making its bid as an international playground as well as business centre, Beirut has a lot to offer including beautiful beaches complete with bikinis (some of them sheer, and, as Irene Franklin used to sing, "When that stuff gets wet!"). An hour's drive and you can ski in winter; at the famous Cedars of Lebanon.

During the summer in the spectacular ruins of the ancient amphitheatre at Baalbeck, something to see for itself alone, is the Festival International de Baalbeck which more than rivals Tanglewood. The 1961 season will present the Comedie Francaise, Opera de Chambre de Milan, Arabic Folklore, the 94 piece Halle Orchestra under the baton of Sir John Barbirolli and the Royal Ballet. During the winter season the Theatre du Liban housed plays by Marcel Achard and Francoise Sagan, among others, and presented stars of the calibre of Claude Dauphin, Gaby Sylvia and Dalida (Italian and French film star).

So you can wheel and deal in the Hong Kong of the Mid-East or you can play in the Monte Carlo of the Mid-East, or you can do both.

MARRIAGES

Mary Dougherty to Bud Dashiell, Frisco, April 4. Bride's an airline hostess; groom heads Bud Dashiell & The Kinsmen, vocal-instrumental combo.

Elise Baxter to Ian Purvis, London, March 28. The two are partners as theatrical and commercial publicists.

Mavis Osborn to Terence Emery, Welwyn, Eng., April 1. Bride is a Royal Ballet company ballerina; he is a scenic designer at the Royal Opera House.

Janet Milner-Riley to William Hobbs, London, April 1. He is the Old Vic's adviser on swordmanship.

Yvonne Shaveau to Martyn Green, April 9, Rowayton, Conn. She's a model; he's the actor.

Ioana Maria Grecianu to Ahmet Ertegun, New York, April 6. Groom is president of Atlantic Records.

Maureen Evans to Tudor Thomas at Cardiff, Wales, recently. She is a singer.

Karen Sargent to Peter Bruni, April 2, New York. She's a singer-dancer; he's an actor.

Jacquelyn Sheresky to Johnny Johnston, April 1, Westport, Conn. He's a singer-actor.

BIRTHS

Mr. and Mrs. Al Berkman, son, Encino, Cal., April 5. Father's a Hollywood publicist.

Mr. and Mrs Wayne Thomas, son, Houston, recently. Father is production chief of KTRK-TV there; mother was a former staff member of the outlet.

Mr. and Mrs Dick Gottlieb, son, Houston, recently. Father is a radio and tv personality in that city.

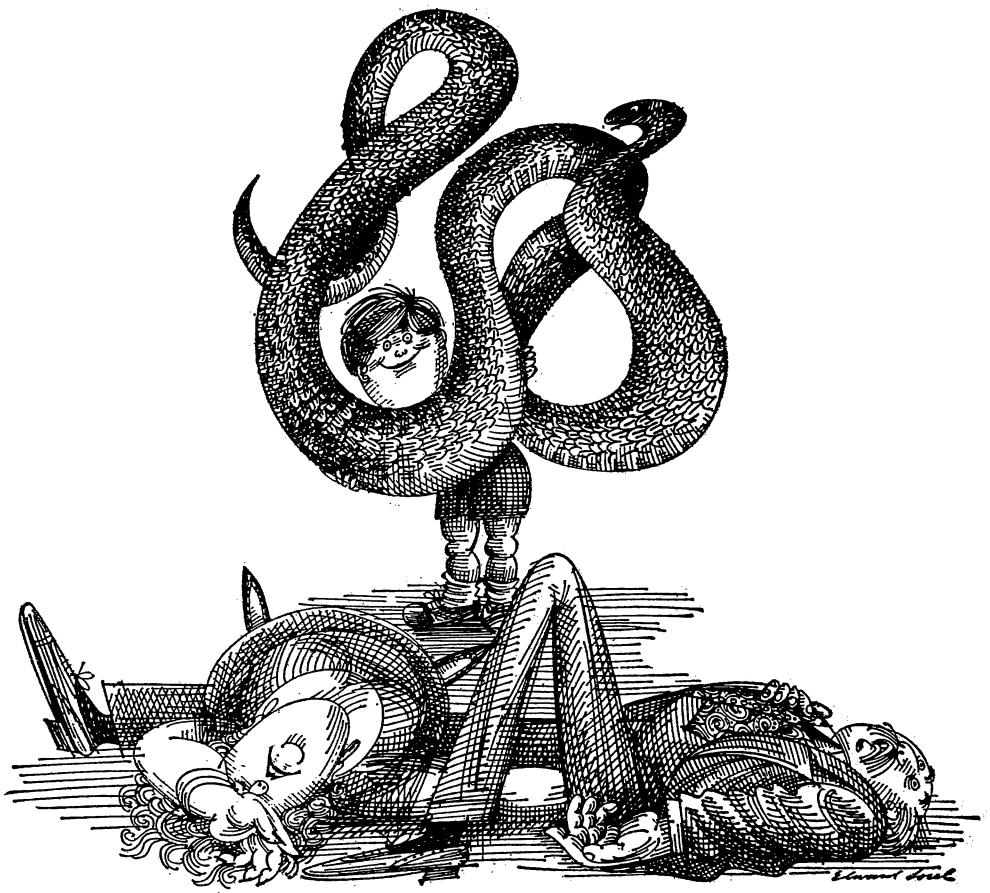
Mr. and Mrs. Webb Hunt, son, Houston, recently. Father is program director for KQUE-FM there.

Mr. and Mrs. George Paul, daughter, April 5, Chicago. Father is staff director at WBKB there.

Mr. and Mrs. Ed Faulkner, daughter, Santa Monica, Cal., April 3. Father is an actor.

Mr. and Mrs. Skip Krask, son, Hollywood, March 26. Mother, Judy, is daughter of agent Nat Goldstone; father is Cloister nitery co-owner.

Mr. and Mrs. Tom O'Neill, daughter, in Philadelphia, March 29. Father is business manager of the WFIL stations.



"Any child can set up a reptile house in his own home." So says Dr. Desmond Morris, Curator of Mammals at the London Zoo. He is also moderator of one of Britain's most popular television shows, Granada's "Zoo Time." Recently, he showed viewers how to start a vivarium (reptile house) in which to keep such lovelies as snakes, lizards, frogs or toads at home. With the exception of a few parents (who suggested that we find a way to keep the Curator at home), the audience was enthralled. As they often are with programmes telecast by ***GRANADA TV NETWORK, ENGLAND***

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VARIETY

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N.Y. EXPO CLASS-FOR-MASSES

World Boxoffice: $3-Billion

Toronto, April 18.

Hollywood is big business and Eric Johnston, prexy of the Motion Picture Assn. of America, has the figures to prove it. In a speech here last week before the Empire Club of Canada, Johnston eschewed talking about the "glamor of movies" to point up the tremendous investment in films as a business. "Glamor," he said, is "merely the cosmetics" of the business.

Some of the facts:

Of the $3,000,000,000 annual worldwide boxoffice, U. S. films earn about $2,000,000,000. Of the average weekly attendance rate of 250,000,000 admissions, 45,000,000 are recorded in the U. S. and 2,500,000 in Canada.

As of January, 1961 there were 154,852 theatres around the world, about 35,000 more than five years ago.

Of the Commerce Department's estimate that U.S. "service industries" bring back to this country about $330,000,000 from abroad annually, motion pictures account for $225,000,000. And, according to Johnston, that $225,000,000 represents only about 30% of the gross receipts abroad for U. S. motion pictures, leaving about 70% in foreign lands to create jobs and stimulate business there.

"Clearly," said the MPAA topper, "U. S. motion pictures bring more than entertainment into these countries."

Who's Busiest Clubdater in Show Biz? Trick Shot Golf Artist Claims He Is

By JOHN QUINN

Kansas City, April 18.

Title of the busiest clubdater in show biz is claimed by Paul Hahn, trick shot golf artist. Here for a date at the new Brookridge Golf & Country Club, he revealed he plays an average of 250 one-nighters, mostly in the daytime, in a year. Now in his 12th season, he has piled up nearly 3,000 dates, playing six days most weeks.

Keeping the Brookridge appearance more than aptly illustrates how some of his dates are piled up. Leaving Dallas for Kansas City, he cracked up his new Comanche 250 when it edged off the runway before getting out of the airport. Transferring to commercial, he found one of the heaviest snowfalls of the season in progress when he arrived here.

Although the weather held the crowd to a minimum, Hahn gave his usual clinic and shotmaking exhibition indoors, skipping the outdoors trick shots, but including a special teaching session for Guy Mitchell, who was appearing at

(Continued on page 67)

Jackie Goes To Opera & Protocol Sure Raises Dust; Not Her Doings

Washington, April 18.

Jacqueline Kennedy went to the opening night of the Opera Society of Washington's production of "Carmen," and a number of opera lovers would have been happier if she had stayed in the White House.

The curtain was held 30 minutes awaiting the First Lady's arrival with her escort, Adlai Stevenson (who also recently accompanied her

(Continued on page 78)

South African Musical About Barney Barnato

Capetown, April 18.

The National Theatre Organization has undertaken production of the musical, "The King of Diamonds," which was written by Bob O'Keefe with music by Edgar Adeler. Harry Oppenheimer, chairman of De Beers Consolidated Mines, has guaranteed financial backing.

The story centres on the fabulous Barney Barnato who, at the age of 20, was a poor East End boy, and at 23 was So. Africa's first diamond millionaire. He was later made a life governor of De Beers.

Restaurant & Pix Sit-Ins Spreading To South Africa

Capetown, April 18.

The feelings of the South African non-whites are growing against the Government's apartheid laws whereby they are banned from mixing with whites in restaurants and cinemas.

Organized groups of non-whites have attempted to break the laws by sitting in at restaurants and requesting service but they have been refused. One group has been arrested under the Group Areas Act and is awaiting trial.

When the H.M.S. Victorium visited Capetown the Royal Marines Band played at the Collosseum

(Continued on page 79)

BOB MOSES' VIEW ON 'HONKY' AURA

By ABEL GREEN

Robert Moses, president of the N.Y. World's Fair 1964-1965, states he has no objection to entertainment but just doesn't want a "midway."

Showmen and concessionaires alike have targeted Moses for what they consider his unrealistic attitude about mass come-on, especially after dark. Some of the barbs have been sharp, including an obvious play on "Grandpa" Moses to which he takes vocal exception.

A preview of the Fair's model, its plans, concept, financial underwriting and all that goes with it, certainly impresses the beholder. Despite his record as a civic servant, Moses abhors being called "dedicated" or a "do-gooder" but does insist on "proper" values.

He points to his long record of rehabilitating Coney Island and Far Rockaway—"not too long ago there were bordellos underneath the boardwalks"—and of course points with justifiable pride to Jones Beach as "never having been accused of lacking in fun."

The show business aspects of the fair are very much on Moses' agenda even if, from what he calls "the Broadway view," it doesn't meet with general approval.

"There will be plenty of entertainment in our international zone,

(Continued on page 78

'Carnival' Heads For Fast Mop-Up

"Carnival," having already repaid its backers $50,000 of their $250,000 investment, is expected to recoup the balance of its nut by the end of June. The musical has been a hot ticket since opening on Broadway last Thursday night (13) and the projected rapid recovery of its comparatively modest capitalization is based on anticipated sellout business for at least the next 10-11 weeks.

It cost about $200,000, considering operating income from a profitable four-and-a-half-week hinterland tryout, to open the David Merrick production at the Imperial Theatre, N. Y. The Anna Maria Alberghetti-starrer, based on the film, "Lili," played to a sellout $48,028 in four performances and two previews last week.

The potential capacity at the house for a regular eight-performance week is around $65,000. It's figured the operating profit on that take will run from $18,000-$20,000. At that rate it would take the show, including the current stanza, 10-11 weeks to move into the black, since the deficit at pres-

(Continued on page 73)

No B.O. Zip in 'Wishy-Washy' Reviews, Producers' Squawk Vs. B'way Critics

By HOBE MORRISON

It's apparently open season again on the New York drama critics. Broadway producer David Merrick is leading the latest campaign, with at least token support from several other legit managements.

At Merrick's suggestion, the League of N.Y. Theatres has formed a committee, ostensibly to explore possible means of getting the critics to write more boxoffice-spurring reviews. What a League official carefully discounted but a board member confirmed, however, is that the group's main objective is to figure out "what to do about Howard Taubman." The latter is the N.Y. Times reviewer, new on the assignment this season.

On his own, meanwhile, Merrick last week took reprisal action against two other critics. He appealed to William Shawn, editor of the New Yorker magazine, to assign someone other than John McCarten, the regular reviewer, to cover the opening last Thursday night (13) of "Carnival." He also refused to admit Casper Citron, who does opening night capsule reviews over WNTA-TV, New York, to the "Carnival" premiere.

Attending a League meeting for the first time in several months, Merrick reportedly urged that the

(Continued on page 72)

Vice Rap Costs London Strip Impresario $15,470

London, April 18.

Paul Raymond, owner of Raymond Revuebar, one of the top Soho club stripperies, was found guilty of keeping a disorderly house between Aug. 31 and Sept. 17 of last year. He was fined $14,000 and $1,470 costs.

Raymond, who was charged under his real name of Geoffrey Anthony Quinn, had maintained that the acts staged at his revue were not obscene. He claimed that among his 45,000 members were many professional, business and society people. Three of the performers observed by the police gave evidence for the defense.

TV Now in 62 Nations O'seas; 43,000,000 Sets

Washington, April 18.

The global story of television outside the U. S. and Canada in a decade capsules like this: 1,000,000 sets in use in 1951; 43,000,000 in use today.

In the same 10-year span, the number of transmitting stations went from 28 to 1,488.

Not counted in the totals are U. S., its territories, Canada or Yank overseas military figures.

U. S. Information Agency, making this report, said 62 countries overseas today have tv. Six of them were newcomers in 1960. The report revealed steady expansion in Western Europe, the Far East and Latin America, with slower progress in the Near and Middle East and South Asia, with Africa taking the first steps.

Cuban tv, according to the report, has established "close ties" with all Communist bloc countries with arrangements for the exchange of tv programs. The Cuban government has taken over all tv on the island.

During the decade, sets in use in Communist bloc countries increased 40%, from 5,294,000 to 7,407,000, and the number of transmitting stations also climbed 40%, from 189 to 264.

Availability of tv was much greater in non-bloc nations, although the 10-year growth was by a smaller percentage. Sets in use in non-bloc countries went up 33%, from 26,796,000 to 35,535,000 (about seven times as many as Red nations have), and transmit-

(Continued on page 54)

'CBS Reports' to Dissect Atlanta Pix Censorship; Case History of 'Sunday'

A full-hour telecast detailing how "Never On Sunday" got banned in Atlanta, including footage of the Atlanta censors reaching their decisions, is scheduled for the May 11 "CBS Reports," Hour, titled "Censorship and the Movies," also includes a cross-section of authoritative views on the matter of film censorship.

Story of "Sunday's" battle of Atlanta was filmed at the "Sunday" screening before the Atlanta censor board and at an appeals hearing following their decision to ban the Jules Dassin-United Artists pic because cuts were not made. "CBS Reports" producer Arthur Morse brought a camera crew down to Atlanta to film the faces of five-man board as they screened the pic, then installed cameras in

(Continued on page 46

Follow America's first Astronaut into space televised by all networks using SUPER UNIVERSAL ZOOMARS. Over 600 TV ZOOMAR LENSES are used by television everywhere for studio and remote production, color and monochrome. (Adv.)

Old Hoke Bucket Still Dredges; 'Turkish Bath' and 'Uncle Tom' Thrive

"Ladies Night in a Turkish Bath," which in its current off-Broadway revival has outraged some of the New York critics, is still one of the top-drawing properties on the strawhat circuit. In an analysis made of its members by the Council of Resident Stock Theatres to determine the potency of play titles, the 1920 farce is classed as a sure audience-puller on the basis of past performance.

The survey by the organization of smaller summer theatres, some of which occasionally employ stars, is based on the theory that since most of the member groups don't use name performers they therefore have to depend on the strength of a play's title to lure patrons. Gimmicks such as "one side tyme revival" per season are also strong in some spots, according to the analysis, which cites "Uncle Tom's Cabin" as a top-grosser in such places as the Totem Playhouse, Fayetteville, Pa., and the Ledges Playhouse, Grand Ledge, Mich.

It's pointed out that one of the member theatres, which employs stars, did very well with the Dana Andrews package of "Two for the Seesaw" last summer. But, on the other hand, 80% of those members of CORST who produced "Seesaw" with only resident company performers also reported it among the three top-grossing entries of the season. Thus, the title was obviously effective in itself, raising the question of whether the CORST member who booked the Andrews package may have come

(Continued on page 79)

Soapy Ballet

Monte Carlo, April 18.

In August the International Sporting Club of Monte Carlo will present a "gala" of ballet. Programs, casts, companies etc. are not definite; the only names are Ludmilla Tscherina as prima ballerina and Salvador Dali as designer.

Latter has warned the former to be prepared to dance on a very slippery stage, as all the scenery will be sculptured out of soap!

Antwerp Synagogue Indoctrination For '10th Man' in Belgium

By JOHN FLORQUIN

Brussels, April 11.

The Belgian National Theatre's production of Paddy Chayefsky's "Tenth Man" preemed here in a French translation by Belgian-born French playwright, Jose Andre Lacour, one week of its London premiere. Author was briefly here during a pre-Brussels tour and said he was impressed by the way in which this difficult play was brought before the footlights under the direction of Jacques Huisman, leader of Belgium's first French-speaking company.

Huisman took his flock of actors to Antwerp where, in a synagogue, they were initiated for days into the true actions of the simple Jewish people they were called to depict. Thus has come to maturity what has not been heralded as an outstanding work of the theatre but as a slice of life neatly cut out of the everyday life of a world alien to the majority of spectators.

'Diversify' in Canada Into Curling Game

Toronto, April 18.

In a new diversification policy, Odeon Theatres (Canada) Ltd. plans to enter the curling biz and has formed a partnership with the Tam-O-Shanter Curling Club of Agincourt, a suburb of Toronto, whereby the Rank interests in Canada will build a $750,000 rink to be known as the Hamilton Curling Club in a shopping centre there. Construction of the 20-sheet curling rink will begin immediately to have it ready to open early in the Fall season.

New Hamilton Curling Club will be a federation of leagues which will rent ice from Odeon and the club, all members of the league belonging to the main Hamilton club and registered with the Ontario Curling Ass'n. Expected that Hamilton club will cater to 4,000-5,000 curlers weekly.

LOGISTICS OF PRESS-TV COVERAGE OF EICHMANN

By JOSEPH LAPID

Jerusalem, April 18.

The trial of Adolf Eichmann, which resumed here yesterday (Mon.) after a two-day recess, has 99 correspondents representing the American press, including tv and radio. West Germany is next, numerically, with 51 newsmen. Every country behind the Iron Curtain has sent a few scribes and even Japanese journalists are on hand.

From the moment of arrival at Lydda airport, foreign writers, radio-tv commentators and photographers felt the guiding hand of the Israeli public information office. The newly-arrived reporter was handed an identification card which permits him to enter the courtroom. He was aided in exchanging his currency and was directed to a Jerusalem hotel where reservations were made for him.

Meantime, the volume of copy pounded out by the press corps is being transmitted by a special ra-

(Continued on page 78)

BEN NOVACK

President, HOTEL FONTAINEBLEAU, Miami Beach, Florida, says:

"PAUL ANKA was one of the outstanding performers to be featured in our La Ronde Supper Club this past season. His fresh approach, lively presentation and excellent voice entertained fans of all ages.

"PAUL ANKA is a great showman."

Columbia U.'s Arts Steps On No Toes At Lincoln Site

Columbia University's recent booklet on its future planning as respects new buildings, faculty increments and general facing up to its tomorrows includes a section on the prospective Arts Center. This is the project which has for some time engaged the attention of Davidson Taylor, ex-CBS and ex-NBC, both, vice president.

While publishing television and other arts are to come under the Center and there is reference to "theatres and rehearsal rooms" the creative experimentation of the future structure will be "particularly in opera and drama."

Reference is made to a carefully planned avoidance of duplication between Columbia's Art Center and the Lincoln Center of Performing Arts.

Some millions of dollars more must be collected before the Arts Center can be built on its earmarked Morningside Heights site.

Portias' 'Astrea' Awards To Actors Making Justice Look Like a Winner

Oscar, Emmy, et al., now must make room for another trophy, this being named "Astrea" and to be handed out by the National Assn. of Women Lawyers. Recipients are to be film and television actors cited for meritorious performances in roles upholding law and justice.

Awards will be presented April 30 at a luncheon at the Ambassador Hotel, Los Angeles. A special award for an outstanding role against Communism will go to Barbara Stanwyck for one of her teleplays on the "Barbara Stanwyck Show" series.

"Astrea," from Greek mythology, is the name given the Statue of Justice.

Harpo Speaks Mouthful

Arthur Marx wrote about his father; Groucho wrote about "Groucho and Me!"; Kyle Crichton wrote about all the Marx Bros. in an equally entertaining biog, and now "Harpo Speaks!" (Geis; $5.95) in a kingsize book via the same publisher who brought out the bemoustached frere's bestseller a couple of seasons ago.

This book is almost 500 pages, illustrated by Susan (Mrs. Harpo) Marx and sundry shots from legit to MGM and other days. Above all it is illustrated by wit and humor and camaraderie that point up (1) Harpo must have had—still has—the most fun out of life, and (2) that somehow those glittering days of the Algonquin Round Table are now history, probably never to be recaptured within the days

(Continued on page 79)

Calls Bernays a 'Professional Nephew'

Playwright Henry Denker Says He Avoided, Did Not Court, Public Relations Counsel

By HENRY DENKER

Last week VARIETY ran a long contentious article by Edward Bernays about my play, "A Far Country." I do not intend to enter into a long point-by-point exposure of all the mis-statements contained in the "article" because that would take more time and space than Bernays carpings deserve. But I think your readers are entitled to at least some clarification.

Some years ago I began intensive research on the life and work of Sigmund Freud, studying not only his own writings but numerous biographies and scientific works written by both his friends and his critics.

After absorbing all this material and making the selection of incident, story line and characters that is an important part of the dramatist's work, I began to write a play which aspired to bring to the stage certain dramatic and revealing events in Freud's personal and professional life. The ultimate aim was to create a play which would be an exciting balance of history, drama, science and humanity.

At various times in the development of the script, I submitted it to psychoanalysts who had known Freud personally. Adopting those of their suggestions which I felt to be of help, I reshaped the play.

(Continued on page 17)

Literal 'Bump'

Minneapolis, April 18.

Stripteaser Joan Sheldon ended her dance at Augie's bar with a bump all right, but not a single patron yelled for more. The bump was on her head.

Finishing her first night on the job, Miss Sheldon fell off the bistro's postage stamp-size stage and landed on her noggin. According to bar owner Augie Ratner, the performer "misjudged her distance at the climax of her number."

Dressed in hose, shoes, G-string and net bra, the stripper was rushed to a hospital where her condition is fair.

Victor Borge Sole Act At Hall Syndicate Party For ASNE in Washington

Washington, April 18.

Lots of the laughter will come from VIPs when Victor Borge sits down to play Saturday (22).

The comedian pianist will be the only act for the annual Hall Syndicate party here in honor of the American Society of Newspaper Editors. The bash, starting shortly before midnight, is the last event programmed yearly for the editors' national convention. Turner Catledge, of the N. Y. Times, is ASNE prexy.

Numerous high Government officials, diplomats from overseas and Washington society turn out for the syndicate's party, with Hall v.p. Ira Emerich in active charge of the show, aided by a Hall columnist, Earl Wilson. Bob Hall, syndicate prez, is host.

A one act policy was instituted two years ago with Carol Channing. Last year, Gordon & Sheila MacRae did the show. In previous years, numerous stars have performed, with several acts on each bill.

Liz Carpenter Exec Asst. To Vice-Pres. Johnson

Washington, April 18.

Elizabeth Carpenter of VARIETY's Washington Bureau has been granted a leave of absence to become the executive assistant to the U.S. Vice President. The appointment was revealed by Vice President Lyndon B. Johnson, who said Mrs. Carpenter will have offices both in the U.S. Capitol and in space assigned to him by the White House downtown.

Leslie Carpenter, her husband, remains as the Washington bureau chief of VARIETY, aided by Jay Lewis and Nick Gieas.

HILTON'S GLOBAL CHAIN GET THREE MORE IN '62

As ground is being broken for the New York Hilton on 6th Ave. and 53d St. this week, Conrad N. Hilton has the Trinidad, Amsterdam and London Hiltons scheduled for 1962 openings.

In 1963 the Rotterdam Hilton, Athens Hilton, Royal Teheran Hilton and Cavalieri Hilton (Rome) are on the agenda.

The Trinidad Hilton in Port-of-Spain, W. I., due to open early in January 1962, is called "the upside down hotel" because it is built on the slope of Belmont Hill overlooking Port-of-Spain and the sea. The lobbies, restaurants, pools, etc., are on the top of the hill. Guests will go down, instead of up, to their rooms (250, plus convention facilities, etc).

The Amsterdam (Holland) hotel will have 300 rooms; the London Hilton, on Park Lane overlooking Hyde Park, will be 27-stories tall, 530 rooms.

The second Holland Hilton, this one in Rotterdam, due in 1963 will have 300 rooms; Athens Hilton, 480; Teheran Hilton, 15 floors high, 300 rooms plus convention facilities, swimming pool etc.; the Rome Hilton, over 400 rooms, roofgarden supper club, etc.

4/19

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FINAL FILM TABOO: THE HOMO

For Par 20 Yearly About Right, Per Always—Conservative Balaban

Barney Balaban, talking privately to a VARIETY reporter in New York the past week, conveyed the attitude of a film company executive confident of what the future might hold. He's a conservative by nature, never having been imbued with the rah-rah, and often unrealistic, enthusiasm that springs eternally from the professional optimists of the trade.

The president of Paramount would like to see more pictures but only those of quality. Par apparently will continue at the 20-a-year pace, production-wise, but says Balaban, every studio would be happy with added starters on the obvious condition that the right kind of properties can be come upon.

It's a matter of continuing policy at Par that any film-maker with an acceptable package will be greeted like an old friend.

Company, said Balaban, is theatrically-minded, as it always has been, but will refrain from any commitment to numbers. By the same token the board of directors desists from establishing production budgets for, say, a full year's program. As Balaban explains it, each picture is measured on its own individual merits. Further, following the scheduling of extensive studio programs, it's long been established that a couple or more pictures will have to be dropped and, perhaps, others entered on the slate.

There are the uncertainties in production, of course, and in line with this the talk around the trade that Marlon Brando's "One-Eyed Jacks," at a cost of $6,000,000, got out of fiscal hand; Balaban relates that the Par brass feel the western nonetheless will do all right.

Impression given by Balaban is that the price is right for any given

(Continued on page 15)

Take A Wire—

Hollywood, April 18.

Hollywood, which usually hops on hot headlines within hours, waited a full day to figure out a tie to feat of the Soviet astronaut, Major Yuri Gagarin. But, at least, American-International tub-trumper Milton Moritz kept the tradition alive. He cabled the Russian (care of USSR Embassy in Washington) inviting him to attend the Hollywood premiere of filmization of Jules Verne's "Master of the World," May 31.

The tie-in (?) Moritz had read that Gagarin admires Verne's works.

Cable sent by Moritz was signed by James H. Nicholson, prexy of American International.

3 23-Year Olds' 2d Pic in Miami

"Pity Me Not," currently shooting in color in Miami Beach, is the second feature from Peter Gayte, Saul Swimmer and Tony Anthony, partnered as P.M.N. Productions. Each is age 23, and conceivably, from that standpoint, the youngest producing outfit extant in the American feature biz.

Fellows started two years ago with the short, "Boy Who Owned a Melephant," which copped a Venice fest prize and is still in release via Universal. Last year they bowed with a feature, "Force of Impulse," which they're distributing themselves.

Because of their own callow age, triumvirate claims to have better insight to youthful taste, which they state doesn't crave heapings of sex, horror, dope and similar sordid elements. Accordingly, "Pity," which is aimed for the youngsters, is said to bypass the unwholesome.

This intelligence, of course, may jolt older hands at serving films for the youth market.

$8.50 Jump for U Shares Sans Any Special Reason

In the biggest single day's upped-price activity in a motion picture stock in years, Universal common on the New York Stock Exchange last Friday (14) jumped $8.50 per share, closing at a new high of $62.50. But there are no special U deals pending of the type which normally would trigger such a movement.

Explanation from management sources is that earnings are going well and expectedly will continue. Further Wall Street analysts have been recommending U, along with the parent Decca.

Key factor is that there's a "thin market" in U securities. Only about one-fifth of the entire common issue is being traded by the public, the bulk being owned and held by Decca. In line with this it's noted that only 4,500 shares were traded during the day when the stock zoomed. A small number of buying shares has the effect of sending the price considerably up.

Find French Film Aid Handouts Going Mostly To Old Line Producers

Paris, April 18.

A recent listing by the governmental Centre Du Cinema of films which got Film Aid handouts, as either advances on a film going into production or after production, has many highbrow pic critics and "New Wave" film personalities up in arms. They feel that the commission, which decides on the films getting Film Aid money before amortization, goes for the tried and true film names, making

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UA Pays 40c

United Artists board of directors last week declared a regular quarterly dividend of 40c a share on its common stock.

Dividend is payable June 30 to stock of record June 16.

STAGE HITS POSE 'GAY' PROBLEM

With the film producers continuing reliance on so-called presold properties, the Broadway legitimate stage isn't helping the motion picture industry's public relations problems by offering a large number of critically acclaimed but highly censorable (by Production Code standards) plays. Making things particularly difficult at the present time is the high incidence of homosexuality in current and recent Broadway offerings. The problem is that this boy-boy gambit is just about the last taboo to be specifically forbidden under Code bylaws ("Sex perversion or any inference of it is forbidden").

The situation was highlighted in New York last week by Geoffrey Shurlock, Code administrator, and his assistant director Jack Vizzard, in town to catch the current Broadway lineup as well as to attend the testimonial dinner for boss Eric Johnston, prexy of the Motion Picture Assn. of America.

Do You See It?

A homo element, it was pointed out, plays a featured, if not starring, role in five of Broadway's better tickets: "The Best Man," "Advise and Consent," "The Devil's Advocate," "Big Fish, Little Fish," and "A Taste of Honey."

It was further pointed out that whereas in the good old days of safe-and-sane romance, perversion was deemed a fit subject only for clinical and/or psychological drama, it's now turning up in political melodrama ("Advise"), political satire ("Best Man"), religious drama ("Advocate") and straight comedy-drama ("Big Fish").

Three of the five currently perverse offerings already have been sold to major company filmmakers. Otto Preminger has "Advise" lined up for production for United Artists, Dore Schary's stage adaptation of "Devil's Advocate" has been acquired by Warners, which backed Schary's "Sunrise at Campobello," and Frank Capra is set to film "Best Man" for UA. As major company pictures, these will all have to get Code approval.

Outside Code

"Taste of Honey," meanwhile, already is before the cameras in Britain, with Walter Reade's Continental Distributing set to handle it this side via a coproduction deal. Since Continental is not an MPAA member, "Taste" isn't bound by the Code, nor will be another forthcoming Continental release, French producer Paul Greaz now-filming adaptation of Arthur Miller's "A View from The Bridge." The latter, it may be remembered, caused some furor on the Broad-

(Continued on page 15)

Inflation Indeed

Hollywood, April 18.

Why cost-accountants gnash their teeth.

More than 300 extras were required for final week of filming on Metro's "Four Horsemen of the Apocalypse." All told, according to studio bookkeeping, more than 8,000 walk-ons were hired for the pic.

Meccoli Gives N.Y. Views Re Venice

Since the future of the film industry throughout the world depends on the artistic freshness and integrity of its product, the annual Venice film festival (Aug. 20-Sept. 3, this year) will continue to highlight and search for the art within the industry, Domenico Meccoli, recently-named Venice fest chief, said in New York last week. Meccoli, a veteran newspaper man and editor of L'Epoca, was en route to Hollywood to attend Monday (17) night's Academy Award ceremonies.

Meccoli's statement about pursuing the art, rather than the commerce, was sponsored by a query as to whether the Venice fest, under his guidance, would make any attempts to become more of a film trade fair. Exec pointed out that the annual film trade fair in Milan (this month) already serves this purpose.

He declined to make any statements about the Cannes fest, held in May each year, except to say that he thought the two did not come too close together. He did say that perhaps Cannes held a psychological advantage over Venice in coming at the beginning of summer, when film people are ready to travel after a long winter of staying at home and attending to business.

He did not know, he said, how

(Continued on page 15)

Columbia Pays $1.06

Columbia board declared the regular dividend of $1.06¼ on the company's cumulative preferred stock.

It's payable May 15 to stockholders of record on May 1.

100 Most Useful Employes to Get Annual Incentive Stock Payoff If AB-PT Owners Vote Okay

American Broadcasting-Paramount Theatres is in process of offering a new kind of incentive payoff to officers and key employes. It amounts to a bonus for those who have contributed the most to the welfare of the company, expectedly not to number more than 100 persons in each year, and with the amounts of money to be determined laregly by the AB-PT earnings.

The program, already approved by the board and subject to an affirmative vote by stockholders, calls for the establishment of an "Incentive Plan Net Earnings Fund." Placed into this bankbook will be whatever amount exceeds the $9,000,000 mark in pre-tax net earnings and before computing capital gains or losses or non-recurring income. Further, no money goes into the reserve until all preferred stock commitments have been met and cash dividends on the common shares have been paid.

If okayed by stockholders at the corporation's annual meeting on May 16, the plan will go into effect as of the current fiscal (calendar) year. As pegged to corporate earnings, the plan would have meant $552,000 available to the compensation reserve had it been in effect in fiscal 1960.

John A. Coleman, E. Chester Gersten and Walter P. Marshall comprise a committee of AB-PT directors in charge of the plan, and for this work each is receiving $10,000 a year. None of the three is eligible to participate. Other non-officer directors similarly are ineligible. Plan apparently is designed to benefit television personnel particularly.

Stockholders at the May 16

(Continued on page 19)

AB-PT Shares To Number 10,000,000, If Owners Okay

American Broadcasting-Paramount Theatres proposes to hike its common stock issue from 5,000,000 to 10,000,000 shares, and will seek approval from holders at its May 16 annual meeting.

Company thinks it advisable to have the additional shares available for "general business and corporate purposes," but has no specific intention regarding the issue at this time.

The holders meet also will be asked to okay an incentive compensation plan for execs and other key personnel. Proxy statements sent out also disclose a new nominee for the board, Jack Hausman. He's prexy of M. Hausman & Sons textile firm.

7 Arts Financing Malle's 'Get-Away-From-It-All' Tale of Job-Weary Yank

A deal is being finalized for Eliot Hyman's Seven Arts to finance French director Louis Malle's upcoming "The Singlehander," tentatively set to start filming next year on locations in N.Y., Azores and North Africa. Preparations await Malle's completion of the new Brigitte Bardot pic, "La Vie Privee," which he'll direct for Metro release starting in late May.

Malle says "Singlehander" is a satire on modern escapism, about N.Y. commuter who "chucks it all," buys a boat and sails Atlantic alone. An American male star will be used.

The director returned to Paris Friday (14) about a week of talks with Metro execs both in New York and on the coast.

Authors League of America Wants Toll Royalties on Gross, Not Producers'%

Authors League of America is one of the organizations concerned with status in the future unfolding of tollvision as a medium. It is adopting the position that royalties must be computed on the total gross payment, not on the producer's share. Thus, in the instance of the upcoming Hartford toll experiment, where Zenith Phonevision's share is 65% and Leland Hayward's 35%, the author's rights, whether for original stage scripts or adaptations of novels, short stories, etc., would be figured on the gross amount involved.

League is particularly concerned lest the royalties granted to reprint books, via hardcover publisher and now the subject of much grievance, shall not be "built into" the pay-see precedents. In this connection, the Authors League is insisting that terms covering Hartford be clearly labelled as "experimental" for three years only and subject to mandatory review and re-negotiation thereafter.

League membership covers legitimate playwrights and novelists and is separate from the Hollywood television writers who have their own organization and ideas. In general, the Authors League speaks for primary material written freelance as against scripts written by "employees" of film video studio.

Script rights covering the three "live" programs so far broadcast by Paramount's Telemeter system in Toronto have not been clarified to the amusement trade in any detail. Comic Bob Newhart, who had special material written for his week on pay-see (one live performance, followed by taped repeats) has certain rights to re-possess his material and is believed to have been separately compensated, partly as entertainer and partly as writer.

In the instance of Gian-Carlo Menotti's opera, "The Consul," the literary rights are believed to include one flat fee for the occasion plus a royalty if and when the Telemeter interest sells repeat performance rights to other, not-now-existent facilities. Interestingly, investors in the original Broadway production of 1950 are clamoring for an accounting on the tollvision payment.

Carol Channing's intimate revue, "Show Girl," was picked up live from Manhattan, as was "The Consul" and given one initial week plus several holdover nights via tape on the Toronto pay-see system. Where the writers of her sketches and other material came into the payoff has not been divulged.

The pitch to date for both the current Toronto and the imminent Hartford trial runs has been that at the outset there is a publicity value and auxiliary to it, a residual potential in years ahead. It is hardly a secret that the Authors League of America is nervous about a certain tendency of history to repeat itself, everybody getting immediate protection except the creative writers.

Piper Laurie (Oh That Studio Name!) Tells of Her Travails From 'Slave Contract' to Some 'Real' Acting

"You may be a very good actress, but I can't have anybody with a name like Piper Laurie in this play."

Last week in New York, Piper Laurie, nee Rosetta Jacobs, expressed a tentative hope that perhaps, now, at long last, she has escaped the spectre of the flower-eating ingenue which has haunted her ever since she broke with Universal in 1955. Taking time off from Robert Rossen's "The Hustler," her first film in almost five years, Miss Laurie quoted the statement above as being typical of the kind of reception she had when she removed her Universal Pictures' harem togs and went forth in the world to become an actress.

Because of all the talk about the need for developing new faces, the Laurie tale of the starlet who almost drowned in a sea of carefully manufactured banalities takes on particular significance. On one level it's the story of an industry which persists in wasting and/or not developing its natural resources. And on another, strictly personal level, it's a series of never to be answered questions about what-might-have-been-if.

Anent the latter, Miss Laurie herself says it's useless to speculate on whether or not she would have gotten to where she is today—a reporter would describe her as a "name" and a respected actress—if she had not had the Universal buildup. Nevertheless, with that buildup, she subsequently had to overcome even greater barriers than might face a total unknown. Her studio-given name inspired jokes and a general aroma recalling Baghdad-on-The-Pacific. Still it was her name and the one immediately salable commodity she had when she broke with Universal.

Rugged Going

After that break, as she recalls it, there followed a rugged period in which she turned down a number of but insipid film roles, finally getting a chance to do something more substantial via tv, first on the Robert Montgomery show that she sought to read for a part in an upcoming Broadway play, written by a then-boy genius. He's the one who turned her down—without a reading—making the crack about her name.

That the play eventually went on Broadway to do a quick fold doesn't make her fight against bitterness any easier.

The problem with the kind of "new face" promotion she went through at Universal, she believes, is that if one is working—and she worked almost steadily — one doesn't have time to utilize the facilities of the so-called "talent school" where one might logically be expected to develop his talent. Thus she worked, and made money, and remained a bland new face, barely distinguishable from any number of other actresses. Ironically, the ones who weren't working, got all the benefits which might have been available at the studio school.

Wrong Choices

She also feels that the studios for the most part choose the wrong kind of people to groom for stardom. They look first and foremost for a face that will photograph well, and then attempt to build a pretty personality to go with it. The individualistic oddball is almost never picked up, and even the pretty performer is sat upon almost immediately if he or she threatens to develop a personality that doesn't match some previously successful performer.

The people who scout and work with the new faces must be as "creative" as the talent involved in all the other phases of filmmaking, she says.

In the last year, Miss Laurie's stubborn persistence has begun to pay dividends. She scored a personal success in the off-Broadway production of "Rosemary" and "The Alligators," two short plays by Molly Kazan. Not only was it her professional theatrical debut, but it seems to have gone a long way towards removing the embarrassing connotations which her name formerly brought to mind.

It also led directly to her signing for "The Hustler" by 20th-Fox.

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Hail John Danz, 83

Seattle, April 18.

John Danz, theatre owner and capitalist of the Northwest, and Mrs. Danz, the former Jessie Mohr, who were married here in Seattle in 1911 were hailed at a big Golden Wedding anniversary party attended by hundreds of friends and relatives, at the Washington Athletic club here.

Danz heads Sterling Theatres Inc., as president. Chain has nearly 30 theatres including three-drive-ins, one in Pasadena, Calif. The others, and three bowling lanes are in Seattle and Oregon.

His son, Fred Danz, is general manager of the theatre chain. Another son, Bill, is in the finance business here.

A daughter, Mrs. Bill Forman, resides in Berkley Hills, Calif., where her husband is president of United Theatres. There are 11 grandchildren. Danz is 83; Mrs. Danz 72.

Council For Judaism In Roundrobin to Film-TV Eds Re Eichmann Pix

Refusal of spokesmen for the Zionist viewpoint in the United States to appear on any program with spokesmen for the American Council of Judaism which is anti-Zionist, has created an awkward situation for both networks and stations. Latter have long been reluctant to become "involved" in a dispute as to who is qualified to speak for American Jewry. Resultantly the Council repeatedly complains that its point of view is vetoed or neglected on discussion programs and panels.

Latest episode in which a division arises is the Adolf Eichmann trial. As to this event Bill Gottlieb, the publicity director of the Council for Judaism, has been circularizing not only television editors but film editors and critics.

Gottlieb argues to film reporters as follows:

"Unless there is some kind of balanced reporting, the American people will simply be inundated by Israel-Zionist presentations serving one or another of their national interests. Such an eventuality would be a disservice to Americans of all faiths, who would be deprived of the opportunity to judge the issues in this complicated, emotion-packed trial.

"If you plan to review any of these films on Eichmann, and would like to draw public attention to these, just fill out and return the enclosed card, and we will be happy to send you a specially prepared kit, free, containing background material on the significance for ALL Americans of the Eichmann trial."

BALABAN 'REVEALING' PAR FUTURE JUNE 6

Paramount's continued diversification plans will be revealed by prexy Barney Balaban at the annual stockholders meet slated June 6 at the New York home office. Company's stock has been advancing furiously in the past few weeks and yesterday (10) hit another new high at better than 85, the first time it's reached this figure since Balaban took over presidency from Adolph Zukor 25 years ago. Zukor has been chairman of board since and presently is in Hollywood making his headquarters at Par's Marathon studios.

Various suggestions have been presented as reason behind upsurge in stock, among them being strong product lineup for next six months, recently buy-in of 50% in Talent Associates (David Susskind-Al Levy), progress in Telemeter demonstrations and potential therefrom once tollvision becomes national pastime, improvements in earnings here and in foreign countries and future sales of post 1948 films to teevee.

Fred Goldberg Inherits Roger Lewis' UA Job; Gabe Summer as Aide

With Fred Goldberg officially named United Artists executive director of ad-pub-exploitation, Gabe Sumner has been moved up to post of exec assistant to Goldberg.

Goldberg, who replaces Roger H. Lewis, has been serving as ad-pub-exploitation director. Sumner joined UA last November as publicity manager. Lewis, as announced earlier, is mulling indie production offers.

Before joining UA as Lewis' exec assistant in 1958, Goldberg was head of the New York office of Blowitz & Maskell. He's also served with Condon & Norton, I.F.E. Releasing, RKO Pictures and Paramount. Sumner also is a Par alumnus and at the time he joined UA was a member of the indie publicity organization, Sumner & Friedkin.

It's getting so you need a score card to keep up with United Artists appointments and executive titles.

Mort Nathanson, who's been UA's international ad-pub director since 1959, switches back to the domestic side with his new appointment as national publicity director. Latest shuffle Monday (17) follows last week's appointment of Sumner, formerly publicity manager, to post of exec assistant to Goldberg, new exec director of ad-pub and exploitation.

It's assumed that Nathanson will be taking over duties previously performed by Sumner, though Sumner was simply publicity manager in post and title, incidentally, that Nathanson held from 1952-59 and Nathanson newest title is national publicity director.

Canada's Largest; Start 'The Mask' At 500G Budget

Ottawa, April 18.

Casting is completed on Taylor-Roffman's 3-D feature "The Mask," about to be produced and directed by Julian Roffman at 200-acre International Film Studios in Toronto.. Budget is $500,000, almost certainly biggest yet for a Canadian-financed film, and company later plans a $1,000,000 budget on "Execution."

Two N.Y. actors in "Mask" are Paul Stevens, who was in "Exodus," and Charlotte Nevins, who was in "The Wall" on Broadway. Included also are Bill Walker, vet emcee of CBC-TV's weekly quiz "Live A Borrowed Life," and Anne Collings, who was in the Roffman-produced beatnik film "Bloody Brood," just cleared of U.S. showing. Remainder of cast: Martin Lavut, from Toronto production of "The Connection," Norman Ettlinger, Leo Leyden, Steven Appleby, Rudy Linschoten, Alfie Scopp and Paul Elsom. Last three will be in the StereOvision fantasy sequences, being choreographed by CBC-TV dance director Don Gillies. StereOvision is a process developed by Meridian Films, Toronto, of which Roffman is v.p., as he is of T-R.

Herbert S. Alpert of Meridian is director of photography, with Herman Townsley and James Gordon—both from Hollywood—creating and filming special effects. David Ballou of N.Y. (who also worked on "Bloody Brood") is supervising art director. William Owens of Hollywood is production manager and Charles Smith from U.K. is StereOvision technician.

Stripper Vs. Nuyen

Los Angeles, April 18.

Stripper Beverly Hills is asking $100,000 damages from actress France Nuyen for asserted brain injuries she received in an auto accident March 20.

In action filed in Superior Court, peeler claims that a sports car driven by Miss Nuyen smashed into an auto driven by former's husband, William Powers, in which the performer was a passenger returning home from her Largo restaurant engagement. In addition to damages asked, performer claims loss of earnings, for which she wants compensation.

Academy Award Winners, 1960

Winners of the Academy of Motion Picture Arts & Sciences annual awards, as voted by eligible members of the Hollywood colony, and as televised Monday (17) evening, are as follows:

Best Picture: "The Apartment," Mirisch Co., United Artists, Billy Wilder producer.

Best Actor: Burt Lancaster, "Elmer Gantry," Lancaster-Richard Brooks production, United Artists.

Best Actress: Elizabeth Taylor, "Butterfield 8," Afton Linebrook production, Metro.

Best Director: Billy Wilder, "The Apartment."

Best Supporting Actor: Peter Ustinov, "Spartacus," Bryna production, Universal.

Best Supporting Actress: Shirley Jones, "Elmer Gantry."

Best Screenplay Based on Material from Another Medium: Richard Brooks, "Elmer Gantry."

Best Story and Screenplay Written directly for the Screen: Billy Wilder and I. A. L. Diamond, "The Apartment."

Best Original Song: "Never On Sunday" from "Never On Sunday," Melina Film Production-Lopert Pictures, music and lyrics by Manos Hadjidakis.

Best Film Editing: Daniel Mandell, "The Apartment."

Best Documentary Feature: "The Horse with the Flying Tail," Walt Disney Productions-Buena Vista, Larry Lansburgh producer.

Best Documentary Short: "Giuseppina," James Hill Productions-Lester A. Schoenfeld Films (British), James Hill producer.

Best Special Effects: "The Time Machine," Galaxy Films-Metro, Gene Warren and Tim Baar, visual effects.

Best Costume Design, Black & White: "The Facts of Life," Panama and Frank Production, UA, Edith Head and Edward Stevenson.

Best Costume Design, Color: "Spartacus."

Best Sound: "The Alamo," Samuel Goldwyn Studio sound department, Gordon E. Sawyer, sound director, and Todd-AO sound department, Fred Hynes, sound director.

Best Short Subject Cartoon: "Munro," Rembrandt Films-Film Representations, William L. Snyder producer.

Best Live-Action Short Subject: "Day of the Painter," Little Movies, Kingsley-Union Films, Ezra R. Baker producer.

Best Art & Set Decoration, Black & White: "The Apartment," Alexander Trauner and Edward G. Boyle.

Best Art & Set Decoration, Color: "Spartacus," Alexander Golitzen and Eric Orbom, Russell A. Gausman and Julia Heron.

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See TV Review Section

Nothing was sacred with Bob Hope as he emceed the Academy Awards television program Monday (17) night. He cracked about the fine hand of pressagents in the Oscar derby itself, the campaigning, the many ladies of the night now on the screen plus the skid row moral tone of "modern" productions.

Further detailed in VARIETY's television review section.

L. A. to N. Y.

Walter Annenberg
Carroll Baker
Philip Barry Jr.
Buddy Basch
Ken Berry
Jim Boles
Steve Broidy
Lionel Dante
Paul Davis
Yvonne DeCarlo
Irving Drutman
Leonard S. Field
Jack Garfein
Ben Gimbel
Anthony Hilder
Jerome Hill
Julian Lesser
Peter Levathes
Irving Mansfield
Marvin Mirisch
John Pool
Fred Robbins
Sheldon Smerling
Ben Starr
Peter Ustinov
Monique Van Vooren
Larry White

U. S. to Europe

Lyn Austin
Robin Joachim
Nora Kaye
Chita Rivera
Herbert Ross
Caroline Burke Swarn

N. Y. to L. A.

Lawrence Carr
Gower Champion
Marge Champion
Don Fine
Howard Freeman
Walter Mitchell
Paul Nathan
Edward Padula
Roger Stevens

Europe to U. S.

Maurice Eisenberg
John Krimsky
Tom McCabe Jr.
Philip Wiseman

'Priest' for Cannes

United Artists' "Hoodlum Priest" has been picked as one of two official American entries at the Cannes Film Fest, May 3-16.

Other, and previously announced, is Col's "Raisin in the Sun." Another Yank pic, "Exodus," will open the fest, but as an out-of-competition entrant.

Bardot True Life Gets Siegel Okay

Hollywood, April 18.

"Bardot's Private Life," with story switch to make it an embellished biography, has been okayed by MGM studio chief Sol C. Siegel for the Brigitte Bardot starrer formerly planned as a filmization of Noel Coward's comedy, "Private Lives." Producer Jacques Bar, here for a week of confabs with studio execs on this and other projects, reveals that the story will include much of the star's romantic life, with all reference to Coward's original storyline dropped.

Film starts shooting end of next month as one of eight scheduled on Bar's new exclusive two-year pact with the studio. Director Louis Malle, here to get Siegel's go-ahead, has returned to France to complete scripting. Simone Simone costars, playing Bardot's mother, and one sequence will have Orson Welles appearing in one of his actual Spoleto Festival performances.

"Life" is the first to go under the Cipra banner formed by Bar and the studio, with latter holding 49% of this company and producer controlling with 51%. Christine Gouge Renee, who holds Bardot's contract, also has a piece of the Bar interest in "Life" and functions as exec. producer.

Bar pact, signed last October, includes three films made under his Cite Films Co., among them the Japan-filmed "Bridge to the Sun," Carroll Baker-James Shigeta starrer directed by Etienne Perrier, which is slated for July release; "The President," recently completed, and "The Counterfeiters," now in production. Latter two star Jean Gabin, who is under exclusive contract to Bar until the end of '62, and were shot in France.

Upcoming slate includes "Magnet of Doom," Alain Delon-Romy Schneider starrer, Jean Valere, director, with a July starting date; "Swordsman of Sienna," English-language film starring Stewart Granger and Stanley Baker, Leslie Norman directing, August; "Rififi in Tokyo," new version of "Rififi" to be shot with Tokyo backgrounds, and an unselected new story to star Gabin, both set for October. Other projects in the works are "The Man in the Roles Royce," submitted to Cary Grant and Carroll Baker, a comedy version of "Romeo and Juliet" to co-star Gabin and Fernandel, and another Stewart Granger vehicle. All would be released worldwide by MGM.

NEW PROD.'S VAULT VALUES

Metro's Smiling Sequel to Squalls Continue; May Again Be Top Firm

By GENE ARNEEL

Joseph R. Vogel, president of Metro, had another success story to spin to stockholders this past week. Earnings for the second quarter of this year more than doubled the net take for the corresponding period last year. And in other fields there was more progress.

Vogel, in his report to stockholders, characteristically refrained from the high-sounding adjectives anent the new release of "Gone With the Wind." So far around, he said, "it is up to expectations." He didn't identify the source of the so-called expectations, but the fact of the matter is that "Wind" this time out might just exceed all past re-runs of the David O. Selznick productions. Excepting advertising and print costs the income is pre-tax profit and the rental gross, domestic alone, ought to be over $8,000,000.

Vogel offers as "an unusual achievement" the fact that two major productions are almost ready at the same time. The two are expensive and with them are high hopes in the current market, which sees the epics going higher and higher. "Mutiny on the Bounty" is nearly completed and "The Four Horsemen of the Acopalypse" is finished. Further, final editing on Samuel Bronston's "King of Kings" will be wound up this month and the Biblical entry will be marketed this fall. Then there's the continuing "Ben-Hur."

This story, far, might require

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Metro Fiscal Mirror

Metro had earnings of $6,684,000 for the two quarters ended March 16, equal to $2.65 per common share, the company reported this week. This represented a 78% gain over the first half of fiscal 1960 when the profit was $3,739,000, or $1.47 per share.

M-G at the end of the new period had 2,521,529 common shares outstanding, compared with 2,539,988 the year previous.

Striking gain was shown in the second quarter of the current fiscal year (December through February) with earnings of $1.78 per share, against 76c per share for the corresponding period of fiscal year 1960.

Lovely Part Of Metro Boost: It's From the Films

The major contributor to Metro's new fiscal climb is the theatrical motion picture. Breakdown on earnings for the 28 weeks ended last March 16 shows that film production and distribution brought net income of $8,196,000, or almost six times over the $1,393,000 derived from this source for the corresponding period of a year ago.

Here again, then, is a statistical sumup proving that the road to riches for a film company can be what the film companies, prior to diversification, set out to prove in the first place.

Television income for the same new period was $5,911,000, up from last year's $5,402,000. Records and music dropped from 1960's $1,469,000 a year ago to $284,000.

M-G inventories went up to $71,650,000 as of last March 16, from $58,300,000 this time a year ago.

ACADEMY 'SPECIALS'

Lesser, Cooper, Laurel, Hayley Mills Singled Out

Hollywood, April 18.

Sol Lesser, film producer, has been named to receive the Jean Hersholt Humanitarian Award by the Academy of Motion Picture Arts & Sciences, and three other film figures also will be kudosed with Honorary Awards at upcoming April 17 33d annual Academy Awards show.

Gary Cooper was voted an Honorary Award for "his many memorable screen performances, as well as the favorable international recognition he, as an individual, has gained for the motion picture industry."

Stan Laurel: "For creative pioneering in the field of cinema comedy."

Hayley Mills: "For the most outstanding juvenile performance during the Awards year," for "Pollyanna."

United Artists' Quality of Mercy For L'il Houses

Small-grossing film houses, feeling the pinch more so in the present downbeat economy, are promised relief—somewhat a la JFK's "depressed areas" rescue efforts—from United Artists in the form of "fair," flat rentals. Further, in non-competitive situations, UA says it will sell its product in multiples at one crack to save the distrib and theatres time, manpower and expense.

UA's declaration of support for the small houses, which follows negotiations with representatives from the American Congress of Exhibitors, was disclosed over the weekend. But actually, according to UA prexy Arthur Krim, the policy has been in effect for "some months." C. of E., meanwhile, is dickering with other majors to follow the UA lead.

The project, to be sure, doesn't embrace the big budget product, whether grind or hard-ticket. But the feeling on both sides, reportedly, is that the policy can embrace the preponderance of UA release.

Small-grossing houses are defined, for purposes of the plan, as those taking in less than $1,000 a week. UA makes it clear that situations doing better needn't apply. Obviously, a lot of marginal situations grossing much better than $1,000 would also relish the scheme. But it's one thing to be marginal, another to be small.

Incidentally, the announcement said UA favors, in principle, the cooperative saturation ad-promo campaigns stipulated in the Marcus plan where multiple regional release is involved, and presumably the UA ad-pub department intends to pursue it in conjunction with the "relief" plan whenever possible.

NEW JAPANESE SCI-FI ITEM GOES COLUMBIA

Columbia, which earned a nice return last year with its Japanese-made "Battle in Outer Space," has picked up another Toho sci-fi feature, "Mothrea," according to Goro Uzaki, Toho's managing director in New York.

The new deal was made while the film was in production. "Mothrea," as title might indicate, has to do with a giant moth which lays waste goodly portions of New York and San Francisco. In the interests of international neighborliness, Toho hadn't intended to destroy the two U. S. cities as per original screenplay, but Col toppers suggested the change to add exploitable selling points for American audiences.

AIP AUDITS EACH OF 84 AT $4,000

About the only company in Hollywood today which isn't contemplating a television syndication sale of its post-1948 films is American International Pictures. (AIP was formed in 1954 and thus obviously doesn't have any pre-1948s to worry about.)

In New York last week on one of his frequent trips from his Hollywood base, AIP prexy James H. Nicholson reported that the company has 84 pix in its feature library, films which have been completely played off in the domestic market and thus might be considered eligible for leasing to the small screen interests.

While there has been interest by tv people in the AIP product, Nicholson said the films were presently much more valuable to the company as collateral on bank loans necessary for the financing of new product. Each of the 84 pix has been amortized down to a book value of $4,000. The only AIP films thus far to reach tv have been those whose rights reverted to the original producer after the theatrical playoff.

Nicholson was in town for exhibitor screenings of his first officially designated "personally produced" production. Jules Verne's "Master of the World," due for general release in July. Actually Nicholson admits to having produced one of AIP's early teenage epics, but he prefers to forget it.

AIP enjoyed its best year to date in 1960, Nicholson reported, with business up 52% over 1959, though, because it's a privately held company, he declined to talk in actual figures. Last year was particularly successful, he said, in that the company did not have one film which lost money, plus a couple of films that paid off extremely handsomely—"Goliath and the Barbarians" and "Fall of the House of Usher."

Prexy estimates that the second "Goliath" pic—"Goliath and the Dragon" will do about 50% of the first pic, which, as of March this year, had taken in $1,721,185 domestically. That is just about what AIP figured "Dragon" doing, Nicholson said, adding that he understood that the second "Hercules" pic released by Joe Levine had fared in about the same ratio to the first "Herc" picture.

Company's foreign business is continuing to grow, with a huge jump registered in 1960 because it was the first full year that AIP product was getting global release. Also contributing to the 300% rise in foreign earnings was the fact that the company had a big backlog in product that hadn't as yet reached the overseas markets.

Nicholson also reported that he's bought the remake rights to Fritz Lang's silent film classic of the twenties, "Metropolis," which AIP hopes to do as a coproduction in Germany either late this year or next. He's talked to Lang about directing the new pic, but the director has declined, understandably, says Nicholson, on the grounds that the new version would certainly be compared with the old, and probably in an unflattering way, no matter how good he could make it.

IATSE Overtime Rate, $12 an Hour, May Delay Toronto Sunday Films

Toronto, April 18.

Because of union wage dispute, holdup of Sunday movies in Toronto faces a stumbling block unless chains and indies agree with the Toronto local of the International Alliance of Theatrical Stage Employees for an overtime rate of $12 an hour, this double the present contractual overtime rate. Lined up solidly in opposition are Famous Players, Odeon, Loew and Twentieth Century theatres, plus major independents.

With present IATSE contract calling for overtime pay of $6 an hour, basic pay of most projectionists for a 22-hour week is $103.08 a week or $4.70 an hour. With two projectionists per booth, the proposed Sunday double-time rate would be about $66 each. Sunday movies in Toronto are skedded for May 7 by the chains and major independents, with the present IATSE contract expiring at midnight, Aug. 31.

Vogel Sells Off Old MGM Shares, Unintentionally Causing a Slump; New 30,000-Share Option Pends

Levine's Liz 'Ringer'

Dallas, April 18.

Joe Levine, head of Embassy Productions, which is releasing three films through Metro, interrupted his Dallas visit long enough to sign the Theatre Center's Mary Shipp to a picture contract.

A "ringer" for Elizabeth Taylor, she will be given a role in "Boy's Night Out," Levine's first indie film to be made in Hollywood.

Loew's Theatres Dividends May Come In 18 Mos.

Loew's Theatres, which had earnings of $1.04 per share last year and 37c for the first half of 1961, but which has been paying no dividends to stockholders, likely will go on a divvy basis of $1 annually within the next year to 18 months, Laurence A. Tisch, president of the corporation, stated this week. "With earnings continuing as they are we owe it to our stockholders to declare dividends," he says.

Company last year, he noted, had depreciation of $1.15 per share and this is running higher now.

Tisch, who with his family owns 25% of the Loew's stock, and his brother Preston (Bob) Tisch restressed that the outfit is in the theatre business to stay, that while there will be expansion in the hotel field, including a new inn in San Juan, Puerto Rico, there also will be additions to the exhibition circuit.

In addition to previously-announced new theatres now in the blueprint stage, Loew's execs are now scouting New York's Nassau and Suffolk counties as well as other areas around the country for sites.

Tisch freres underlined they're interested only in firstrun, limited-seat houses which can be operated economically and provide longer runs and greater rentals for the distributors. The days of the big "palaces" long since have been over, commented Bob Tisch.

20TH DIRECTORS SKED SPECIAL BOARD MEET

Twentieth-Fox's board of directors will meet in New York Thursday (20) at a special session which, insiders indicate, could turn out to have important consequences. Originally no board meeting was scheduled until May 10.

Those close to the scene are keeping extremely mum, indicating that possible action at the meeting could have far-reaching repercussions within the company.

Funny thing happened to Metro stock while Joseph R. Vogel was on his way to lunch last Thursday (13). The common issue, which has been robust of late, fell $4.50 in price in the first couple of hours of trading.

This sudden downslide caused concern among the downtown brokers but they were relieved shortly as Vogel, at about noontime, provided the explanation.

The New York Stock Exchange on Wednesday sent out its report on insider transactions. These included president Vogel's sale of 14,800 shares of the M-G common, leaving him with only 578 shares. This was printed Thursday morning in the Wall St. Journal, N. Y. Times, etc. The apparent bearishness on Vogel's part set off the investor timidity and thus the drop in quotation.

But the prez wasn't selling out, at all. The 14,800 shares he disposed of had come to him via options from the old Loew's Inc., involved margin buying and borrowing. They had to be dropped so that Vogel would be free to exercise options for 30,000 shares in M-G. He sold the old stock at about $53 per share in order to wipe out past obligations. He can exercise the options on the new stock beginning six months from the date of sale of the old stock, and at the rate of 6,000 a year for five years.

New option price, incidentally, is $30.25 per share; issue is now at the $66 trading level.

Footnote is that the M-G common recovered after Vogel set the record straight. Closed the day off only 25c per share.

Examiner Warns Frisco Theatres On Pic Ad Copy

San Francisco, April 18.

Hearst's morning Examiner will keep a much closer check on film advertising from now on. In a letter sent to all theatre advertisers, ad director Arthur L. Gilbert justified this closer scrutiny by indicating the paper has been getting a heavy volume of complaints about film ads. Text of the letter:

"We have come to the conclusion that it is necessary to effect a closer supervision over the advertising appearing on our drama pages. The number and the seriousness of the complaints we receive from readers require this. Effective at once we are establishing the following regulations:

"Any advertising appearing in our first edition which we find in poor taste will be eliminated for all later editions with no other warning to the theatre than this announcement.

"Advertising which any theatre believes we might have to withdraw may be submitted in advance for a ruling.

"Obviously, we are not in any way attempting to hamper theatres in the promotion of their product. We do, however, mean to see that the character of the Examiner is properly reflected to its readers.

"Your cooperation will be very much appreciated."

Examiner's crackdown comes at a time when it is locked in a circulation battle with the morning Chronicle with each daily's circulation running around 280,000.

Leadership in choice city circulation—which downtown firstruns particularly want—belongs to the afternoon News-Call Bulletin, however, which shows 134,000 in that category to the Examiner's 110,000 and the Chronicle's 80,000-plus. Neither the News-Call nor the Chronicle has indicated they will follow the Examiner's lead on film ads.

Atlantis, The Lost Continent
COLOR

Lesser fantasy effort by George Pal. Potentially fascinating subject sacrificed to the melodramatic gods. But sufficiently expoitable to make a presentable b.o. showing.

Metro release of George Pal production, directed by Pal. Screenplay, Daniel Mainwaring, based on play by Sir Gerald Hargreaves; camera (Metrocolor), Harold E. Wellman; editor, Ben Lewis; art directors, George W. Davis, William Ferrari; music, Russell Garcia; special effects, A. Arnold Gillespie, Lee LeBlanc, Robert R. Hoag; assistant director, Ridgway Callow. Reviewed at the studio, April 12, '61. Running time, 91 MINS.

Demetrios	Anthony Hall
Antillia	Joyce Taylor
Senoy	Frank de Kova
Zaren	John Dall
Xandros	Jay Novello
King Krona	Edgar Stehli
Azor	Edward Platt
Petros	Wolfe Barzell
Sargeon	Harry Kroeger
Andes	Buck Maffei

Through proper exploitation, curiosity inspired by the subject and, to a certain extent, producer George Pal's reputation as a science-fantasy specialist, Metro's "Atlantis, The Lost Continent" should drum up fairly good business. But, though cinematically skillful, the film as a whole is strictly lower-grade Pal; far inferior, for example, to his outstanding production of a year ago, "The Time Machine."

After establishing legendary significance via an arresting prolog in which the basis for age-old suspicion of the existence of a lost continental cultural link in the middle of the Atlantic is discussed, scenarist Daniel Mainwaring promptly proceeds to ignore the more compelling possibilities of the hypothesis in favor of erecting a tired, shopworn melodrama out of Sir Gerald Hargreaves' source material. A few novel incidents turn up in the story, and these are eagerly embraced by the artisans and craftsmen working in the picture to provide its best moments. But by the large the film is peopled with thoroughly worn out character types—vicious henchmen, feeble rulers, heroic slaves, scrupulous but helpless royal damsels—whose attitudes and activities are predictable from start to finish.

The plot: Greek fisherman is wooed to Atlantis by roving princess, promptly enslaved, then via muscular prowess leads oppressed people to escape as entire decadent continent is submerged, drowning all the bad guys.

Actually, and rather surprisingly, the picture closely parallels in style and structure of content the sort of escapist screen entertainment being fashioned in great abundance by Italian filmakers over the past few years. There is an astonishing similarity to the stevereevesian spectacle that have been arriving on these shores with clockwork consistency. There is a Romanesque aura about the production, undeniably imitative of the vast number of films that have been set in that civilization. An "ordeal by fire and water" ritual conducted in a great, crowded stadium seems almost a replica of gladiatorial combat in the Colosseum. When Atlantis is burning to a cinder at the climax, one can almost hear Nero fiddling. Even Russ Garcia's score has that pompous, martial Roman air about it. And, finally, at least several of the mob spectacle scenes evidently have been lifted and incorporated from Roman screen spectacles of the past (the 10-year-old version of "Quo Vadis" looks like the source), an example of some enterprising skinping by producer-director Pal, with the assistance of editor Ben Lewis.

The acting is routine. A pair of newcomers to the screen from the tv ranks, Anthony Hall and Joyce Taylor undertake the leading romantic assignments, and neither fares particularly well under the burden of some stiff, mechanical dialog and the uneven nature of the screenplay which is extremely untidy in detail, incomplete in exposition. Others in principal roles of shallow dimension are John Dall, Frank De Kova, Jay Novello, Edgar Stehli, Edward Platt, Perry Kroeger, Wolfe Barzell and a seven-foot, 408-pound hulk of a man named Buck Maffei who shares the film's most diverting dramatic sequence with hero Hall.

Harold E. Wellman contributes some pretty Metrocolor camera work. Gaudy, crystalline-dominated Atlantis is pictorially attractive through the efforts of art directors George W. Davis and William Ferrari. Its destruction is astutely managed via a combination of meticulous miniature work and the spectacularly explosive special effects operation (notably one awesome tidal wave) of A. Arnold Gillespie, Lee LeBlanc and Robert R. Hoag. A vital assist is fashioned by makeupman William Tuttle, whose transformation of human facial features into those of cows and asses brings to mind a similar arrangement in "A Midsummer Night's Dream." The similarity is purely physical. *Tube.*

Double Bunk
(BRITISH)

Trite mixture of comedy, farce which only rarely is genuinely funny; after a promising start, whole thing misfires badly.

London, April 11.

British Lion release of Bryanston-George H. Brown production. Stars Ian Carmichael, Janette Scott; features Sidney James, Liz Fraser, Dennis Price. Written and directed by C. M. Pennington-Richards; editor, John D. Guthridge; camera, Stephen Dade; music, Stanley Black; title song, Stanley Black, Jack Fishman, Michael Pratt. Previewed at Studio One, London. Running time, 92 MINS.

Jack	Ian Carmichael
Peggy	Janette Scott
Sid	Sidney James
Sandra	Liz Fraser
Watson	Dennis Price
Harper	Reginald Beckwith
Mrs. Harper	Irene Handl
O'Malley	Noel Purcell
1st Conservancy Officer	Naunton Wayne
2d Officer	Bill Shine
Granville-Carter	Michael Shepley
Rev. Thomas	Miles Malleson
French Official	Jacques Frey
Flowerman	Graham Stark
Madame de Sola	Gladys Henson

C. M. Pennington - Richards' script has neither the wit nor the comedy invention to survive his own heavy-handed, predictable direction. As a result, "Double Bunk" is a rather tired comedy which is saved from complete defeat by a valuable piece of mugging by that reliable character, Sidney James. Somewhere along the line producer George H. Brown should have taken either Pennington-Richards, writer, or Pennington-Richards, director, by the scruff of the neck. Or maybe both. As it is, "Bunk" just plods along aimlessly and is unlikely to give much of a hoot to any but unsophisticated audiences.

Newlyweds Ian Carmichael and Janette Scott, desperate for living accommodations, buy a houseboat and it is predictably obvious that they have been sold a leaky property. Their honeymoon night is ruined by rain, paint flaking off the walls and other headaches. Then Carmichael decides to move the boat and reluctantly Miss Scott agrees to a short trip up the river. They are joined by Sidney James, as navigator, and his dumb striptease girl friend (Liz Fraser).

They cause havoc among the fishermen and boaters on the Thames, they lose their course in a fog, spring yet another leak and land in France without any petrol. They "borrow" some from a nearby yacht owned by their landlord (Dennis Price) who taunts them into accepting a challenge to a race home. Thanks to Price's skipper getting drunk and turning back on his course Carmichael's party comes home winners.

Trite though this idea is, much more fun probably could have been obtained via sharper script and more positive performances.

Ian Carmichael is a pleasant enough hero but his role of the slightly ineffectual but well meaning young man has been played by him so often that it's in danger of wearing thin. Janette Scott still looks too young to be convincing even as a newlywed. And it's doubtful whether comedy is her forte.

James has pulled the rescue act on many pix, but even his valiant efforts can do little with this one. Liz Fraser is getting type cast as a dumb, wiggly blonde but she goes through the motions with a cute mixture of Cockney sharpness and naivete. She and James shape up as a click comedy team.

Noel Purcell, Reginald Beckwith, Naunton Wayne, Miles Malleson, Gladys Henson and Graham Stark are responsible for telling little cameos. Dennis Price, as the nouveau-riche, smart jerk of a yacht owner, gives a competent performance.

Direction on the Thames is done with some dexterity. John D. Guthridge's editing is jerky and Stephen Dade's lensing okay. The song "Double Bunk" is not very inspired, though Stanley Black's score is pleasant. *Rich.*

The Sweet Life
(La Dolce Vita)

Federico Fellini's direction of "La Dolce Vita" is "a matured talent of poetic stature," according to the review from Rome by *Hawk* in VARIETY February 17, 1960. The controversial international blockbuster has its U.S. premiere tonight (Wed.) at Henry Miller's Theatre, N.Y. Astor Pictures International is releasing. U. S. version is subtitled and runs five minutes less than its original 180 minutes (three hours).

Fellini's drama about low life in Rome's high society shows "basic rottenness and immorality" but ultimately is a "very moral film." *Hawk* said. Some spectators "will squirm at the three-hour length of the film, yet others will never notice they've sat that long."

Performances were described as "uniformly excellent," with Marcello Mastroianni cited as being "perfect" in the key role of the journalist through whose eyes the episodic tale is seen. Also kudoed were Anita Ekberg, Yvonne Furneaux, Anouk Aimee and Alain Cluny. All credit, *Hawk* concluded, must finally go to the producers (Giuseppe Amato and Angelo Rizzoli) for making a film which "controversial or not, understood or not, honors the Italian film industry."

Nobi
(Fire on the Plains)
(JAPANESE)

Paris, April 11.

Pathe Overseas release of Daiei production. With Eiji Funakoshi, Mantaro Ushio, Yoshiro Hamaguchi. Directed by Kon Ichikawa. Screenplay, Natto Wada from novel by Shohei Ocika; camera, Setsuo Kobayashi; editor, Hiroaki Fujii. At Studio de L'Etoile, Paris. Running time, 100 MINS.

Tamura	Eiji Funakoshi
Sergeant	Mantaro Ushio
Officer	Yoshihiro Hamaguchi
Soldier A	Osamu Takizawa
Soldier B	Micky Curtiso
Soldier C	Asao Sano

This goes much further than the accepted war masterpieces in detailing for humanity in crisis, and the spark left in one man, have it transcend its plot to make this production one of the most searing pacifistic comments on war yet made. This is a downbeat but fervent pic that merits specialized foreign outlet attention. But it needs individual handling.

Story covers the defeat and rout of the Imperial Japanese army during the Philippine campaign in the last World War. A ragged remnant is left but they are warned the Americans will slaughter them and so start a trek through the jungles to the sea. It is all seen through one tubercular Japanese soldier whose approaching death has put him above it all. He manages to maintain a semblance of humanity to keep him from sinking to cannibalism like many of his fellow soldiers.

Taken from a novel published in the U.S., director Kon Ichikawa has knit this into a visual tour-de-force in which man's inhumanity to man is denoted as he sinks into an animal void. The soldiers cannot stop in their retreat with chaos and hallucination blended. The widescreen is well utilized and the acting is exemplary.

The only criticism might be a certain literary quality in the handling of the lead character, many of whose actions are not always clear. But it is a bone-hard, forthright film. It is thus a difficult vehicle but one that should find its place. *Mosk.*

Qui Etes-Vous Mr. Sorge?
(Who Are You Mr. Sorge?)
(FRENCH-JAPANESE) (C'SCOPE)

Paris, April 18.

Cinedis release of Terra-Cormoran-Cinetel-Cite-Silver-Pat Film-Jolly Film-Shochiku production. With Thomas Holtzmann, Hans Otto Meissner, Keiko Kishi, Jacques Berthier. Directed by Yves Ciampi. Screenplay, Ciampi, R. M. Arlaud, H. O. Meissner; camera (C'SCOPE), editor, L. Alepee. At Balzac, Paris. Running time, 130 MINS.

Richard Sorge	Thomas Holtzmann
Hans Otto Meissner	Himself
Baronne Sakurai	Keiko Kishi
Serge De Branowski	Jacques Berthier

This spy film is based on the exploits of Richard Sorge who was a Soviet spy operating through the German Embassy in Japan from about 1935 to 1943. It mixes documentary and straight dramatic story telling. However, the pic does not get enough character, depth and suspense into it to make either aspect able to carry it for over two hours. Result is a tale that could stand some pruning and then be of exploitation value abroad on its story. But it is not of arty house calibre.

It begins with historical personages telling what they know about Sorge and then segueing into his story. He is picked up in Japan where he is a newspaperman for a German paper with access to the German Embassy through friends. He is part German and part Russian, and has thrown in with the Soviets. He has formed a spy ring consisting of pacifistic and communist Japanese, two French people and another German.

Sorge manages to get out the news of the invasion of China by Japan, the fact that the Soviets would be invaded by Germany, and that the Japanese would not attack Russia which allowed for the freeing of troops to help stop the Germans at Stalingrad. Some of Sorge's loves are brought in. The pic makes the point that his pride eventually passed his patriotic motives. Also that he was never really hung by the Japanese, and may be still alive. Plot has the ring broken up by an implacable Japanese security colonel.

Acting is solid but not much depth can be given the characters since historical precision and spy workings are the thing. Director Yves Ciampi has done the pic honestly but without either a real insight into the era or a firm dramatic flair. Stock footage is well utilized. *Mosk.*

Ojos Tapatios
(Mexican Eyes)
(MEXICAN—COLOR)

Mexico City, April 18.

Peliculas Nacionales release of Producciones Brooks production. Stars Christiane Martell, Luz Maria Aguilar, Pedro Geraldo; features Julio Julian, Roberto Silva, Rodolfo Landa, Oscar Ortiz de Pinedo, Eduardo Alcaraz, Hortensia Santovena, Maria Eugenia San Martin, Judith Sierra. Directed by Gilberto Martinez Solares. Screenplay, Julio Porter and O. Jason; camera (Eastmancolor), Jack Draper. At Alameda Theatre, Mexico City. Running time, 90 MINS.

A singing academy in Mexico City is background for this musical, with principals leading a Bohemian sort of life while waiting for the big break. Roberto Silva is the professor of the academy. Story line is more or less reminiscent of others of this type picture, with the penniless student who gets emotionally involved with a wealthy girl, who of course does not say she is rich.

Christine Martell and Pedro Geraldo act out the main love yarn. As a contrast there are Julio Hulian and Luz Maria Aguilar who also are in love. Julio Julian and Pedro Geraldo have a chance to display their ability as singers. In dramatic moments, they are somewhat weak, but the whole emphasis of picture is on the musical side. Christiane Martell is as tall and stately and beautiful as ever, with Luz Marin Aguilar also a charming eyeful. Color work by Jack Draper is good, and best of all is the dubbing in of singing voices.

This is all around entertainment for Mexican and Latin American chains, and Spanish circuit markets in the U.S. *Emil.*

La Mascara de la Muerta
(The Mask of Death)
(MEXICAN)

Mexico City, April 11.

Peliculas Nacionales release of roducciones Universal production. Stars Luis Aguilar, Rosa de Castilla, Fernando Fernandez; features Jaime Fernandez, Rosario Galves, Salvador Flores, Sergio Murrieta, Fernando Osés. Directed by Zacarias Gomez Urquiza. Screenplay, Luis Manrique. At Olimpia Cine, Mexico City. Running time, 75 MINS.

This is a modest sort of effort, revolving around imaginary incidents of the Mexican Revolution, with the inevitable masked rider, a sort of Superman and The Shadow mixed in one, doing deeds of derring-do, overcoming the bad guys (also masked), saving the maiden in distress and doing his bit for his country.

There's no attempt at giving an atmosphere of truth in this one. It's all pure hokum, with a lot of wild riding, shooting and all the rest of the trimmings of a Mexican western. The kiddies will love it.

On the whole, this picture is well made, with the direction of Zacarias Gomez Urquiza surefire and the acting of Luis Aguilar and other principals geared to give excitement and suspense. Sure of being a hit in nabe houses of all Latin markets. *Emil.*

Pleins Feux Sur L'Assassin
(Lights on the Murderer)
(FRENCH)

Paris, April 11.

Metro release of Jules Borkon production. Stars Pierre Brasseur, Marianne Koch, Pascale Audret, Jean-Louis Trintignant; features Dany Saval, Jean Babilee, Philippe Leroy. Directed by Georges Franju. Screenplay, Boileau, Narcejac, Robert Thomas, Franju; camera, Marcel Fradetal; editor, Gilbert Natot. At Marignan, Paris. Running time, 95 MINS.

Herve	Pierre Brasseur
Jeanne	Pascale Audret
Edwige	Marianne Koch
Jean-Marie	Jean-Louis Trintignant
Micheline	Dany Saval
Christian	Jean Babilee

Metro has an okay program pic in this whodunit. Concerned with a group of would-be heirs in an old chateau, and with one trying to kill off the others, this film is familiar in theme. But it is given a solid narrative flair, plus a grim humorous tinge, keeping it interesting throughout. Vehicle is a good dualer entry abroad with not quite the weight and uniqueness for art chances.

Director Georges Franju has done this honestly and made good use of the atmospheric and photographic aspects of an old chateau. A dying old man holes up in a secret niche in the chateau and his heirs find they can not get the right to sell the castle till his body is found. They decide to turn it into a tourist gambit via a light and sound setup. Then begin a series of accidents that finally point to murder.

Some twists perk it up as it bogs down about two-thirds the way through. Stereotype characters are given enough solidity to fit in with this tale. There are some offbeat touches, such as a risible quality to a funeral and a sexy widow, all of which combine to make this an entry with enough individual treatment to make it stand up.

Franju has brought off an entertaining melodrama. Technical credits are good. *Mosk.*

Am Galgen Haengt Die Liebe
(Love Hangs On The Gibbet)
(GERMAN)

Berlin, April 11.

Europa release of Rex (Berlin) production. Stars Carl Wery and Annie Rosar; features Bert Forell, Marian Mell, Paul Esser. Directed by Edwin Zbonek. Screenplay, Erna Pentsch, after stageplay, "Philemon and Baukis," by Leopold Ahlsen; camera, Walter Partsch; music, Ernst Roters. At Lehde-Studio, Berlin. Running time, 94 MINS.

Nikolaos	Carl Wery
Marulla	Annie Rosar
Alexandros	Bert Forell
Alka	Marisa Mell
Karl, German soldier	Paul Esser
Petros	Sieghardt Rupp
German lieutenant	Michael Lenz
German captain	Hannes Schiel
Jannis	Michael Janisch

The 33-year-old Edwin Zbonek, former Austrian film critic, has created an attention-getting film with this vehicle. Directed for Rex Film, a small Teutonic outfit, "Gibbet" emerges as one of the more unconventional domestic feature pix of the season. Subjectwise, the film, a war drama, stands a good chance to make way into foreign markets.

Adapted from the prizewinning German stageplay, "Philemon and Baukis," by Leopold Ahlsen, action takes place in 1944 in German-occupied Greece. It centers about an elderly Greek couple who grant shelter to two German soldiers, of whom one is seriously wounded. They know that if the two fall into the hands of partisans, they'll be killed. The old people put humanity above patriotic fanatism and are killed by their own countrymen.

Pic achieves a convincing war mood and benefits from impressive acting performances and brilliant lensing. Top acting honors easily go to Annie Rosar and Carl Wery who portray the old people. Miss Rosar's portrayal of a resolute but good-natured woman is as excellent as Wery's study of her patient husband. Both performances carry emotional impact. Cast includes several interesting faces such as Bert Forell, as a young Greek; Maria Mell, his sweetheart; Sieghardt Rupp, as a grim partisan leader, and Paul Esser, in a particularly fine performance as a German soldier.

Although the script appears contrived at times, this is a good film. It deserves a special compliment for being as compromiseless as possible and trying to avoid demagogical cliche and black-and-white treatment. Both sides, the Germans and Greek partisans, are shown as brutal as they were. Zbonek may be classified as a "new waver" because this ambitious pic marks his bow as a feature film director. *Hans.*

CANADA CHAINS' JOINT PLAN

Metalious: Return To The Oak Room

By VINCENT CANBY

The VARIETY reporter who attempts to interview New Hampshire housewife Grace Metalious at the Oak Room of New York's Plaza Hotel, on a Friday night at the end of a busy week, is at a distinct disadvantage, especially if he orders martinis while the famed authoress ("Peyton Place," "Return to Peyton Place," etc.) sticks to a series of scotches-and-7-Up, a type of Gilmanton (N.H.) *digestif*.

Mrs. Metalious, in town on a quick visit to promote 20th-Fox's film version of "Return etc." and to visit her publishers, arrived at the rendezvous about five minutes late, accompanied by her husband, G. G. Metalious. The interview, an easy give-and-take of colloquialisms, lasted about two hours. The following are best-remembered highlights:

Mrs. M.: (arriving with two copies each of "Return etc." and "The Tight White Collar" under her arm and speaking in a disarmingly little girl-like voice): These aren't for you. They're for Bruno (the maitre-D). I'm very fond of Bruno. I'm very fond of the Plaza. I wish I could be in Gilmanton one minute and the next minute here in the Oak Room, but I don't like to travel.

Reporter: How are you?

Mrs. M.: I'm fine. I just fired my agent.

Reporter: Is 20th-Fox keeping you busy?

Mrs. M.: The reason I'm late is that I just taped an Arlene Francis interview. *She* was late. She came rushing into the studio saying "Oy'm sorry Oy'm sooo late, but Oy've just come from St. Louis!" I mean how chic can you get? I've never even been to St. Louis.

Reporter: How'd it go? Arlene's a pretty sharp interviewer.

Mrs. M.: I don't know, but I thought it was going to be at Sardi's, but it was in a studio, so I didn't get anything to eat.

Reporter: How do you like New York?

Mrs. M.: It scares me. I mean that the only time I've ever been pinched by another—uh—day—was at a cocktail party here. Oh, oh, you're making notes. Please don't make notes.

Reporter: What are you doing to promote the film?

Mrs. M.: Radio and tv shows and interviews like this. Jack Paar won't have me on his show. He doesn't like me. I guess he's afraid I'd lower the tone of the program.

Reporter: Is it true you don't think much of "Return to Peyton Place" as a book?

Mrs. M.: I'll put it this way: it took me one month to write it, and I didn't work every day.

Reporter: What are your relations with Jerry Wald?

Mrs. M.: I like Jerry Wald. When I went out to Hollywood on the first film, it was just the way I'd heard it would be. When I admired a Toulouse-Lautrec painting in his office, Jerry said: "Yes, it was a great picture, wasn't it?"

Reporter: What do you think of the new picture ("Return")?

Mrs. M.: I haven't seen it. I just found out today that Jose Ferrer directed it. I'm very fond of Jose Ferrer. I've seen "Cyrano" 10 times, mostly on television.

Reporter: Having a Greek name, you must have something in common with the boss? Have you ever met Mr. Skouras?

Mrs. M.: Which one is he?

Reporter: The president of 20th Century-Fox.

Mrs. M. (to Mr. M.): Oh, G.G., I've said something wrong again.

Reporter: That's all right, Grace. "Peyton Place" has already made over 11 million domestic.

Mrs. M.: You're sweet to say so, honey.

Reporter: Did you have a percentage deal?

Mrs. M.: I don't think I'm supposed to talk about business matters.

Reporter: Do you believe it's true that people in small towns are more depraved than those in big cities?

Mrs. M.: Absolutely not! I mean that small towns aren't any worse—what's the word—percentagewise. I don't know why people think my novels are so sensational. I don't even write all that I know.

Reporter: What do you mean?

(Mrs. M. then reported, off-the-record, honey, a story of the extent to which a farm mother had gone to keep her son amused at home.)

Mrs. M.: I mean, if I put that in a novel, nobody would believe it. They'd say I was just being dirty.

Reporter: Are you working on anything now?

Mrs. M.: A novel called "No Adam in Eden."

Reporter: What's it about?

Mrs. M.: Can't you tell from the title?

Reporter: I'm not sure.

Mrs. M.: Guess.

Reporter: Let me see . . .

Mrs. M.: It's easy. Think.

Reporter: Women without men?

Mrs. M.: Women who are *afraid* of men. Frigidity.

Reporter: I'm not sure that's the idea I get.

Mrs. M.: Well, that's the title and that's what it's going to stay! Are you married? . . . (at which point the reporter lost control of the interview, along with his notes and ballpoint pen. Good luck, Grace, and if, by any chance, you have the notes, I hope you can read 'em.)

Spain's Crowded Religious Week

Valladolid's International Religious & Humanitarian Film Week was forced into an extra day of activities when fest organizers found it impossible to screen more than three features and three documentaries per day. A total of 24 films and six mornings, Catholic film talks were programmed in eight days.

Opening ceremonies were reduced to a minimum and projectors started to grind at afternoon, evening and night sessions. Inaugural activities included screening of one of four American entries, Billy Wilder's "The Apartment." The Plato Skouras production, "St. Francis of Assisi" was a late entry from 20th Fox while other American contenders either for The Golden Standard (best religious film) or The Golden Sheaf of Wheat (award for film with most human values) were "Spirit of St. Louis" and "Crime and Punishment, U. S. A." A fifth American film, "Toby Tyler," was shown out of competition.

U.S. Embassy's commercial attache Anthony Cefaratti was the American member of the jury. His colleagues were Mario Verdoni of Italy's Centro Sperimentale, French writer Carlo Rim and German newspaperman Karl Tichmann. Five Spanish jurists were led by film directors Saez de Heredia and Cesar Ardavin.

Katzman's Acorns

Hollywood, April 18.

Sam Katzman, who made his name in low-budget but big-grossing films during his many years at Columbia before swinging over to 20th-Fox last year, has budgeted next three pix at $1,000,000 each.

Producer also has an option from 20th on another trio.

UNITE TO DROP MORIBUND SPOTS

Toronto, April 18.

Famous Players Canadian and Odeon Theatres, which are the two largest circuits in the Dominion, have hit upon a plan whereby they will cease competition with each other in many areas. Because of the falloff in attendance they have decided to abandon one theatre where such competition exists. This will be done on a reciprocity basis; as Odeon closes a house in one town, FPC will shutter one of its units in some other area where the keen rivalry exists.

Unprecedented plan will see full operational responsibilities assumed by FPC or Odeon where both were formerly represented, with the initial coast-to-coast closing of houses involving film theatres from Victoria, British Columbia, to Moncton in the Maritimes, with such Ontario cities as Kingston, Port Arthur and Fort William immediately affected—with trans-Canada program to continue in the next few months.

Failing business and the shortage of film product are responsible for the dropping of competition of the two major Canadian chains, with FPC to take Rank produced or released films of Odeon (distributed in Canada by 20th-Century) which have hitherto enjoyed big potentials at Odeon houses.

As of present plans, Famous Players assumes full operation in two Canadian cities where Odeon was formerly active; with Odeon in two Canadian cities where FP had been formerly represented.

Managerial staffs of closed houses will be transferred by respective circuits to other situations, with the companies to dispose of the "dead movie houses" in the projected conversion to stores, offices and supermarket sites — or even bowling alleys. However, closed houses will not be permitted for film theatre reopenings.

Projection equipment and seats will be re-allocated to other situations of the two chains—or will remain in the closed houses until real estate deals are formulated with outside interests.

Teeoff of the new policy of "rationalization" is the closing of the Empress (660 seats), Moncton, N.B., which was operated by Odeon, with latter retaining the Capitol (914) and FPC the Paramount (1,166) in that city.

In Victoria, B.C., the Odeon-operated Plaza (712) is closed, with FPC still operating the Royal (1,467) and the Capitol (1,212), with Odeon Theatres continuing to carry on with the Odeon (1,472).

In the Ontario cities of Port Arthur and Fort William—which are only six miles apart—FPC retains the 995-seater Paramount, Port Arthur, and the Capitol (998), Fort Williams; with Odeon Theatres hanging on to the Odeon (993), Fort William and the Odeon (995), Port Arthur; and only the Lake (445), Fort William, formerly operated by FPC, being closed.

In Kingston, Ontario, Famous Players had the Capitol (1,177) and the Grand (884), the latter closed. Odeon will continue to operate the Biltmore (805) and the Odeon (984).

Drive-ins will continue to be operated as formerly; the Skyway, with a capacity of 540 cars, by FPC outside Moncton, N.B., the Kingston, Ontario, by Odeon Theatres; and the Inter-City (385) by FPC between Port Arthur and Fort William, Ontario.

Continuing decline of business has resulted from a joint study of the two chains in Canada over a considerable period, with closing action delayed as long as possible. Premise of both is that closing of houses in certain areas is inevitable or that theatre receipts will continue to decline until houses almost close out themselves.

It is believed that film customers will be benefitted by better-quality product in that fewer features will be needed in Canadian cities affected, with closure program across Canada to continue in succeeding months by the two chains.

Luise Sillcox to Be Authors League Consultant After 39 Years on Job

By ROBERT J. LANDRY

One of the most unique background figures (and powers) in show business has reached the end of a formal career with the resignation of Luise Sillcox as executive secretary of the Authors League of America. She had piled up 39 years of active leadership, working equally with Authors Guild and Dramatists Guild.

Resignation came following a heart attack and convalescence. Limited as to working hours by her doctor, Miss Sillcox preferred to offer her resignation. This was accepted "with regret" and with unusual expressions of respect and affection when the Dramatists Guild, at the St. Regis, and the Authors Guild, at the Gotham, meeting separately last Thurs. (13) passed similiar resolutions continuing Miss Sillcox at full salary in the new role of corsultant. Attorneys will decide how the salary is to be divided as between retirement pension and fee.

It is to be remarked that in voting to continue Miss Sillcox at full salary the "ink-stained wretches" are doing substantially better than fat corporations usually do in similiar circumstances. There is general agreement that Miss Sillcox's detailed knowledge of literary terms, personalities and precedents is without parallel and some regret that she has never had the leisure to write her memoirs. The distance between the way writers were treated at the outset of the League (founded in 1912) and today is synonymous with the separation of rights and the rise of the principle of leasing rather than outright sale, about which Edna Ferber was complaining the other issue of VARIETY concerning the recent Warner remake of "Cimarron," previously made by RKO. Author got naught on the 1960 version.

In One Job

Starting with the League as a girl, Miss Sillcox spent her entire adult life in the one job. It is probable that no figure in any theatrical craft organization had so long an uninterrupted tenure or so remarkable a position. During the 1942-46 period she was also a regular fixture of the Writers War Board, of which Rex Stout was chairman. Not ever officially part of the League but meeting weekly in its offices the Board was under a special dispensation of Elmer Davis' Office of War Information.

Dramatists and Authors Guilds each impacted the other media of entertainment extensively through the decades of Miss Sillcox's connection and, until recent years, the now-independent Radio Writers Guild and Television Writers Group were also under the League umbrella. The League's long, uphill fight for author rights gradually forced certain acknowledgments from books, magazines and stage auspices, the playwrights basic contract with the Broadway producers and their sharing setup in the sale of subsidiary rights being salient. In all these skirmishes, battles and alternating hot and cold wars Miss Sillcox has been a conspicuous fighter, albeit as a paid employe.

Her resignation comes with the Authors Guild in the black. With the withdrawal some years ago of the Radio Writers Guild, leaving unpaid debts which had to be assumed, the financial situation was unsatisfactory for some time.

Both guilds have joined in recommending as Miss Sillcox's success as executive secretary of the League, the man who has spent 15 years as secretary of the Dramatists Guild, Mills Ten Eyck. As such he will be superior to the new Dramatists Guild secretary, David Levin, and the continuing Authors Guild secretary, Peter Heggie, son of the late legit actor, O. P. Heggie.

A Useful Exhibitor

Glenrose, Tex., April 18.

Judge Temple Summers, for the past 27 years owner of the Palace Theatre, was voted "Citizen of 1960." He was presented a plaque for his outstanding contribution to the city.

In 1958 Summers was elected county judge, a post he still holds. He served as a member of the city council for three years, was secretary of the Chamber of Commerce three years, and was mayor six years. In addition he served 12 years as county chairman of the Red Cross, 10 years on board of stewards at the Methodist Church and six years on the industrial board.

Peru Optioning 'Simon Bolivar'

By THOMAS A. PRYOR

Hollywood, April 18.

Most writers sound the tocsin when a producer takes an option on their work. But what does a writer do when he acquires an option on a country?

Be that as it may, writer-director-producer Herbert Kline has a bona fide 18 months option, appropriately documented and signed by the minister of culture, on Peru for his projected film, "Simon Bolivar."

What's more, Kline says that Dino DeLaurentiis has agreed not to pursue his projected pictorial biography of the liberator, whose role in the history of South America, in particular Bolivia and Venezuela, is comparable to George Washington's.

Kline in return has entered into preliminary discussions with the Italian producer concerning possible acquisition by DeLaurentiis of releasing rights to pic in Italy and perhaps elsewhere in Europe.

At the moment Kline, whose completed screenplay already has received the green light from Peruvian authorities, says he has a commitment from an eastern production source to provide part of the financing. He is now here to negotiate a co-production-distribution deal, with a major company. Famous Artists and attorney Leon

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REGINALD GARDINER'S BREAK-IN TROUBLES

Lancaster, Pa., April 18.

Reginald Gardiner's admitted "debut" into the standup-and-talk lecture circuit was a dismal klunk here recently. He was part of a double bill, with Katherine Williams, soprano, to fill a cancelled engagement of Meredith ("Music Man") Willson and his wife, Reni, for the local Kiwanis Club's package season of "Five-In-A-Row."

Miss Williams and Gardiner had never met professionally. She did a curious hodpodge of show tunes (nothing else), with continuity that she apparently had not read before, using notes on small cards she held in her gloved hands and had a hard time trying to read.

Gardiner also had a great deal of trouble getting started, and much more keeping going, for the one hour stint.

They played to no more than 350 in an auditorium seating 1,835. Joseph T. Kingston, drama and music critic of the Daily Intelligencer Journal, morning publication, said the joint performance was "one of the dullest, and longest—or so it seemed—professional performances offered here in a long time."

E. V. Klein's Holdings

Eugene V. Klein, president of National Theatres & Television, is stocking up on the NT&T issue.

N. Y. Stock Exchange reports he bought an additional 19,602 shares last month, bringing his total holdings to 42,225 shares.

L.A. in Nosedive But 'Wind' Smash $20,000 in 4th; 'Alamo' Fat 17G, 3d; 'Suzie' Lofty 16G, 2d; 'Prof.' 15G, 5

Los Angeles, April 18.

First-runs here this week are taking a nosedive, the two new entrants being weak. Most houses are off with a few exceptions. "Hippodrome" is rated dull $8,000 in two theatres in first. "Carry on Sergeant" looks drab $6,000, also in two houses.

Reissue of "Gone With Wind" is pacing the city with a sockeroo $20,000 for fourth stand at the Hollywood Paramount. "The Alamo" is shaping to get a trim $17,000 in third round, four spots.

"World of Suzie Wong" looks lofty $16,000 in second, three locations. "Absent-Minded Professor" is holding up smartly at $15,000 in fifth Chinese session.

Most hard-ticket pix are down currently though "Spartacus" shapes smart in 26th Pantages week.

Estiamates for This Week

Los Angeles, Iris (FWC) (2,019; 825; 90 - $1.50) — "Hippodrome" (Cont) and "Michael Strogoff" (Cont). Dull $8,000. Last week, Los Angeles with Hawaii, "Look in Any Window" (AA), "Plunderers" (AA), $11,000. Iris with Hillstreet, El Rey, "101 Dalmatians" (BV), "Tess Storm Country" (20th) (3d wk), $8,600.

Hawaii, State (G&S - UATC) (1,106; 2,404; 90-$1.50) — "Carry On, Sergeant" (Indie). Drab $6,000. Last week, State, "White Warrior" (WB) (2d wk), "Ferry to Hong Kong" (20th) (m.o. 1st wk), $2,400.

Warren's, Pix, Wiltern (B&B-Prin-SW) (1,757; 756; 2,344; 90-$1.50)—"Suzie Wong" (Par) and "Foxhole in Cairo" (Par) (2d wk). Stout $16,000 or near. Last week, $28,000.

Crest (State) (750; 90-$1.50)—"Secrets of Women" (Breg) (2d wk). Small $2,200. Last week, $4,500.

Warner Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65) — "Cinerama Holiday" (Cinerama). Started third week Sunday (16) after good $10,500 last week.

Orpheum, Baldwin, Hollywood, Loyola (Metropolitan - State-FWC) (2,213; 1,800; 756; 1,298; 90-$1.50) —"Alamo" (UA) (3d wk). Trim $18,000 or close. Last week, $26,500.

Hillstreet (Metropolitan) (2,752; 90-$1.50)—"Look In Any Window" (AA) and "Plunderers" (AA) (m.o.). Scant $3,200.

Vogue, El Rey (FWC) (810; 861; 90-$1.50)—"Sanctuary" (20th) (5th

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,315,200
(Based on 23 cities and 252 theatres, chiefly first runs, including N. Y.)

Last Year $3,171,600
(Based on 23 cities and 242 theatres.)

'Cry' Crisp 11G, K.C.; 'Rachel' 7G

Kansas City, April 18.

Film theatre trade is brisk currently but two newcomers are not much help. "Cry for Happy" is hefty at the Roxy but "Sins of Rachel Cade" is barely okay at Paramount. Heavy traffic continues for "Gone With Wind" at the Brookside in second while "Absent-Minded Professor" looks great at Uptown-Granada combo for third. "Exodus" may exit the Empire this week, while "Spartacus" continues big at the Capri in eighth. "Alamo" is sturdy at the Plaza on sixth. Weather holds to the chill spring trend, holding back drive-in biz.

Estimates for This Week

Brookside (FMW-NT) (800; $1.25)—"Gone With Wind" (M-G) (reissue) (2d wk). Great $10,000; holds. Last week, $11,000, virtual capacity.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (8th wk). Big $13,000. Last week, $14,000.

Empire (Durwood) (1,280; $1.25-$3)—"Exodus" (UA) (17th wk). Closing run here at oke $7,000. Last week, $7,200.

Kimo (Dickinson) (504; 90-$1.25) —"Upstairs and Downstairs" (20th) (4th wk). Steady $1,500. Last week, same.

Paramount (Blank-UP) (1,900; 75-$1)—"Sins of Rachel Cade" (WB). Okay $7,000. Last week, "White Warrior" (WB), $6,000.

Plaza (FMW-NT) (1,630; $1.50)—"Alamo" (UA) (6th wk). Hep $7,000. Holds. Last week, $10,000.

Rockhill (Little Art Theatres) (750; $1)—"Millionairess" (20th) (3d wk). Good $1,500. Last week, same.

Roxy (Durwood) (850; $1-$1.50) —"Cry for Happy" (Col). Hefty $11,000; holds. Last week, "Suzie Wong" (Par) (10th wk), $7,000.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.25)—"Absent-Minded Professor" (BV) (3d wk). Great $22,000. Stays. Last week, $26,000.

'SPARTACUS' NICE 7G, L'VILLE; '101 D'S' 9G

Louisville, April 18.

Absence of fresh product, and well-established holdovers at all houses, indicates moderate takes here currently. "101 Dalmatians" in third at the United Artists dipping sharply after last week's whopper. "This Is Cinerama" in third at the Rialto had sellout Saturday (15) night, but looms mild on week. "Spartacus" continues brisk at the Brown in fifth. "Alamo" in sixth at the Mary Anderson, is fine.

Estimates for This Week

Brown (Fourth Avenue) (1,100; $1.25-$1.75)—"Spartacus" (U) (5th wk). Nice 7,000 after fourth week's $7,500.

Kentucky (Switow) (900; 75-$1) —"All In Night's Work" (Par) (3d wk). Oke $5,000. Second was $6,500.

Mary Anderson (People's) (900; $1-$1.50)—"Alamo" (UA) (6th wk). Fine $4,500 after fifth week's $7,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.20)—"This Is Cinerama" (Cinerama) (reissue). Dropping off to modest $9,000 after second week's $15,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"101 Dalmatians" (BV). Passable $9,000, after huge $18,000 in second week.

'Prof.' Smash $17,000, Seattle; 'Exodus' 9G

Seattle, April 18.

Racking up a nice take the first three weeks, "Gone With Wind" has moved to Music Box for extended run. Top newcomer is "Absent-Minded Professor," smash at Music Hall. Biz generally is offish. "Exodus" still is big in seventh at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (738; $1.50-$3)—"Exodus" (UA) (7th wk). Big $9,000. Last week, $10,800.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Dalmatians" (BV) (4th wk). Okay $6,000 or near. Last week, $9,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Pepe" (Col) (4th wk). Okay $3,600. Last week, $7,700.

Music Box (Hamrick) (939; $1-$1.50)—"Gone With Wind" (M-G) (m.o.). Swell $4,000 or near on fourth downtown week. Last week, "Rachel Cade" (WB), $3,100.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Absent-Minded Professor" (BV). Smash $17,000 or near. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), $9,700.

Orpheum (Hamrick) (2,600; $1-$1.50)—"Question 7" (Indie). (re-run). NSG $6,000. Last week, house dark.

Paramount (Fox-Evergreen) (2,300; $1.50-$1.75)—"Alamo" (UA) (8th wk). Okay $4,000. Last week, $4,700.

'Deck' Hep $11,000, Cincy; '101 D's' 7G

Cincinnati, April 18.

Cincy film biz holds firmly this round. "All Hands On Deck," only new bill, looks fine at Albee. "Alamo" looms biz as popscale subsequent at Twin Drive-In. "101 Dalmatians" continues solid in fourth week at Keith's. "All In Night's Work" rates a lively moveover at the Grand.

"Auntie Mame" and "A Summer Place" combo looks sturdy on reissue at Palace. "Pepe" shapes pleasingly in finale seventh frame at Capitol, making way for "Gone With Wind." Hard-ticket "Exodus" is in good fourth week gait.

Estimates for This Week

Albee (RKO) 3,100; $1-$1.25)—"All Hands On Deck" (20th). Nice $11,000. Last week, "All In Night's Work" (Par) (2d wk), at $1-$1.50 scale, $10,500.

Capitol (SW-Cinerama) (1,400; $1.25-$1.80) — "Pepe" (Col) (7th wk). Pleasing $10,500 finale. Ditto last week. "Gone With Wind" (M-G) (reissue) opens April 19.

Esquire Art (Shor) (500; $1.25)— (Continued on page 10)

'Priest' Modest $10,000, Buff; '101 D's' Fine 11G

Buffalo, April 18.

Three newcomers came into first-runs here this stanza but none is doing well. Best is "Hoodlum Priest," with mild returns at the Buffalo. Both "Operation Eichmann," at Lafayette, and "Portrait of Mobster," at Paramount, look slow. "All in Night's Work" looms good in third at the Center while "101 Dalmatians" is rated fine at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)—"Hoodlum Priest" (UA) and "Gambler Wore Gun" (Indie). Mild $10,000 or near. Last week, "Teahouse August Moon" (M-G) and "Something of Value (M-G) (reissues), $5,000.

Center (AB-PT) (3,000; 70-$1.25) —"All in Night's Work" (Par) (3d wk). Good $9,000. Last week, $13,000.

Century (UATC) (2,700; 70-$1.25) —"101 Dalmatians" (BV) (3d wk). Fine $11,000 or near. Last week, $20,000.

Lafayette (Basil) (3,000; 70-$1)—"Operation Eichmann" (AA) and "Wings of Chance" (AA). Slow $7,500. Last week, "Dondi" (AA) (2d wk-5 days), $5,000.

Paramount (AB-PT) (3,000; 70-$1)—"Portrait of Mobster" (WB) and "Sword of Sherwood Forest" (WB). Dull $7,000. Last week, "Sins Rachel Cade" (WB), "Amazing Mr. Callaghan (Indie), $8,500.

Teck (Loew) (1,200; $1.25-$2.75) —"Exodus" (UA) (4th wk). Good $12,000. Last week, $14,000.

Cinema (Martina) (450; 70-$1)—"Carry On Nurse" (Gov) (24th wk). Steady $2,300. Last week, $2,600.

Patriot's Day Ups Hub; 'Prof.' Huge $30,000, 'Gorgo' Big 10G, 'Dondi' 7½G

Broadway Grosses

Estimated Total Gross

This Week $556,800
(Based on 29 theatres)

Last Year $806,900
(Based on 27 theatres)

'Konga' Slick 15G, Frisco; 'Wind' 12G

San Francisco, April 18.

Local first-runs are on the quiet side currently, with the absence of much new product hurting overall total. "Konga," however, is rated brisk on opener at Paramount. Another newie, "All Hands on Deck," looks dull in initial round at Fox. Longruns are starting to slip although "Gone With Wind," out on reissue again, looms big in third at Warfield. "Pepe" looms dandy in seventh session at St. Francis. "Alamo" is rated fine in second at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"All In Night's Work" (Par) and "Trouble In Sky" (U) (3d wk). Good $8,500. Last week, $12,500.

Fox (FWC) (4,651; $1.25-$1.50)—"All Hands On Deck" (20th) and "Tess Of Storm Country" (20th). Dull $9,000 or close. Last week, "101 Dalmatians" (BV) (3d wk), $10,300.

Warfield (Loew) (2,656; $1.25-$1.50)—"Gone With Wind" (M-G) (reissue) (3d wk). Big $12,000. Last week, $20,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Konga" (AI) and "Terror In Haunted House" (AI). Brisk $15,000 or near. Last week, "Fiercest Heart" (20th) and "Canadians" (20th), $9,000.

St. Francis (Par) (1,400; $1-$1.50) —"Pepe" (Col) (7th wk). Dandy $10,000. Last week, $11,000.

United Artists (No. Coast) (1,151; $1.25-$1.50) — "Alamo" (UA) (2d wk). Fine $11,000. Last week, $18,500.

Stagedoor (A-R) (440; $1.25-$1.50) — "Rickisha Man" (Cont). Good $5,000. Last week, "League of Gentlemen" (Kaye) (5th wk), $3,000.

Vogue (S. F. Theatres) (364; $1.50) — "Virgin Spring" (Janus) (17th wk) and "Seventh Seal" (Janus) (reissue) (7th wk). Oke $1,500. Last week, $1,800.

Presidio (Hardy) (774; $1.25-$1.50) — "Heaven On Earth" (Indie). Fair $3,000. Last week, "Hand In Hand" (Col) (4th wk), $2,000.

Coronet (United California) (1,250; $1.50-$3.50)—"Ben-Hur" (M-G) (69th wk). Okay $8,000. Last week, $9,000.

Alexandria (United California) (1,610; $1.49-$3.50)—"Exodus" (UA) (10th wk). Good $12,000. Last week, $13,000.

'PRIEST' POTENT 9G, PROV.; 'GIANT' $7,000

Providence, April 18.

Rain on Sunday wiped out any great rush for the highways and helped main stemmers to slightly higher than expected biz. State leads the list with "Hoodlum Priest." Majestic's reissue of "Giant" looms good. Elmwood's third of "Pepe" shapes nice.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"First Marines" (Indie) and "Cavalry Charge" (Indie). Okay $7,000. Last week, "Cimarron" (M-G) (2d wk), $5,500.

Elmwood (Snyder) (724; $1-$1.50) —"Pepe" (Col) (3d wk). Nice $6,000. Second was $8,000.

Majestic (SW) (2,200; 65-90)—"Giant" (reissue). Good $7,000. Last week, "Sins of Rachel Cade" (WB) and "Four Desperate Men" (WB), $8,000.

State (Loew) (3,200; 65-90)—"Hoodlum Priest" (UA) and "Frontier Uprising" (UA). Sturdy $9,000 or over. Last week, "Ben-Hur" (M-G) (rerun) (2d wk), $7,000.

Strand (National Realty) (2,200; 65-90)—"All in Night's Work" (Par) (3d wk). In four days shapes lean $2,000. Second was $7,000.

Boston, April 18.

Biz is picking up at Boston first-runs as good weather and Patriot's Day holiday helps. New product is getting the coin, with "Absent-Minded Professor" wow at Memorial. "Gorgo" is big at the Center. "Dondi" is rated light at Paramount.

"Go Naked in World" looks good at Orpheum. "White Warrior" is okay at the Pilgrim. "League of Gentlemen" is smooth in second at Kenmore. "Never On Sunday" shapes wow at Beacon Hill in second. "One Eyed Jacks" is holding nicely at the Astor in third.

"Exodus" continues peppy at the Saxon in 17th week on hard-ticket. "Shangri-La" stays hotsy in fourth at State.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50)—"One-Eyed Jacks" (Par) (3d wk). Fast $11,000. Last week, $12,000.

Beacon Hill (Sack) (678; $1-$1.50) —"Never On Sunday" (Lope) (2d wk). Terrific $17,000 for new record. Last week, $16,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (reissue). (9th wk). Good $9,500. Last week, $9,000.

Capri (Sack) (900; $1.80-$2.20)—"Ben-Hur" (M-G) (m.o.) (17th wk). Okay $5,000. Last week, ditto.

Center (E. M. Loew) (1,540; 60-$1.25)—"Gorgo" (M-G). Hotsy $10,000, backed by hefty ad-exploitation campaign and day-date in 100 situations. Last week, "Primitive Paradise" (Indie) (2d wk), $4,500.

Exeter (1,376; 90-$1.50) — "Two-Way Stretch" (Indie) (8th wk). Fine $5,000. Last week, same.

Fenway (Indie) (1,350; $1.50)— "Bernadette of Lourdes" (Janus) (2d wk). Good $8,000. Last week, $9,000.

Gary (Sack) (1,277; $1.25-$1.80)— "Pepe" (Col) (9th wk). Hep $6,500. Last week, ditto.

Kenmore (Indie) (700; $1.50)— "League of Gentlemen" (Kings) (2d wk). Slick $12,000. Last week, $14,500.

Mayflower (ATC) (689; 90-$1.25) —"Sanctuary" (20th) (3d wk). OK $4,000. Last week, $5,000.

Memorial (RKO) (3,000; 90-$1.49) —"Absent-Minded Professor" (BV). Wow $30,000. Last week, "Cry For Happy" (Col) and "Sword Sherwood Forest" (Col) (4th wk), $7,000.

Orpheum (Loew) (2,900; 90-$1.49) —"Go Naked in World" (M-G) and "Operation Bottleneck" (UA). Good

(Continued on page 10)

'Professor' Big $15,000, Port.; 'Wind' Hot 8G, 3d

Portland, Ore., April 18.

Main stem has more single bill programs than seen in this town in years, but patrons apparently are not taking too kindly to the solo bills. "Absent-Minded Professor" looms big at the Paramount. However, "Pepe" is modest at the Fox. " Sins of Rachel Cade" shapes lean at Orpheum. "Gone With Wind" holds solid in third at Broadway. City is loaded with strong transient name shows.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (3d wk). Fast $8,000. Last week, $10,700.

Fox (Evergreen) (1,600; $1-$1.49) —"Pepe" (Col). Modest $7,000. Last week, "101 Dalmatians" (BV) (5th wk), $5,400.

Hollywood (Evergreen) (900; $1.25-$2.49)—"Ben-Hur" (M-G) (6th wk), popscale run. Steady $3,500. Last week, $4,700.

Music Box (Hamrick) (640; $1.50-$3) — "Exodus" (UA) (13th wk). Holding at good $8,000. Last week, $7,900.

Oriental (McFadden) (2,100; $1) —"Private Lives Of Adam and Eve" (U) and "Between Time & Eternity" (U). Slow $2,500. Last week, "Goliath and Dragon" (AI) and "Lawless 80's" (AI), $2,300.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Rachel Cade" (WB) and "Herod The Great" (AA). Slim $4,500. Last week, "Cry For Happy" (Col) and "Sword Sherwood Forest" (Col) (2d wk), $4,900.

Paramount (Port-Par) (3,400; $1-$1.49)—"Absent-Minded professor" (BV). Big $15,000. Last week, "All In Night's Work" (Par) and "Blueprint Robbery" (Par) (9 Days), $6,700.

Chi Uneven; 'Wind' Sockeroo $35,000, 'Deck' Good 19G, 'League' Hotsy 12G, 'Priest' Fine 23G, 'Prof.' Smart 26G

Chicago, April 18.

Despite four promising newcomers, biz was hurt this round by weekend storms. Reprise of "Gone With The Wind" heads initialers with a wham $35,000 at United Artists.

"All Hands On Deck" is heading for a snappy $19,000 first session at the Woods. "League of Gentlemen" should do a big $12,000 at Esquire. Monroe pair of "Stella" and "Fox-iest Girl in Paris" is looking for nice $4,500 first week. Second round of "Ballad of Soldier" looks nifty at the World. "Hoodlum Priest" is still hot in third Oriental canto. "Cimarron" shapes neat in Roosevelt third session.

"Trapp Family" looms lively in third week at Loop. "Absent-Minded Professor" continues great in fourth State-Lake round. "Make Mine Mink" looms fine eighth stanza at Cinema "Pepe" is lusty in ninth Chicago round, while "Never On Sunday" expects a snappy 11th at the Surf.

On the hard-ticket scene, "Exodus" is stout in its 18th Cinestage lap and "Ben-Hur" rates tall in Todd 69th session.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Tunes of Glory" (Lope) (4th wk) (m.o.). Smart $5,200. Last week, "Subterraneans" (M-G) (3d wk), $3,500.

Chicago (B&K) (3,900; 90-$1.80)—"Pepe" (Col) (9th wk). Solid $15,000. Last week, $17,500. "One-Eyed Jacks" (Par) opens Friday (21).

Cinema (Stern) (500; $1.50)—"Make Mine Mink" (Cont) (8th wk). Tidy $3,000. Last week, $3,100, above hopes.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (18th wk). Strong $18,500. Last week, $19,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"League of Gentlemen" (Kings). Hot $12,000. Last week, "Tunes of Glory" (Lope) (3d wk), $9,500.

Loop (Telem't) (606; $1.25-$1.80)—"Trapp Family" (20th) (3d wk). Brisk $8,400. Last week, $11,000.

McVickers (JL&S) (1,580; 90-

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Wind' Great 20G, D.C.; 'Exodus' 11G

Washington, April 18.

Mainstem is still going strong on staying power of its Easter entries. "101 Dalmatians" at two Stanley Warner houses and "Gone With Wind" at Capitol remain the standouts, "Wind" being great. "Pepe" at Trans-Lux is proving sturdy in ninth lap.

"Spartacus" is rated socko in 13th round at the Warner while "Exodus" looks stout in eighth at Uptown.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"101 Dalmatians" (BV) (2d wk). Big $18,000. Last week, $25,000.

Capitol (Loew) (3,426; $1-$1.65)—"Gone With Wind" (M-G) (reissue) (3d wk). Great $20,000. Last week, $27,000.

Keith's (RKO) (1,850; $1-$1.49)—"Hoodlum Priest" (UA) (3d wk). Good $8,000. Last week, $10,000.

MacArthur (K-B) (900; $1.25)—"League of Gentlemen" (Kings) (3d wk). Fine $4,500. Last week, $6,300.

Ontario (K-B) (1,240; $1-$1.49)—"Portrait of Sinner" (AI) (2d wk). Thin $2,000 after $2,500 opener.

Palace (Loew) (2,390; $1-$1.49)—"All in Night's Work" (Par) (2d wk). Tall $11,000 after $15,000 opener.

Playhouse (T-L) (459; $1-$1.49)—"Seventh Seal" (Janus) (reissue) and "Virgin Spring" (Janus). Good $5,000. Last week, "Sanctuary" (20th) (2d wk), $2,900 in final 10 days.

Plaza (T-L) (278; $1-$1.80)—"Naked in Night" (Indie). Boff $7,000. Last week, "Cheaters" (Cont) (2d wk), $3,900 for last nine days.

Town (King) (800; $1.25-$1.49)—"One-Eyed Jacks" (Par) (3d wk). Hotsy $8,000. Last week, $10,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Pepe" (Col) (9th wk). Sturdy $6,500. Last week, $6,900.

Uptown (SW) (1,300; $1.25-$2.25)—"Exodus" (UA) (8th wk). Stout $11,000. Last week, $12,000.

Warner (SW) (1,440; $1.49-$2.25)—"Spartacus" (U) (13th wk). Great $11,000 or over. Last week, $11,200.

'PEPE' SMART $10,000 IN OMAHA; 'GIANT' 7G

Omaha, April 18.

Biz is tapering off slightly this stanza at downtown first-runs although hard-ticket "This Is Cinerama" has zoomed to sockeroo proportions in ninth week at the Cooper. Only new entry, reissue of "Giant" at the Omaha, is socko. "Pepe" remains sturdy in its h.o. at Orpheum and figures to go three. Fourth week of "101 Dalmatians" stays good at State.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (9th wk). Big $9,500. Last week, $7,800.

Dundee (Cooper) (500; $1)—"Cimarron" (M-G) (3d wk). Big $4,000 after same figure in first two weeks.

Omaha (Tristates) (2,066; 75-$1)—"Giant" (WB) (reissue). Sock $7,000. Last week, "Rachel Cade" (WB), $5,500.

Orpheum (Tristates) (2,877; $1-$1.25)—"Pepe" (Col) (2d wk). Smash $10,000. Last week, $15,000.

State (Cooper) (743; $1)—"101 Dalmatians" (BV) (4th wk). Good $6,000 or near. Last week, $7,500.

'Exodus' Wham $22,000, St. Loo; 'Alamo' Big 21G, 2d, 'Wind' Boff 22G, 3

St. Louis, April 18.

There's a dearth of newcomers here currently, and only one new pic is doing much. It is "Exodus," which looks to hit a smash take opening round at 1,800-seat Esquire. The other newie, "Sanctuary" shapes sad at the St. Louis.

"The Alamo" still is big in second at the Fox while "Gone With Wind" is great on third at State. "101 Dalmatians" still is in the chips in fourth at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-$1.50)—"Pepe" (Col) (6th wk). Good $7,500. Last week, $8,000.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (11th wk). Okay $1,000. Last week, $1,100.

Esquire (Schuchart-Levin) (1,800; $1.25-$2.50)—"Exodus" (UA). Smash $22,000. Last week, "Spartacus" (U) (16th wk), $8,000.

Fox (Arthur) (5,000; 90-$1.25)—"Alamo" (UA) (2d wk). Big $21,000. Last week, $31,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"101 Dalmatians" (BV) (4th wk). Big $10,000. Last week, $15,000.

State (Loew) (3,600; 60-90)—"Gone With Wind" (M-G) (reissue) (3d wk). Great $22,000. Last week, $25,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Upstairs and Downstairs" (20th) (2d wk). Fair $3,000. Last week, $4,000.

St. Louis (Arthur) (3,800; 75-90)—"Sanctuary" (20th) and "Shakedown" (U). Sad $7,000. Last week, "All Hands on Deck" (20th) and "Days of Thrills, Laughter" (20th) (2d wk), $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Make Mine Mink" (Cont) (2d wk). Oke $3,000. Last week, $3,500.

'Sanctuary' Fair 17G, Det.; 'Black' 13G, 'Sun' 12G, 3

Detroit, April 18.

The two newcomers at first-runs this week are not helping much but holdovers stay hotsy to give overall situation a bright glow. "Sanctuary" looks mild at the Fox in opener. "Black Sunday" is okay at the Palms, also in first.

"Pepe" stays hot in third session at the Madison. "Hoodlum Priest" shapes fancy in second week at the Michigan. "Raisin in Sun" looks big in third outing at the Adams. "Exodus" continues its sensational pace in 10th week at the Mercury.

Estimates for This Week

Fox (Woodmont Corp) (5,041; .75-$1.49)—"Sanctuary" (20th) and "Capt. Michael Strogoff" (Indie). Mild $17,000. Last week, "All Hands on Deck" (20th) (2d wk), $8,000.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"Hoodlum Priest" (UA) and "Night Fighters" (UA) (2d wk). Great $17,500. Last week, $20,000.

Palms (UD) (2,955; $1.25-$1.49)—"Black Sunday" (AI) and "The Hand" (AI). Oke $13,000. Last week, "Sins of Rachel Cade" (WB) and "Foxhole in Cairo" (Par) (2d wk), $15,000.

Madison (UD) (1,408; $1.25-$2)—"Pepe" (Col) (3d wk). Wham $20,000. Last week, $21,000.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Cimarron" (M-G) (4th wk). Fine $10,000. Last week, $12,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Raisin in Sun" (Col) (3d wk). Big $12,000. Last week, $15,000.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (61st wk). Solid $10,000. Last week, $11,300.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue (16th wk). Good $11,000. Last week, $11,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"League of Gentlemen" (Kings) (3d wk). Oke $3,800. Last week, $4,500.

Mercury (UM) (1,465; $1.50-$3)—"Exodus" (UA) (10th wk). Wham $17,500. Last week, $22,000.

B'way Slowed by Dearth of Fresh Films; 'Prof.'-Stageshow Big 150G, 'Priest' Tall 22G, 'Impostor' 32G

Arrival of income tax deadlines, both U.S. and N.Y. State, plus some rainy weather is being blamed for the offish tone at Broadway deluxers this round, with not a single new pic to help oil the turnstiles. However, it's the fact that so many extended-runs have started to falter that is hurting the overall total at first-runs currently.

Still money champ is "Absent-Minded Professor" with the Easter stageshow at the Music Hall. This combo, with the stageshow obviously accounting for much of the draw, looks to hit big $150,000 in fifth session. This insures a sixth week. 'Hoodlum Priest" finished its second stanza at the Astor with a big $22,000. It's now in the third.

"Great Impostor" held at sturdy $32,000 in third round day-dating the Palace and arty Trans-Lux 85th St. "Raisin in Sun" continued lively with $30,000 in third round day-dating the Forum and arty Trans-Lux 52d Street.

"One-Eyed Jacks" looks to hit a solid $41,000 in third session at the Capitol. The advance reserved seat gimmick has been abandoned as being too confusing for prospective patrons and tending to slow down wicket activity. "All in Night's Work" looks nice $19,500 in fourth, playing the Victoria and arty Normandie.

"All Hands on Deck" is heading for a light $15,000 in third round at the Paramount. "King and I" is calling it a day after this (4th) stanza at the Rivoli with around $12,000 likely in final week. "Mein Kampf" opens Friday (21).

"Pepe" still was fancy with $21,500 in 17th week at the Criterion. "Exodus" still is top hard-ticketer, being near-capacity $47,000 in 18th frame at the Warner.

"Saturday Night and Sunday Morning" held with a wham $18,100 in second round at the arty Baronet, which is a new high for a second week at this house after a new alltime high on opener.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Hoodlum Priest" (UA) (3d wk). First holdover round finished Saturday (16) was a big $22,000 after $38,500 for opener.

Capitol (Loew) (4,820; $1-$2.50)—"One-Eyed Jacks" (Par) (3d wk). This stanza ending today (Wed) is heading for solid $41,000 or near after $58,000 for second week. Continues.

Criterion (Moss) (1,520; $1.25-$2.40)—"Pepe" (Col) (18th wk). The 17th session concluded last night (Tues.) was fancy $21,500 or close after $37,000 for 16th week. Stays on indef.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (28th wk). This week finishing today (Wed.) looks like fine $16,000 after $23,000 for 27th round. Holds on indef.

Embassy (Guild Enterprises) (500; $1.25-$2)—"Shadows" (BL) (5th wk). Fourth week finished Monday (17) was trim $9,500 after $13,000 for third round.

Palace (RKO) (1,642; $1.25-$2.50)—"Great Impostor" (U) (4th wk). Third stanza ended yesterday (Tues.) was sturdy $25,000 after $33,000 for second.

Forum (Moss) (813; 90-$1.80)—"Raisin in Sun" (Col) (4th wk). Third frame ended yesterday (Tues.) was bright $19,000 after $26,000 for second week.

Paramount (AB-PT) (3,665; $1-$2)—"All Hands on Deck" (20th) (3d wk). This session ending tomorrow (Thurs.) looks to slip to mild $15,000 after $27,000 in second. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Absent-Minded Professor" (BV) and Easter stageshow (5th wk). Still in the chips with a big $150,000 in current week ending today (Wed.). Fourth was $185,000. Goes a sixth and maybe longer, with "Parrish" (WB) due in next.

Rivoli (UAT) (1,545; $1.25-$2.50)—"King and I" (20th) (4th-final wk). This week finishing tomorrow (Thurs.) is heading for okay $12,000 after $17,000 for third week and second on popscale. "Mein Kampf" (Col) opens Friday (21).

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (73d wk). This week ending today (Wed.) is heading for rousing $23,800 on 11 performances after $31,500 for 721 round and 12 shows. Goes on week more (6 days) before opening "Gone With Wind" (M-G) (reissue) on April 26.

Victoria (City Inv.) (1,003; 50-$2)—"All In Night's Work" (Par) (5th wk). Fourth frame finished yesterday (Tues.) was fine $16,000 or near after $25,000 for third.

Warner (SW) (1,813; $1.50-$3.50)—"Exodus" (UA) (18th wk). Current round ending today (Wed) looks like near-capacity $47,000, sans holiday scales. The 17th week was $64,000. New high on film policy was set in 16th week at $68,000, topping previous mark held by "This Is Cinerama" (Cinerama). Continues on indefinitely, natch!

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Saturday Night, Sunday Morning" (Cont) (3d wk). First holdover session ended Sunday (16) was wow $18,100 after an alltime high of $19,821 for opening week. Second week was biggest second round ever at house, with second weekend topping initial session's weekend.

Fine Arts (468; 90-$1.80)—"Breathless" (Films Around World) (11th wk). The 10th week ended Monday (17) was sockeroo $9,400 after $12,000 in ninth stanza.

Beekman (R&B) (590, $1.20-$1.75)—"L'Avventura" (Janus) (3d wk). First holdover week ended Monday (17) was fine $10,000 after $12,000 opener.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"Virgin Spring" (Janus) (m.o.) (10th wk). This week ending tomorrow looks good $4,000. Ninth week, $5,000.

55th St. Playhouse (Moss) (253; $1.25-$2)—"Don Quixote" (M-G) (13th wk). This week winding tomorrow (Thurs.) looks to hit hep $5,000 after $5,500 for 12th session.

Normandie (T-L) (592; $1.25-$1.80)—"All In Night's Work" (Par) (5th wk). Fourth stanza ended yes-

(Continued on page 10)

Toronto Biz Uneven But 'Priest' OK at $11,000; 'Exodus' Trim 10½G, 4

Toronto, April 18

Newcomers are not up to hopes but "Hoodlum Priest" is okay at Loew's. "Sins of Rachel Cade" shapes mild at Imperial. But holdovers are steady, with "World of Suzie Wong" socko in 11th frame. "Never On Sunday" still is great in 12th stanza.

Hard-ticket pix are holding up, with "Exodus" at night capacity in fourth frame with the matinees off. "Spartacus" shapes neat in 17th round.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Tunes of Glory" (Lope) (3d wk). Tapering to fair $8,000. Last week, $10,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (17th wk). Neat $7,000. Last week, $10,000.

Hollywood (FP) (1,080; $1-$1.25)—"Suzie Wong" (Par) (11th wk). Sock $8,000. Last week, ditto.

Hyland (Rank) (1,357; $1-$1.50)—"Sons and Lovers" (20th) (4th wk). Lusty $9,000. Last week, $10,000.

Imperial (FP) (3,343; $1-$1.25)—"Sins of Rachel Cade" (WB). Mild $12,000. Last week, "All in Night's Work" (Par) (3d wk), $10,500.

International (Taylor) (557; $1-$1.25)—"The Lovers" (Astral) (3d wk). Okay $2,500. Last week, $3,000.

Loew's (Loew) (1,641; $1-$1.50)—"Hoodlum Priest" (UA). Okay $11,000 or near. Last week, "Cimarron" (M-G) (2d wk), $8,000.

Tivoli (FP) (935; $1.50-$2.50)—"Exodus" (UA) (4th wk). Capacity at night with lively $10,500 likely. Last week, same.

Towne (Taylor) (693; 90-$1.25)—"Never On Sunday" (Lope) (12th wk). Stout $5,500. Last week, $6,000.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (70th wk). Hefty $10,000. Last week, $12,000.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (17th wk). Neat $8,000. Last week, ditto.

Mpls. Oke But 'Village' Mild $9,000; 'Spartacus' Socko 11G, 'Exodus' 10G

Minneapolis, April 18.

Most Minneapolis exhibitors are feeling the influence of the income tax deadline this session plus a weekend blizzard that hurt. However, three of four fresh entries are doing well. Heftiest newcomer is "Seven Wonders of World," on two-month return date, at Century. Another newie, "Village of Damned," shapes only mild at Orpheum.

Hard-ticket entries, "Spartacus" and "Exodus," remain potent in fifth and 12th rounds, respectively. It's the fourth chapter for "Pepe," "101 Dalmatians" and "All in Night's Work." "Cimarron" also looks oke in third at Gopher.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (12th wk). Healthy $10,000. Last week, $11,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (reissue). Opening eight-week run with lusty $15,000. Last week, "Cinerama Holiday" (Cinerama) (reissue) (16th wk), $13,000.

Gopher (Berger) (1,000; $1-$1.25)—"Cimarron" (M-G) (3d wk). Okay $5,000. Last week, $6,500.

Lyric (Par) (1,000; $1-$1.25)—"101 Dalmatians" (BV) (4th wk). Trim $6,500. Last week, $8,000.

Mann (Mann) (1,100; $1.75-$2.65)—"Spartacus" (U) (5th wk). Socko $11,000, same as last week.

Orpheum (Mann) (2,800; $1-$1.25)—"Village of Damned (M-G). Mild $9,000. Last week, "Alamo" (UA) (4th wk), $6,000 at $1.25-$1.50 admish.

St. Louis Park (Field) (1,000; $1.25)—"League of Gentlemen" (Kings). Moderate $3,500. Last week, "All Hands on Deck" (20th) (3d wk), $3,000.

State (Park) (2,200; $1-$1.50)—"Pepe" (Col) (4th wk). Hep $7,000. Last week, $9,000.

Suburban World (Mann) (800; $1.25)—"Virgin Spring" (Janus). Looks wham $6,000. Last week, "Make Mine Mink" (Cont) (5th wk), $2,300.

Uptown (Field) (1,000; $1-$1.50)—"Ben-Hur" (M-G) (2d run) (4th wk). Big weekend biz mainly responsible for keeping this at lively $4,500. Last week, $5,500.

World (Mann) (400; 85-$1.50)—"All in Night's Work" (Par) (4th wk). Lush $5,500. Last week, $6,000. Goes another round.

BROADWAY

(Continued from page 9)

terday (Tues.) was mild $3.500 after $6.000 for third.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (18th wk). The 17th stanza ended Monday (17) was smash $11,000 after $12.500 for 16th week.

Guild (Guild) (450; $1-$1.75)—"Two-Way Stretch" (BL) (13th wk). The 12th round completed Sunday (17) was torrid $7,000 after $12,000 in 11th week.

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Kings) (17th wk). The 16th frame finished Monday (17) was fine $7,000 after $10,000 in 15th week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Love and Frenchwoman" (Kings) (8th wk). Seventh round completed Sunday (16) was good $8.000 after $11.000 for sixth week.

Plaza (Loper) (525; $1.50-$2)—"Never On Sunday" (Lope) (27th wk). The 26th session finished Monday (17) was wham $15,500 after $17,600 for 25th week.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65)—"Days of Thrills, Laughter" (20th) (5th wk). Fourth week ended Monday (17) was solid $6.000 after $8,000 in third. "The Bridge" (AA) opens May 1.

Sutton (R&B) (561; 95-$1.80)—"League of Gentlemen" (Kings) (13th wk). The 12th round ended Monday (17) was big $7,500 after $8,500 in 11th week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Raisin in Sun" (Col) (4th wk). Third stanza finished yesterday (Tues.) was smash $11,000 after $14.000 for second week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Great Impostor" (U) (4th wk). Third session concluded yesterday (Tues.) was fine $7,000 after $9,500 in second.

World (Perfecto) (390; 90-$1.50) — "Male and Female" (Mishkin) (9th wk). This round winding up tomorrow (Thurs.) looks like bang-up $9,000 after $10,000 for eight.

BOSTON

(Continued from page 8)

$12,000 or close. Last week, "Cimarron" (M-G) (3d wk), $6,000.

Paramount (NET) (2,357; 70-$1.25) — "Dondi" (AA) and "Elephant Gun" (Indie). Light $7,500 or near. Last week, "Sins Rachel Cade" (WB) and "More Deadly Than Male" (Indie), $12,000.

Pilgrim (ATC) (1,900; 75-$1.25)—"White Warrior" (WB) and "Up Periscope" (Indie). Passable $9,000. Last week, "Carthage in Flames" (Col) and "Hellcats of Navy" (Indie), $8,000.

Saxon (Sack) (1,100; $1.50-$3)—"Exodus" (UA) (17th wk). Fine $14,000. Last week, $15,000.

State (Trans-Lux) (730; 75-$1.25)—"Shangri-La" (Indie) and "Woman Bait" (Indie) (4th wk). Slick $5.000. Last week, $6,200.

Balto Better; 'Cry' Fair $8,000, 'Wind' Wow 12G, 'Alamo' Solid $6,000, 7th

Baltimore, April 18.

Favorable weekend weather, the first that exhibs have seen here in a long time will boost trade currently. Still at the top is "Gone With Wind," sock in second week at the Town. "101 Dalmatians" looks okay in fourth at the Stanton. "World of Suzie Wong" looms steady in 17th frame at the Charles.

Only new entry is "Cry For Happy" which is making only fair showing at the Hipp. "Secret Partner" is good in second at the Little. "Make Mine Mink" is healthy in third at the Five West. "Never On Sunday" is holding in 22d round at Playhouse with the end not in sight.

Estimates for This Week

Aurora (367; 90-$1.50)—"Carry On Nurse" (Gov) (5th wk) (rerun). Good $2.000 after same in fourth week.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (17th wk). Fine $4.000 after $5,000 in 16th frame.

Cinema (Schwaber) (460; 90-$1.50)—"Hand in Hand" (Col) (2d wk). Slow $1.200 after $1,800 in first.

Five West (Schwaber) (435; 90-$1.50)—"Make Mine Mink" (Cont) (3d wk). Good $2.700 after $3.000 for second.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Cry For Happy" (Col). Fair $8.000. Last week, "Pepe" (Col) (5th wk), $6.500.

Little (Rappaport) (300; 90-$1.50)—"Secret Partner" (M-G) (2d wk). Pleasant $3.500 after $5,000 opener.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (18th wk). Oke $4.000 after same in previous week.

New (Fruchtman) (1,600; 90-$1.50)—"Alamo" (UA) (7th wk). Solid $6,000 after $7.500 in sixth.

Playhouse (Schwaber) (355; 90-$1.50)—"Never On Sunday" (Lope) (22d wk). Steady $2,200 after $2,400 in 21st week.

Stanton (Fruchtman) (2,800; 90-$1.50) — "101 Dalmatians" (BV) (4th wk). Okay $7,000 after $11.000 in third.

Town (Rappaport) (1,125; 90-$1.50)—"Gone With Wind" (M-G) (reissue) (2d wk). Big $12,000 after $21.000 opener.

LOS ANGELES

(Continued from page 8)

wk. Vogue; 1st wk, El Rey) and "Millionairess" (20th) (3d wk, Vogue; 1st wk, El Rey). Slow $5,200. Last week, Vogue, $3.500.

Hollywood Paramount (State) (1,468; $1-$2.40)—"Gone With Wind" (M-G) (reissue) (4th wk). Socko $20.000. Last week, $20,700.

Chinese (FWC) (1,408; $2-$2.40)—"Absent-Minded Professor" (BV) (5th wk). Sturdy $15,000. Last week, $17,700.

Four Star (UATC) (868; 90-$1.50)—"Trapp Family" (20th) (4th wk). Dim $2.200. Last week, $3,100.

Beverly (State) (1,150; $1.49-$2.40)—"Hand in Hand" (Col) (3d wk). Tepid $4.200. Last week, $5,000.

Music Hall (Ros) (720; $1.85-$2.25)—"Ballad of Soldier" (Kings) (11th wk). Okay $3,500. Last week, $3,700.

Warner Beverly (SW) (1,316; $1.50-$3.50) — "Pepe" (Col) (16th wk). Potent $7,600. Last week, $7,000.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (17th wk). Okay $10,500. Last week, $12,500.

Fine Arts (FWC) (631; $2-$2.40)—"Never On Sunday" (Lope) (21st wk). Torrid $7,000. Last week, $8,300.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (26th wk). Smart $10,000. Last week, $11,600.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (73d wk). Big $14,500. Last week, $14,900.

'101 D's' Loud 10G, Pitt; 'Exodus' 17G

Pittsburgh, April 18.

The Penn was betting on Oscar futures when it hooked the double entry, "Apartment" and "Elmer Gantry," for opening tonight. "Cimmaron" wound up two weeks and four days last night respectably. Only new entry, "Sanctuary" shapes okay at Fulton. "Exodus" remains hardy in sixth at Warner. Ditto "Pepe" in fourth at Gateway. "101 Dalmatians" in fourth at Stanley looks loud.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Sanctuary" (20th). Okay $7,000. Last week, "All Hands on Deck" (20th) (2d wk), $4,400.

Gateway (Associated) (2,100; $1.25-$1.75) — "Pepe" (Col) (4th wk). Rousing $8,000. Last week, $8,600.

Penn (UATC) (3,300; $1-$1.50)—"Apartment" (UA) and "Elmer Gantry" (UA). Opens tonight (Tues.). Last week, "Cimmaron" (M-G) (3d wk-4 days), fair $4,500.

Squirrel Hill (SW) (834; $1.25)—"League of Gentlemen" (Kings) (4th wk). Tall $2,250. Last week, $2,700.

Stanley (SW) (3,700; $1-$1.50)—"101 Dalmatians" (BV) (4th wk). Loud $10,000. Last week, $14,000.

Warner (SW) (1,516; $1.50-$2.75)—"Exodus" (UA) (6th wk). Fine $17,000. Last week, $16,000.

CHICAGO

(Continued from page 9)

$1.80)—"Angry Silence" (Indie) (3d wk). Weak $5.800. Last week, $9,000. Closed Sunday (16), and house now is dark.

Monroe (Jovan) (1,000; 65-90)—"Stella" (Indie) and "Foxiest Girl in Paris" (Indie). Oke $4,500. Last week, "Gina" (Indie) and "Beyond All Limits" (Indie), $4,800.

Oriental (Indie) (3,400; 90-$1.80)—"Hoodlum Priest" (UA) (3d wk). Hefty $23.000. Last week, $29,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Cimarron" (M-G) (3d wk). Okay $13.000. Last week, $17,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Absent-Minded Professor" (BV) (4th wk). Big $26,000. Last week $39,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Never On Sunday" (Lope) (11th wk). Good $6,000. Last week, $6.200.

Todd (Todd) (1,089; $1.75-$3.50)—"Ben-Hur" (M-G) (69th wk). Sturdy $16.000. Last week, $17,600.

United Artists (B&K) (1,700; 90-$1.80)—"Gone With Wind" (M-G) (reissue). Wham $35,000. Last week, "In Night's Work" (Par) (4th wk), $16,000.

Woods (Essaness) (1,200; 90-$1.80)—"All Hands On Deck" (20th). Happy $19.000 or near. Last week, "Operation Eichmann" (AA) (3d wk), $13,000.

World (Teitel) (606; 90-$1.25)—"Ballad of Soldier" (Kings) (2d wk). Fast $7,400. Last week, $6,800.

Nudist Convictions

Charlotte, N.C., April 18.

A Charlotte theatre owner and his projectionist were convicted today of showing an "immoral and obscene" film, which to local moralists means bare flesh.

Bill Lemmond Jr., owner of a drive-in house, was sentenced to 90 days in jail for showing "Sun Lovers Holiday," a nudist film. The sentence was suspended on payment of $350 fine and $13 court costs.

Carson Paul Jenkins, the projectionist, was ordered to pay $13 court costs.

Attorneys for the defendants filed notice of appeal to Superior Court.

National Boxoffice Survey

Biz Offish; 'Professor' New Champ, 'Exodus' 2d, 'Wind' 3d, 'Priest' 4th, 'Jacks' 5th

Trade is off quite generally at first-runs around the country this stanza. Combo of income tax blues and overly-extended longruns is depressing the take in most key cities covered by VARIETY. Oscar award night Monday (17) was anything but a biz booster, with thousands huddled around their tele sets.

New champion is "Absent-Minded Professor" (BV), which had given hints previously that it was going places. It is crowding out "Exodus" (UA), which is winding up second for the first time in many weeks.

"Gone With Wind" (M-G), out again on reissue, shows such strength that it is capturing third money. "Hoodlum Priest" (UA) is taking fourth place.

"One-Eyed Jacks" (Par), just getting started, is taking fifth position. "Pepe" (Col), fifth a week ago, is winding up sixth. "Spartacus" (U) is moving up to seventh place.

"101 Dalmatians" (BV), feeling the trek back to school currently, is taking eighth spot. "The Alamo" (UA) is finishing ninth. "Ben-Hur" (M-G) is 10th.

"All in Night's Work" (Par) will be 11th while "Cimarron" (M-G) rounds out the Top 12 pix. "All Hands on Deck" (20th), currently spotty; "Rachel Cade" (WB), "League of Gentlemen" (Kings), "Never On Sunday" (Lope) and "Virgin Spring" (Janus) are the runner-up films. Last-named won the Oscar for the best foreign pic, but so far it has had little influence on its b.o.

"Secret Ways" (U) shapes as an outstanding newcomer, being socko on initial stanza in Philly. "Hippodrome" (Cont) is not doing well in L. A. The reissue of "Giant" (WB) looms good in Providence and stout in Omaha.

"Black Sunday" (AI) is rated okay in Detroit. "Sanctuary" (20th) is so disappointing this round that even on seven playdates it is managing only two okay sessions. Others range from so-so to sad.

"Cry For Happy" (Col) looks hefty in K. C. "Gorgo" (M-G) is rated hotsy in Boston. "World of Suzie Wong" (Par), long high on the list, is sock in Toronto, fine in Balto and stout in L. A.

"Great Impostor" (U), big in N. Y., shapes nice in Philly. "Operation Eichmann" (AA) is rated slow in Buffalo and Cleveland.

"The Entertainer" (Cont), okay in Cincy, is lively in Cleveland. "Make Mine Mink," also from Continental, looms okay in St. Louis, good in Balto and trim in Chi.

(Complete Boxoffice Reports on Pages 8-9-10.)

'Rachel' Good $12,000, Denver; 'Pepe' Hot 14G

Denver, April 18.

Only one new entrant this stanza, "Sins of Rachel Cade," and it is barely good at the Paramount. However, some of the holdovers are doing nicely. "Pepe," playing the third week at the Centre, looks boffo. "Spartacus" continues strong in 13th session at the Aladdin while "101 Dalmatians" looks good in fourth round at the Denver.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50)—"Spartacus" (U) (13th wk). Strong $5,000. Last week, $5,500.

Centre (Fox) (1,270; $1-$1.45)—"Pepe" (Col) (3d wk). Mighty $14.000. Last week, $18.000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (53d wk). Stout $6,800. Last week, $7,000.

Denver (Fox) (2,432; $1-$1.25)—"101 Dalmatians" (BV) (4th wk). Good $10,000. Last week, $13,000.

Esquire (Fox) (600; $1)—"Virgin Spring" (Janus) (2d wk). Nice $3,500. Last week, $5,000.

Orpheum (RKO) (2,690; $1-$1.25)—"All in Night's Work" (Par) and "Blueprint for Robbery" (Par) (3d wk). Slow $7,000 or less. Last week, $9,500.

Paramount (Indie) (2,100; 90-$1.25)—"Sins of Rachel Cade" (WB). Good $12,000. Last week, "Alamo" (UA) (6th wk), $10,500.

Towne (Indie) (600; $1-$1.45)—"Sanctuary" (20th) (2d wk). Okay $5,000. Last week, $8,000.

CINCINNATI

(Continued from page 8)

"Entertainer" (Cont) (4th wk). Oke $1,200 after $1,700 third.

Grand (RKO) (1,300; $1-$1.50)—"All In Night's Work" (Par) (m.o.). Good $7,500. Last week, "Sanctuary" (20th) (3d wk), $3,500 at $1-$1.25 scale.

Guild (Vance) (300; $1.25)—"Virgin Spring" (Indie) (4th wk). Firm $1,800. Last week, $1,900.

Hyde Park Art (Shor) (500; $1.25)—"Hand In Hand" (Col) (3d wk). Okay $1,200. Last week, $1,300.

Keith's (Shor) (1,500; 90-$1.25)—"101 Dalmatians" (BV) (4th wk). Still plenty frisky at $7,000. Last week, $8,300.

Palace (RKO) (2,600; $1-$1.25)—"Auntie Mame" (WB) and "A Summer Place" (WB) (reissues). Sturdy $7,500. Last week, "Sins of Rachel Cade" (WB), $7,800.

Twin Drive-In (Shor) (600 cars, west side, $1.15)—"Alamo" (UA). Pop scale offering after reserved seat run at Valley. Big $10,000. Last week, "Black Sunday" (Indie) and "The Hand" (Indie), $8,000 at 90c scale.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Exodus" (UA) (4th wk). Good $11,000 after $15,000 in third.

Wall St. Pundit: U.S. Pix Clumsy Re Censoring

A Wall Street outfit this week came out with a blast against Hollywood. Rather than concerning itself only with stock potentials, which is usually the case, Arnold Bernard & Co. also told its clients that the film colony has been off the beam in several major areas, including censorship, conventional television and home toll tv.

Subscribers to Bernard's Value Line size-up of stocks were offered the theory that the U. S. Supreme Court censorship back-of-the-hand in the "Don Juan" Chicago cops case might loom as a costly matter for the distributors. For one, censor licensing fees are involved and, two, suits against apparently unjust censor decisions obviously will be expensive.

Then comes the rap, of a kind rare to be coming from a professional investment firm. Bernhard states that the Motion Picture Assn. of America has expressed a distaste for censorship but "seldom fights for its beliefs." Asserting that much of the blame for the top court decision lies with the industry itself, Bernhard sarcastically notes that the MPAA remained aloof from the "Don Juan" suit until a petition for rehearing was filed . . . "but then the industry may have acted too late."

A "lack of unity and foresight" on the part of Hollywood is complained of by Bernhard in the area of regular tv. The tv medium simply wasn't recognized as to profit potential, says the downtowner, adding that studios did no more than commiserate with each other anent falling theatre grosses while indie program suppliers in tv prospered. Major pic outfits are now in tv "but the profits to date have not been what they would have been with an earlier understanding of the real problems faced."

Bernhard asks if Hollywood has learned its lesson and provides its own answer — "probably not" — pertaining to pay-tv. Despite the setbacks this new form of show business has come a shade closer to materialization in the past few weeks. The market potential is enormous and Hollywood could benefit substantially as a prime supplier of programming.

But, says the analyst, the picture business has been apathetic in the face of strong opposition by other interested groups.

International Sound Track

LONDON

Sid Rogell now confirmed as 20th-Fox's European production chief. His predecessor, Robert Goldstein, outlined 20th's British production program at a press conference in London. **Stephen Boyd** is to play opposite **Natalie Wood** in "The Inspector" and **Clifton Webb** is to join **William Holden** in "The China Story." "The Visit," which is on 20th's current slate, is not likely to start rolling until next year . . . "Ben-Hur," which opened in Belfast last week is to be launched in Hull on May 1. It has been set for a longterm engagement at the Dorchester Theatre and will open with a gala preem . . . **Peter Cushing** and **Andre Morell**, who worked together three years ago in "The Hound of the Baskervilles," are reunited in a new Hammer thriller, "The Gold Inside," which has just started at Bray studios. The pic is being produced by **Michael Carreras** for world release through Columbia . . . **Bob Baker** and **Monty Berman** have started their latest production, "What a Carve Up," for Regal International. **Pat Jackson** is directing from a screenplay by **Ray Cooney** and **Tony Hilton** and the cast includes **Sidney James, Kenneth Connor, Shirley Eaton, Dennis Price, Donald Pleasance** and **Michael Gough.**

PARIS

Weekly L'Express found **John Huston's** and **Arthur Miller's** "The Misfits" (UA) the most important American film production in years. Paper felt that certain aspects of American life are both denounced and exalted, and it is primarily a work of love. It calls for a new fraternity among men and the need for love and friendship. Paper was puzzled by frigid critical reception in the States . . . **Brigitte Bardot**, in a bikini, a pout and her hands clasped over her bosom, will grace all the posters for her latest pic "La Bride Sur Le Cou" (The Slack Reins) which comes out later this month. **Roger Vadim** directed . . . **Claude Brule**, ex-film critic and film scripter, directs his first pic "The Abominable Customs Man" for producer Raymond Eger.

Continental Preem of 'Exodus' Will Be Initialer at Cannes Film Fest

Paris, April 18.

The official Continental preem of Otto Preminger's "Exodus" (UA) will be as the kick-off film at the Cannes Film Fest on the night of May 3. French publicist Georges Cravenne will fly down the cream of French letters, arts, journalism and diplomacy for the opening in a specially chartered jet and then host them at a midnight dinner with star entertainers after the pic before planing them back to Paris.

Among those on the list for this junket are Bernard Buffet, Francoise Sagan, Simone Signoret, Jean Seberg, Romain Gary, Brigitte Bardot, Jeanne Moreau, Marcel Pagnol, Georges Simenon, Prince of Yugoslavia, Marcel Achard, Ingrid Bergman, Jean Cocteau, Andre Maurois, Coco Chanel, Michele Morgan, Anatole Litvak, Raoul Levy, Roger Frey, Wilfrid Baumgartner, Maurice Chevalier, Picasso and Charles Chaplin.

Preminger will attend with film players Sal Mineo, Jill Haworth and Peter Lawford. Preminger will hold a luncheon press confab on May 4 with individual mikes on the tables. His opus is being shown out of competition.

So far Yank participation at the Cannes Fest May 3-18, looks strong, with a high calibre of commercial pix in "Exodus," the official entry, "Raisin in Sun" (Col), and an invited offbeat N.Y.—made indie, "The Connection," of Shirley Clarke, which will also be out of competition as a guest of the French Federation of Film Authors.

However, "Exodus" and "Connection" would be in line for side kudos like the International Film Critic's Award, and others. One or maybe even two more Yank pix will be invited to be shown at the festival. Highly favored for this status at this writing is "Hoodlum Priest" (UA).

Seek Big Biz Sponsors For Edinburgh Fest

Edinburgh, April 11.

Big business enterprises will be encouraged to sponsor performances at the Edinburgh International Festival under a new plan revealed here. An Edinburgh Festival Capital Fund, aimed at yielding an income of some $150,000 a year, is to be set up. The coin resulting will be used to enlarge the Fest's range and artistic standard.

Previous appeals made by the Festival Society have been confined to the city of Edinburgh. Now it is felt that the Fest has become an event of such major importance to the whole of Britain that the area of appeal should be expanded pronto. Since its launching in 1947, the Edinburgh Fest has practicaly doubled in size and capacity.

'Ben-Hur' Opens New House in Helsinki

Helsinki, April 11.

A new cinema, Bio Bristol, has been opened here. With a seating capacity of around 800, it's an ideal deluxer. House has a projection booth including CinemaScope and Todd-AO installations.

The preem show had "Ben-Hur" (M-G) on-a-day policy. The picture now has passed its fifth week and has been near-capacity since opening.

Rank Estimates Nearly Double 1960 Earnings

London, April 18.

Estimated profits for the year ending next June 24 of around $3,640,000 are forecast by the Rank Organization "in the absence of unforeseen circumstances." That is nearly double the profit for the previous year which totalled $2,013,000. Announcement came with the report that the directors have declared an interim dividend of 7½% less tax, with the forecast of a final distribution of 15%.

The Rank board also announced the proposed issue of $2,254,249 "A" ordinary shares of 70c each as a rights issue in the proportion of one new share for every five ordinary and "A" ordinary shares held. The price of the issue will be determined later and a further announcement is expected soon.

The profit estimate shows that the group profits before taxation are likely to be $14,000,000 as against $11,200,000 in the previous year. Taxation and outside shareholders proportion whittles that total down to the net figures given above.

At the same time it is also revealed that the directors of Gaumont-British have declared an interim divvy of 6%, less tax.

'Apartment' Longrun Grosser in Finland

Helsinki, April 11.

Present longrun pic here is "The Apartment" (UA), now in 20th week and seems set for an indefinite run. "The Alamo" (UA) started with a bang around Easter. Other b.o. winners include two domestic pix, "The Mink Fur," "The Scarlet Dove."

"The Millionairess" (20th) has wound up nine good weeks. "Magnificient Seven" (UA), "Suzie Wong" (Par) and Sweden's "Susanne" also have been strong entries, playing well all around the country.

India Slaps New 10% Tax on Radio Sets

New Delhi, April 11.

Radio sets are among the many items hit by upped taxes in Finance Minister Mararji Desai's new budget for India. Radios costing $30 to $60 will have a new 10% levy slapped on them, and the sets costing over $60 will have a 20% levy.

Since commercial radio is barred in India, tuners-in don't get their listening for free in this country. They have to take out licenses on ther radios, the $3 fee for which goes to the government, sole operator of radio stations in India. The government expects to rake in $700,000 via the new tax.

India Wars Vs. Immoral Films

New Delhi, April 11.

India, which already operates sharp film censorship, is mulling a clampdown on the import of such foreign pictures and production of Indian pix as are considered to be of dubious moral value. The Indian authorities also have decided not to issue import licenses for a number of foreign magazines similarly rated as of doubtful value. These include some 20 publications best known of which are Glamour, Hit Parade, Parade, Playboy, Sun Bathing, Swank and Beauty Parade.

Moves were suggested by Indian National Commission for Co-operation with UNESCO. Commission expressed concern at what it viewed as misuse of mass-communications media, which it said had led to a "deterioration in basic cultural standards."

Meanwhile, zealous social workers have persuaded the Indian government to legislate against "indecent" film posters. While the precise scope of proposed law is as yet unknown, indication that it is impending has been given in parliament by Information and Broadcasting Minister Balkrishna V. Keskar.

Rapping the proposal as "both unnecessary and undesirable," The Times of India editorialized: "Once started, where can this censorship of imaginary immorality be legitimately ended? If posters are a moral hazard, so must be the films themselves (except when they are documentaries produced with the official blessings of Dr. Keskar's Ministry). Why not scrap them all? Life will, of course, become dull, but won't it be pure!"

Decline in French Pix, Legit Theatre Patrons Traced to New Habits

Paris, April 11.

Both film exhibitors and legit theatre owners seem to agree that the low theatre and cinema attendance stems from changing French habits. As the level of living rises here, there is more interest in acquiring household appliances and an auto than in entertainment. And with the car, families take off for weekend jaunts, especially in good weather, but even in bad, rather than attending the film and legit theatres.

Hence, this legit season has been disappointing. Even shows that got good reviews have found it hard-going. Music halls usually go in for revues during spring and summer. Legiters can close for the summer but film houses keep going on. However, they have gotten some relief via Paris detaxation for July and August.

Television is also beginning to be felt here. So filmmakers and theatre producers feel they have a few years of readjustment in store for themselves. Yet production in both spheres is as high as ever. It may lead to a slowing down and an attempt for the big productions that can have longer runs.

One theatre man thinks that the season will eventually be only six months. However, this is all conjecture in the usually crisis-prone film and theatre industries. They still manage to continue.

Additional Foreign News On Page 13

Third Milan Film Mart Draws Many Film Co. Reps From All Sections Of World; Asia Enters First Time

Milan, April 18.

Early indications point to widespread participation by international film reps at the Thirty-third Milan Film Mart (MIFED), which opened here this week in the presence of Italian Prime Minister Amintore Fanfani. A fall event, the fourth, is already planned, probably Oct. 10-20.

Mart topper Guido Franci was particularly pleased at the wide participation at the third MIFED of representatives of several Far Eastern companies, among them the Shaw Brothers' Runme Shaw. Also booked are four Japanese firms, Daiei, Toho, Tosei and Nikkatsu. This is first time Asian outfits, including companies in Ceylon, Hong Kong, Singapore, India, Pakhistan, Thailand, and the Philippines, have come to Milan in such numbers.

Seventy-six distribs have to date sent reps to scout for product, among them 24 Italian firms, nine Swiss, six Benelux, four German, three French, two British, two Portugeuse, and one each from Monaco, Greece, Venezuela, Poland, USSR, Yugoslavia, Israel, Sweden, Mexico and Lebanon.

Producers who have "entered" product for viewing by prospective buyers are likewise numerous, with Italy again tops with 22 companies. Other nations include Liechtenstein, 10 feature films; Belgium, two pix; Japan, seven feature pix; Poland, seven; Austria, one; Switzerland, 27; Hong King, two; Soviet Russia, 13; Jugoslavia, 19; U. S., two.

Other companies from various countries, including Toei, Nikkatsu, Farnco London and Rank Overseas, have still to advise on the pix they are sending to MIFED. BBC has also announced its participation while other last-minute entries are still rolling in.

'West Side' In Paris At 60% of Capacity

Paris, April 18.

In spite of the triumphal opening and word-of-mouth it aroused, and complete 'rave notices, the "West Side Story" legit company from Israel now at the Alhambra here is not playing to the anticipated sellout. It is nearer 55%-60% capacity weekdays and filled up for weekends. It is thus still paying off for producers Pete Kameron, Giora Godik and Felix Marouani.

Many reasons are advanced for this state. Such as: (1) It opened during the Jewish High Holidays.

(2) In spite of the drama and music critics lifting it from the music hall status there is still a resistance among ordinary theatregoers to foreign language entries and especially musicals.

However "Story" is a prestige opus that has opened French eyes to modern musical technicalities.

Show is grossing an estimated $33,000 per week with an overall $25,000 nut. It is in for a month.

Assoc. British Closes Major U.S. Pix Deals

London, April 18.

Coincident with the announcement of an ambitious program of 10 British features for the coming year with a budget of $5,500,000 to $6,000,000, Associated British Picture Corp. has also closed a number of major releasing deals in the U.S.

At a luncheon last week Macgregor Scott, the corporation's foreign sales topper, revealed that the company sold a backlog of 17 Elstree features for theatrical distribution to Elliott Hyman and Seven Arts. Deal involves a guarantee against distribution of more than $400,000.

He also confirmed a deal with Continental Distributing Co. for the U.S. release of the company's alltime top grosser in the UK, "The Rebel." Pic is currently on prerelease in the London area on the Associated British circuit and has broken records established by "Hercules Unchained" and "Saturday Night and Sunday Morning." Continental also is distributing the corporation's "School for Scoundrels," which is heading for a U.S. gross in excess of $600,000. It represented the biggest-ever return from the American market for an ABPC film.

Scott also gave advance details of the success of British pix in various world markets. "Operation Bullshine," for example, had played six weeks in Johannesburg and was proving to be one of the all-time champs Down Under. "School for Scoundrels" recently completed an eightweek run in Johannesburg and five weeks at the Warner showcase in Bombay.

The corporation's production program calls for five comedies out of the total of 10 pix. The initial project, "Go to Blazes," is due to get under way before the end of April. It will be followed by "The Young Ones," a musical starring Cliff Richards; a new Charlie Drake Comedy, another Tony Hancock vehicle and a Warner Bros. production, "Nicola," which will be scripted and produced by Karl Tunberg.

Also on the production slate is "Tamshine," "The Pot Carriers," "If Chance a Stranger," "White Witch of Rose Hall" and "The Golden Fool."

Among recently completed Associated British Films due for April release are "Hand in Hand" which opened in the U.S.; "Story of David," starring Jeff Chandler; and "Don't Bother to Knock," Richard Todd's first independent production for the company.

Plan to Move Prod. Of 'Soldadera' to Another Latin Country Shelved

Mexico City, April 11.

Plans to make "La Soldadera" in nearby Central America or other appropriate Latin region likely will be shelved at least as far as Mexican cooperation is concerned. Producers Jose Bolanos and Ed Gottlieb have learned that talent and technicians have signified they will not go to Guatemala, or any other country, to appear in the picture.

Consensus among talent and technicians, backing up the Jorge Ferretis shooting ban, is that they will not flout an official ruling and possible risk incurring displeasure of authorities if they accept contracts taking them outside of Mexico.

Noe Murayama, spokesman for the actors, first offered the top role and then reduced to a secondary part when dickering with Pedro Armendariz began, said he did not feel inclined to make the film outside of Mexico.

Both the National Assn. of Actors and the Union of Film Production Workers feel that interests of their members have been damaged by the long delays, for elements have rejected other offers while the matter of shooting permit was up in the air.

Jorge Ferretis, militant head of the Film Bureau, who touched off entire controversy, still dubbed "La Soldadera" as "garbage and an ill put-together hodgepodge." The Film Bureau head denied that the entity is exercising "coercion" to get national and foreign producers to turn out "sane, moral and healthy" diversion in films. He added that producers of their own free will should follow in the footsteps of the entirely acceptable entertainment offered by circus mimes of two and more decades ago.

And a "sane diversion" does not necessarily mean dull and moralizing themes, Ferretis said. He described producers as guardians of public morals and that they should strive to channel them to constructive ends and not present "deviationary themes" harmful not only to youth but adults as well.

'Come With Me to the Casbah'

— said Pepe le Moko

The Casbah or Copenhagen, NEXT WEEK in These Columns, it's London, Paris, Rome, Madrid, Berlin, Moscow, Zurich, Vienna, Prague, Tokyo, Mexico City, Manila, Buenos Aires, Hong Kong, Athens, Damascus and Shangri-La.

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Inside Stuff—International

Does a U. S. distrib have the legal or even moral right to ask the overseas producer to kick in and help defray the costs of U. S. court and censor battles pertaining to the producer's pic?

At least one French producer's rep doesn't think so. In a specific case that arose last year, the rep said the distrib had no legal right whatsoever, since no censor battles were envisioned when the original contract was entered into. The rep also pooh-poohed the moral obligation idea, because he felt the troubles met by the distrib were largely of the distrib's making.

The rep said that although the film in question, which had been conceived and executed as an "artistic work," had been passed for exhibition in N. Y. with a couple of cuts, the distrib went ahead and, knowing the possible consequences, tried to exhibit it elsewhere without any cuts. The results are several court cases still pending.

So far, the producer's rep has refused to allow any part of the producer's share of the proceeds be used to fight the cases. He is, in fact, a little irritated with the distrib, since he feels that though, had the distrib been successful, the take might have been big, there's going to be no take at all now, at least until the court cases are cleared up.

Another producer's rep, who is usually one of the first cry that his clients are being unnecessarily bilked by U. S. importers, takes sharp exception to his confrere in this specific matter. He charges that his French confere and the producer knew very well that they had a "hot little picture" and that if it made money in the U. S., it would be largely because of its controversial nature. He also says that the pic in question has made a good deal of money in the U. S. and that the producer does have a moral obligation to participate in the court battles, because every such court battle that is won, means more dollars in the pockets of all producers, including those of his tightfisted friend from Paris.

Recent "Seven Days of Russian Films" (March 21-27) in W-Berlin was also a success as to attendance figures at 6,000-seat Atelier am Zoo. Highest figure (92% of seating capacity) was reached by "Ivan the Terrible," the last Eisenstein pic. "Flying Cranes" (89%) and "Silent Don" (81%) were next successful. On the average, the seven Soviet releases reached a seating capacity of 81%. (Most of films had regular runs in W-Berlin before.)

German reporters learned that Tatjana Samoilowa (of "Flying Cranes") is not as popular in the Soviet Union as they suppose. A Russian said that she is more prominent in the western world than in her own country. "But, of course," he added, "we have no star cult." Both Russian films, "Flying Cranes," and "Ballad of a Soldier," drew better reviews in western countries than in the USSR.

Jewish playwright Moshe Lieber is currently reported in Berlin looking here for a man who saved his life during the Hitler years. Lieber, who now lives in Israel and whose play "The Pledge" will be preemed at local Academy of Arts in April, resided in Berlin in the 30s and was arrested by the Nazis. Unknown persons brought him, under mysterious circumstances, to railway station where they handed him a ticket to Palestine. Saviors were a composer, Hans Rennert, with whom Lieber had worked together, and, as Lieber believes, Rennert's father, then councillor of a Berlin supreme court. For some years, Lieber has been trying to contact the Rennert family but all efforts failed.

Ken Revis Has Got It Made

Blind Theatrical Agent's Vidfilm on Accomplishment Makes Him a Figure

London, April 18.

Ken Revis, 43-year-old partner in an Oxford theatrical agency, has become one of the most talked-about men in Britain. All on account of a filmed tv program which showed him dancing, water-skiing, piloting a speedboat and driving a car at 90 mph.

What made all this remarkable is the fact that Revis was blinded in World War II, in which he served as an Army bomb-disposal expert.

The theatrical agency, in which he is partnered with his wife and BBC producer William Scott-Coomber, is called Sandra Productions, after Sandra, a now-dead guide dog who once accompanied Revis to auditions.

Said Revis: "We founded the agency at Christmas Eve, 1957. I've always been interested in show business. As a schoolboy, I used to listen to Crosby—I still think there is nobody like him—and that gave me the idea I'd like to be a professional singer. The war ended that dream. But I trained at the Royal Academy of Music and I've sung in a few television shows.

"Now the agency is doing well. We're booking a show in Liverpool and also handling a couple of summer shows. We've booked a lot of big names, including Yana and the Malcolm Mitchell Trio.

"I often go to auditions, but my wife handles most of the actual booking. I look after the legal side of the contracts. I'm a qualified lawyer."

Revis studied law for six years when he was already blind as a result of a booby-trap which exploded in his face on Brighton Pier in 1943.

Apart from the agency, he has a job as a press officer with a car firm. His wife helps him in his agency work by reading contracts and correspondence to him. She also sits beside him—as steering-guide—when he drives that 90 mph car.

The tv program showing the busy life of Revis has brought him a stack of fan mail. "I hope it has done some good, particularly in encouraging other blind people," he said.

Only thing Revis has failed to do is learn to fly. Says he: "I didn't know which way up I was."

Russos Seek Permit To Show Widescreen in Mex

Mexico City, April 18.

Russia is dickering with federal film officials here to obtain an exhibition permit for Soviet-made product having a system similar to Cinerama. The first so-called "art" picture gives aspects of life in Russia and also plugs a hefty propaganda line for the "paradise of the proletariat" under red rule.

Film circles here view with mixed feelings the more or less frequent showings of Russian films. Principal beef of producers is not on ideological lines but that there is no reciprocity on the part of Moscow in showing Mexican pix in Volga land.

PLAYWRIGHT'S 2D BAN

Wilberto Canton Again Fails of Mexican License

Mexico City, April 11.

The Office of Public Entertainments has ruled negatively against Wilberto Canton's play, "Inolvidable" (Unforgettable), with censors dubbing it "immoral" because it accents "scenes of strong passion" with this making it unsuitable for public showing.

This is the first play ban this year by the Office, and the second time playwright Canton has been refused sanction. Censors prohibited showing of his "Los Malditos" (The Bad Ones) some time ago.

Censor ruling is that play cannot be shown in any legit house, experimental theatre, or in abbreviated version for television.

Play was to have premiered this month at the Arcos Caracol Theatre.

No 'Luther' In Spoleto?

Gian-Carlo Menotti's plan to present at his Festival of Two Worlds in Spoleto, Italy, this summer the world premiere of John Osborne's new play, "Luther" is unlikely to mature. Menotti reckoned without the the opposition of the Italian government, from whom he obtains a certain amount of cash subsidy, and the Vatican. A play dealing with one of the chief architects of Protestanism, along with John Calvin and Henry VIII, would hardly be palatable. Moreover, the play presents a Pope on the stage, and apparently not too attractively.

Exact status of the situation is not known but there has been much exchange of correspondence between Rome and New York.

Japan Seeking Aussie Outlets

Sydney, April 11.

A Japanese trade mission recently visited this country and made a strong bid to interest Aussie importers in the marketing of Nippon-made goods, ranging from cinema equipment to automobiles. Mission leaders said they were convinced wider markets here would result from the visit, especially as the government had granted a greenlight to imports.

It was hoped to introduce more Japanese-made films here, it was indicated, in the near future, thus to include playdating in selected cinemas in the keys and near-suburbs. Understanding here is that Japanese film interests are hopeful of securing an intimate cinema for the exclusive presentation of Japanese-made product early next year.

Right now, Japanese-made carbons for projectors are finding ready sales here in opposition to American and British product, selling at a much cheaper rate than the former two. To local exhibitors there's no flagwaving barrier when it's a question of price.

Italian and French films are firmly entrenched here and likely will continue to further advance as the year progresses. Presently, there are four Continental cinemas operating in this key city, with Greek-made films screening exclusively in an industrial nabe.

German and Polish film producers are looking for more release outlets here, and will link with established distribs for a wider coverage.

It's interesting to note that several exhibitors, are close to hostels carrying a fair-sized foreign population, are now booking foreign-lingo films and reaping good returns.

MEX UNIONS PEEVED BY 'GERONIMO' SETUP

Mexico City, April 11.

Mexican unions and actor-technical elements are disgruntled over the policy initiated by producer Hank Spitz in shooting "Geronimo" in Durango. Instead of Mexican elements, the producer is bringing down Americans, and relegating Mexicans to only 20 extra jobs and possibly two actors in minor supporting roles.

Union leaders, who look for Hollywood activity to boost film employment in Mexico, are watching the matter closely. Producer Spitz for his part frankly said that under present pay scales asked by Mexican talent there is not much saving, and so he prefers to use Americans who speak a clear English instead of the heavily accented version by Mexican players.

Scot Officials Turn Down 'Warsaw Ghetto'

Glasgow, April 11.

Permission for the screening of films that were too gruesome for the Germans to see in wartime has been refused by city magistrates. One is "Warsaw Ghetto," illustrating Nazi bestiality against the Jews. The others are "Private Property" and "Black Jackets," two films with a sex content.

Request came from Cross-Channel Distributors. Screening permission was kayoed on grounds that the films do not have a certificate from the British Board of Film Censors

Mexican Film Bureau Chief Skeptical About Co-Production

Mexico City, April 11.

Jorge Ferretis, Film Bureau head, is not convinced that coproductions can be the salvation of the Mexican motion picture industry as is argued by producers. The executive said that only "one or two serious coproduction offers" have been made in the past half year. In other cases, demands by foreign producers willing to coproduce are too exacting and leave little chance of profit for Mexican elements, according to Ferretis.

The industry must seek other means of pulling itself out of its financial slump. Ferretis suggested that the most likely trend would be to pact international names to appear in Mexican-made pictures. While this would mean heavy expenditure in coin because of salary demands of internationally-known players, he claimed the returns would more than cover these costs and would definitely build up Mexican foreign markets.

Ferretis cited the case of producer Ismael Rodriquez who pacted Japanese star Toshiro Mifune for a Mexican film. Advantage of this is that picture will be made in Mexico, give employment to national personnel and perhaps insure sale of exhibition rights in key areas throughout the world.

Another outcome of policy of contracting international players, a trend the government is disposed to aid, is that an exchange system can be fostered with Mexican players obtaining contracts with producers in other areas of the world. Coproduction deals, Ferretis said, generally mean that Mexican producers must yield considerable advantages to foreign partners, especially in matter of division of exclusive rights. To gain ground and new markets, and to financially benefit, Mexican producers should pay more attention to policy of paying for the services of box-office names.

Few Producers Willing to Pay

A limited number of producers have already initiated this policy, but the heavy cash demands of international players is a major drawback. Zacarias Productions has revealed that it is pacting Harry Belafonte to star with Maria Felix in "Musica Negra" (Black Music), with the Negro actor reportedly agreeing to a $30,000 fee, tax free, with travel and living expenses also paid. Few Mexican producers, even with Film Bank aid, can shell out this sort of coin for talent.

That's why producers, seeking a division of costs, favor the co-promotion deal. And it's reported that considerable interest on the part of Italians, French, Germans and British to dicker coproductions with Mexico has been shown. Jorge Rado, bandleader recently returned from an 18 month European tour, stated that there is "very great interest on the part of foreign producers to talk pictures with Mexican counterparts.

Claims 96c Top Stalls His Legit Plans in Mex

Mexico City, April 11.

Bob Lerner, unable to obtain an upped boxoffice scale for lavish musicals from the 96c top imposed by Mayor Ernesto P. Uruchurtu, says he will definitely stand on the sidelines until there is a change in the official policy. He claims it just is not practical to bring in high cost shows at present box-office prices.

Meantime, Lerner plans to take his Spanish version of "My Fair Lady" to Buenos Aires, with Mexican actress Rosita Quintana and Jose Cibrian in the leads. He also indicated he has plans for film production because "there is a very big field in Mexico and future prospects, despite current troubles, are very good."

Yank Gymnasts Boffo in Mid-East

Damascus, April 11.

Pull that ancient billing "triumphant tour" out of the files and three-sheet it all over town for seven nephews and one niece of Uncle Sam who comprise the U.S. Gymnast-Trampoline Team touring the Middle-East under the President Kennedy Special International Program for Cultural Presentations. Opening in Istanbul, they play Ankara, Nicosia, Beirut, Damascus, Amman, Kuwait, Karachi, Lahore, Kabul winding up in Tehran in April. They've been an unqualified sensation on every date.

Coached by Erwin Volz, vet coach of U.S. Gymnastic teams and Olympic judge, and captained by Abe Grossfeld, member of the '56 and '60 U.S. Olympic Gymnast teams and member of the '58 World Championship team to Moscow, the team includes Mrs. Muriel Davis Grossfeld (wife of captain), member of '56 and '60 U.S. Olympic Women's Gymnast team, William Buck of Iowa State, three-time champ of Big Ten Side Horse competition and outstanding trampoline performer and leading comic of the group; Garland O'Quinn and Donald R. Tonry, members of the '60 Olympic team; Larry Snyder, U.S. Trampoline Champion; Marshall Claus (injured in Beirut) and Armando Vegas (injured in Turkey) both out of show and replaced by Raymond W. Hadley Jr., who placed first in the U.S. Central A.A.U. gymnastics in '59 and Tom Osterland of the University of Michigan.

A typical example of the show's success was the date in Damascus. Sponsored by Syrian Minister of Education, Amjad Tarabulsi, the show was booked into the Commercial H.S. because it was the only indoor spot in town with a ceiling to accommodate the trampoline work. The first performance was the VIP show. In affairs of this nature generally just the boys tapped to do the honors show. In this case, on hand for the amenities were Secretary General of Ministry of Education, Omar Shakashuro, and Syrian Region Director of Physical Education, Anwar Tello, who gave the welcoming spiel. The rest of the big wheels, including Army brass, instead of giving away their ducats, showed up in force, bringing relatives, friends, etc., overflowing into the aisles. It was a record attendance for any performance at the H.S. Minister Tarabulsi got the message and moved the next performance out-of-doors to the Damascus Fairgrounds Basketball Pavillion seating 2,500. They shoe-horned 3,500 into the stands . . . and turned more away.

Even their receptions were big draws. Consul General and Mrs. Ridgeway B. Knight tossed a VIP reception at the official residence and it was attended beyond protocol. Don Shea, PAG (flack man) of the Consulate General, threw a party for press, radio, tv, and sports.

Mission accomplished. Real Yankee Doodle Dandies.

Numerous Side Events At Milan's Film Show

Milan, April 18.

Large number of sideline events are being held here during the third Milan Film Mart (MIFED), which finds a host of film industry reps from all continents gathered at the Milan Fairgrounds to buy, sell or merely look at recent product in fields of feature pix, documentaries and telepix.

On the current agenda is the General Assembly of the International Exhibitors Federation (UIEC); the general assembly of the International Distributors Assn. (FIAD); and the general assembly of the International Film Bureau (BIC). Other major International pix groups which will meet in the MIFED building are the CENDIST, which will present a special program of films made especially for children. The Int'l Federation (C.L.I.T.C.) of Industrial Film Industries; the Yugoslav-Italian committee and the Franco-German-Italian committee on co-productions and related matters; the Italian Assn. of Producers of Tele and Theatre Publicity Films.

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Teleglobe System Of Toll Upcoming

Hollywood, April 18.

A new pay tv system, one of the three approved by Federal Communications Commission, will be tested over the air within three months, it was disclosed yesterday by Gerald Bartell, prexy of Bartell Broadcasting Corp. and Macfadden Publications. New system is called Teleglobe, in which Bartell's company has made a considerable investment.

Bartell, passing a few days here talking to picture people and surveying the field for a station, which he may buy to conduct the test, declined to say where the test would be conducted but intimated that he had already made a selection. He said the full details would be divulged at a press conference in N.Y. next week.

"I'm very much sold on toll-tv," said Bartell, "but only as an over-the-air venture. I don't believe in spending millions for the installation of cables."

Asked whether he would have any dificulty in getting FCC approval for the test, he replied "not at all." He declined to elaborate but indicated it was all cut and dried. Teleglobe, he said, was a sound security system, in which any set could get the picture but would require a switch to receive the accompanying sound.

Bartell had visited Phoenix and Frisco before coming here but declined to say whether either of these cities would be selected for the test. He indicated that a station would be bought for the experimental project.

Bartell Broadcasting owns four radio stations in this country and tv stations in Haiti and The Netherlands, West Indies.

Peru Option

Continued from page 7

Kaplan are handling Kline's negotiations.

The writer, who spent seven years on and off prepping the screenplay, will not attempt to direct it himself but is seeking a co-producer setup.

Option for cooperation by Peruvian government in use of army personnel and facilities followed writer's meeting last year with President Prado. Option arrangement is dated Dec. 5, 1960. It can be extended depending on actual start date of filming.

Kline figures 50% of pic, including massive battle action and march over the Andes, will be shot in Peru. Sequences also will entail filming in other South American countries and in Mexico as well, according to Kline. He said film would be a complete Pan-American venture, employing performers and crews from north and south America. Pre production work already is being supervised at Churubusco studio by Peter Mayer, son of N.Y. theatre operator Arthur L. Mayer, and Augustine Delgado, Kline's longtime Mexican associate. Mexican film union, Kline said, has offered to join in financing by providing part of production completion guarantee.

Meccoli

Continued from page 3

the number of Americans who attend the Cannes fest compares to the number at the Venice fest, but thought it might be a significant figure to check.

While in New York, Meccoli met with Motion Picture Assn. of America prexy Eric Johnston and other execs seeking their cooperation in the 1961 Venice affair. They are genuinely interested, he reported, expressing satisfaction at the frankness of his talks. Last year's Venice fest threatened to turn into a diplomatic shambles when fest authorities refused to accept the official MPAA entry. Since that fracas had taken place before his appointment, Meccoli thought it the better part of valor not to express his opinions on what had happened.

Earlier, during a brief stopover in Washington, Meccoli had presented Johnston with the Venice festival award, voted the MPAA prexy by the Biennale D'Arte headed by Prof. Italo Siciliano.

TREND OF AMERICAN MAG CIRCULATION

(Per Gallagher Report)

1960 Pos.	1959 Pos.	PUBLICATION	AVERAGE TOTAL PAID CIRCULATION Average 6 Months Ending 12/31/60	% Gain or Loss over 6 Mos. Ending 12/31/59
1	1	Reader's Digest	12,592,912	+ 4.8
2	2	TV Guide	7,079,511	+ 3.6
3	3	Life	6,764,686	+ 4.9
4	7	McCall's	6,560,452	+ 14.6
5	5	Ladies Home Journal	6,550,415	+ 9.4
6	4	The Saturday Evening Post	6,377,367	+ 2.4
7	6	Look	6,322,417	+ 7.5
8	8	Everywoman's Circle	5,616,029	+ 9.8
9	11	Woman's Day	5,051,066	+ 18.9
10	9	Better Homes & Gardens	5,037,498	+ 3.4
11	10	Good Housekeeping	4,961,039	+ 6.8
12	12	American Home	3,675,676	+ 0.3
13	14	Redbook	3,220,354	+ 8.1
14	13	Coronet	3,122,628	+ 0.4
15	15	American Legion Magazine	2,708,795	— 1.5
16	20	Scholastic Magazines	2,669,800	+ 14.5
17	18	Time	2,541,977	+ 6.0
18	17	National Geographic Magazine	2,517,846	+ 4.9
19	19	True	2,408,348	+ 2.3
20	16	True Story	2,328,287	— 8.4
21	21	Boy's Life	2,047,313	+ 6.6
22	22	Parent's Magazine	1,841,600	+ 1.4
23	26	Newsweek	1,442,836	+ 11.3
24	27	Junior Scholastic	1,429,523	+ 13.1
25	25	Popular Mechanics	1,364,603	+ 2.9
26	24	Argosy	1,357,683	— 0.2
27	23	Photoplay	1,350,763	— 6.0
28	32	Modern Screen	1,311,665	+ 7.8
29	29	The Elks Magazine	1,285,420	+ 2.3
30	28	Popular Science Monthly	1,277,352	+ 1.2
31	31	Scouting	1,264,750	+ 1.4
32	33	U.S. News & World Report	1,235,745	+ 7.5
33	30	True Confessions	1,227,950	— 1.9
34	37	Motion Picture	1,166,259	+ 6.5
35	38	Field & Stream	1,159,919	+ 6.5
36	36	Seventeen	1,155,550	+ 4.7
37	45	Playboy	1,144,077	+ 15.2
38	54	Glamour Inc. Charm	1,140,144	+ 42.4
39	35	Presbyterian Life	1,137,246	— 0.3
40	42	The Workbasket	1,111,967	+ 3.8
41	40	Sports Afield	1,109,165	— 2.5
42	41	Outdoor Life	1,106,581	+ 2.8
43	43	Mechanix Illustrated	1,105,442	+ 5.7
44	39	V. F. W. Magazine	1,099,448	+ 1.1
45	44	Columbia	1,063,446	+ 2.7
46	34	Modern Romances	1,057,164	— 8.0
47	49	Sports Illustrated	939,828	+ 4.5
48	48	Our Sunday Visitor	929,392	+ 1.7
49	51	Young Catholic Messenger	928,082	+ 5.7
50	47	Holiday	921,061	— 2.4
51	53	House Beautiful	902,083	+ 11.7
52	46	Together	888,922	— 8.8
53	52	Esquire	875,053	+ 3.4
54	50	Cosmopolitan	857,669	— 4.2
55	58	House & Garden	833,155	+ 14.7
56	55	Grit	777,697	+ 1.8
57	56	Nation's Business	760,104	— 0.3
58	59	American Girl	746,983	+ 3.5
59	60	Living for Young Homemakers	711,491	+ 3.3
60	69	Teen	669,867	+ 37.3
61	61	Sunset	648,356	+ 1.5
62	57	TV Radio Mirror	646,760	— 12.3
63	63	Hot Rod Magazine	638,373	+ 14.7
64	78	Simplicity Pattern Book	581,355	+ 48.7
65	66	Sport	556,950	+ 2.6
66	67	Mademoiselle	535,095	+ 5.4
67	101	McCall's Pattern Fashions	531,842	+ 83.9
68	68	The Lion	503,926	— 0.2
69	73	Flower & Garden Magazine	496,807	+ 10.9
70	72	Vogue Inc. Vanity Fair	482,650	+ 7.7
71	79	Co-Ed	475,429	+ 22.2
72	64	Secrets	471,098	— 15.3
73	77	Harper's Bazaar	468,119	+ 15.1
74	65	True Romance	453,490	— 18.1
75	76	Cavalier	448,596	+ 8.8
76	74	Christian Herald	433,021	+ 1.3
77	87	Motor Trend	432,287	+ 23.0
78	75	The New Yorker	425,781	— 0.3

Par May Drop Special Ticket Sale for 'Jacks'

Paramount is expected to drop shortly its special ticket-sale for "One-Eyed Jacks." Gimmick was offered as a public convenience, but the word is around that it resulted in public confusion instead.

Policy called for the availability of tickets up to seven days in advance with the customer guaranteed a seat although the picture would be on continuous run. In New York, ducats are available at all Loew's houses, plus other sites, for the current Capitol run of "Jacks." Par has to see to it, of course, that no performance is sold beyond capacity of the house.

Par decided to give the idea a whirl as a followup to the successful marketing of "Psycho" (no seating once the opening frame is projected).

Seems as though it's hard to break with tradition, no matter how noble the motive.

WHAT'S 'OBSCENE'?

Jury Can't Decide — Lemmond Faces Second Such Charge

Charlotte, N. C., April 18.

After nine hours of deliberation, a jury of seven men and five women filed out of the jury room in Superior Court to say they couldn't decide if "Sun Lovers Holidays" is an "obscene" film.

Judge P. C. Froneberger declared a mistrial in the appeal of a County Court conviction of Fox Drive-In Theatre operator Bill Lemmond Jr. on a charge of exhibiting an obscene film. The jury had been 8-4 in favor of conviction.

Meanwhile, Lemmond faced trial in County Court on another charge of exhibiting an obscene film. He is scheduled to be tried April 18 for showing "For members Only," another nudist film.

First charge came when Lemmond and his parttime projectionist Carson Paul Jenkins were arrested on March 1. Lemmond was sentenced to 90 days in jail, suspended on payment of $350 and costs. Jenkins was fined court costs. They appealed and the case against Jenkins was dropped earlier in the appeal trial.

On March 22, county police again raided the theatre and confiscated the second nudist film.

SPG's Wage Hikes In New 2-Yr. Pacts With 20th, WB, Col

Screen Publicists Guild negotiated new two-year pacts with 20th-Fox, Warner Bros. and Columbia last Monday (17) night to avert a walkout that midnight—expiration of union contracts with the three companies. Meantime, talks continued at Universal and Metro, where current pacts terminate April 30 and June 1 respectively. Accord with United Artists was reached Saturday (15).

New agreements with 20th and Col provide weekly wage boosts of $8, and hike minimum salary for all job classifications. Union claims it also won increased job security, achieving further modification in the clause relating to hiring of outside agency personnel, a particular sore point with the union, and also via an improved "tolerance" clause involving overtime pay for publicity contact personnel. SPG feeling on the right of companies to transfer workloads ran particularly high in wake of recent shifts to outside agencies by 20th.

24 For 20th-Fox May Cost $50-Mil

Hollywood, April 18.

Give or take a million or two, 20th-Fox will spend about $50,000,000 on 24 productions for its 1961-62 season, studio chief Robert Goldstein said here. The figure doesn't include amount to be spent on Darryl Zanuck's "The Longest Day" or George Stevens' "Greatest Story Ever Told."

All but two of the pix will be made in Hollywood—those going abroad being Leo McCarey's "China Story," William Holden-Clifton Webb starrer, and Mark Robson's "The Inspector," with Steve Boyd and Natalie Wood. Both will be shot in Britain. There will also be European location work on "Tender Is The Night."

Included in the studio operation will be Sam Katzman's three $1,000,000 pix. He also has an option for three more.

Commenting on 20th's contract list of new players embracing 14 actresses and 21 actors, Goldstein said that the investment in these people is small if he eventually makes a star out of one of them. To help them along, he has circulated tests of all the youngsters through the other studios for possible loanouts. "It's exposure these people need," he said.

The Homo

Continued from page 3

way stage six years ago because of a scene in which Van Heflin kissed a fellow actor full on the mouth.

Because of the ruckus raised by the Legion of Decency when the Production Code approved "Suddenly Last Summer" in late 1959, it's a cinch the Code people are going to be particularly leery of letting "perversion or any inference of it" by in the projected film adaptations of the plays cited above. (Last year both the Code and the Legion rejected two feature films about Oscar Wilde).

An interesting angle on the Legion-Code fracas re "Suddenly" was that the Legion, while calling the film essentially moral and giving it a "separate classification" instead of condemning it, at the same time blasted the Code for having approved the picture, charging that "Suddenly" specifically broke the code rule on perversion.

This, in turn, points up the dilemma of the producer who tries to serve two masters—the Code and the Legion. What, for example, happens in the case of "The Devil's Advocate," a serious and probing drama which features an important homo character as well as a suicide?

Conceivably the Legion would not blast the film version if the homo stays in the story (it has no hard and fast rules on this subject such as the Code's) but it frowns on the glorification of suicide. The Code, on the other hand, is not so strict on suicide, but cannot pass the homo bit.

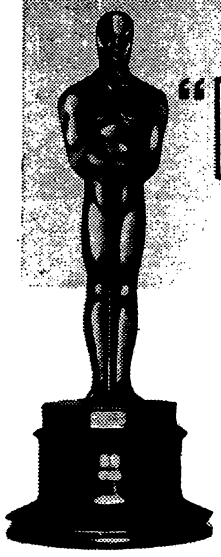
Par's 20-a-Year

Continued from page 3

picture so long as the public responds, the market being particularly receptive for the "right kind" of production.

The extensively-diversified Par is now in the midst of Telemeter, this being the home toll system which, after several years, has yet to get beyond a suburb of Toronto, causing trade comment about "getting off the ground." Balaban, when asked about this, said he's satisfied with the progress so far, did not look for an overnight blockbuster, and wants the franchise customers coming to Par, not vice versa. Incidentally, the major talent concerned with Telemeter's current run of "specials" is in on a participation, meaning incremental payoffs with re-runs and expanded audiences, Par's top man reported.

Par's common stock is now exchanging hands at the new-high level of $85 per share—how about that? In an allusion to the professional analysts who have been consistently supporting the stock issue, Balaban answers, "The people downtown are responsible, not us."



ACADEMY AWARD WINNER!

"BEST ACTRESS OF THE YEAR"

BEST ROLE OF HER CAREER!

CASH IN ON THE WINNER!
BOOK IT AGAIN!

METRO-GOLDWYN-MAYER PRESENTS

ELIZABETH TAYLOR
LAURENCE HARVEY
EDDIE FISHER

IN JOHN O'HARA'S

BUTTERFIELD 8

In CinemaScope and METROCOLOR

co-starring

DINA MERRILL With MILDRED DUNNOCK · BETTY FIELD · JEFFREY LYNN · KAY MEDFORD · SUSAN OLIVER

Screen Play by CHARLES SCHNEE and JOHN MICHAEL HAYES · Directed by DANIEL MANN · A PANDRO S. BERMAN PRODUCTION

Bernays A 'Professional Nephew'

Continued from page 2

with all the craftsmanship I could bring to bear on a subject which I loved and respected.

The most demanding problem in the script was to recreate the complex man who was Sigmund Freud in his middle thirties. Attractive, intense, neurotic by his own admission, a failure in some way, a maverick in medicine, with a fine, warm sense of humor, a strong attachment to his mother and to his wife, beset by the anti-Semitism of his time (which proved to be an ironic forerunner of the Nazis who would make him a pawn for ransom in his last days) Freud was a challenging subject to say the least.

For, with all those qualities and, indeed, because of them he was also the man who reached into the unknown areas of the human mind and with genius and daring opened the door to affirmative and constructive treatment of mental illness for the first time in history.

Of course, this was an enormous challenge. But I assume that I met it, in part at least, for the play found producers, stars, a director, a cast and finally a place on Broadway.

Other Research

I would not like to give the impression that all the research was done only by me. Or that it stopped the day the production began. Far from it. Freud's own description of the Case of Elizabeth von R. his letters, and other works were devoured by an avid cast and director in the search for real truth on which to build and sustain theatrical truth.

Evidently this devotion and integrity and excitement transmitted itself to the critics and the audiences. For we were favored with fine reviews and I am happy to report that the performances in "A Far Country" at the Music Box Theatre have restored the word "bravo" to the vocabulary of Broadway audiences. And it is a gratifying sound as Kim Stanley, Steven Hill, Sam Wanamaker, Lili Darvas and the rest of an excellent cast can testify.

On opening night, Bernays came backstage and insisted on posing for photographs with members of the cast, claiming this right as a nephew of Sigmund Freud.

I need not tell VARIETY's readers that Bernays has been a publicity man by profession for almost two generations. And being a publicity man, he is well aware of what the famed French General, Foch, is reputed to have said during a rough moment in World War One, "My center is collapsing. My right flank is pushed back. Excellent! I will attack!"

For Bernays, like certain other publicity men, have a saying of their own, lifted loosely from Foch, which goes like this, "Someone else has a hit. I want in. Excellent! I will attack!"

But having decided to attack, Bernays was faced with certain embarrasing facts. His center was indeed weak, because the praise of the critics and the enthusiastic ovations of the audiences prevented him from seriously attacking the play or the performances on a dramatic level. And his right flank was badly pushed back because (by his own admission in his article) his psychiatric advisor had informed him that the scientific aspects of the play were truthful and sound beyond reproach. So Bernays was left with only one avenue of attack, the pose of the outraged relative of Dr. Sigmund Freud which he adopted in VARIETY.

That he is a relative of Freud is a fact. But as I will reveal, it was Freud who was outraged, not Bernays.

Now, briefly, about the article itself. The very opening sentence is a misstatement. Bernays says, "Some months ago the press agent of 'The Far Country' by Henry Denker telephoned me."

No one, repeat—no one—associated with the play initiated any contact with Bernays. There is no need to take my word for that as the "article" betrays itself.

Read it and then try to answer the following questions:

If we had solicited Bernays' help as he claims, why would we have avoided talking to him, as he also claims?

If we wanted his opinion and his help why would we have refused to send him a script? For, by his own admission in his "article," he had to secure one finally from "a friend."

And, again, if we were seeking his help, if *we* were calling *him*, why did *he* finally have to trap *me* at home early on a Saturday morning?

It is quite clear even from a single reading of Bernays that rather than seeking his help, as he says, we tried to avoid it. And instead of soliciting his assistance, we were, in fact, trying to avoid his gratuitous meddling.

Forced to tell you why now. I must admit that his reputation for being a troublesome "professional relative" was well known to us. And we knew, too, that he had nothing of value to tell us about Sigmund Freud because he never did know Freud very well to begin with.

Most certainly he did not know as much about Freud as was readily available to us, and in more lucid and impartial form, in the huge body of biographical and scientific work written by men and women who knew Sigmund Freud more intimately and far, far better than Bernays ever did.

But most important, Sigmund Freud himself had warned us about his difficult nephew, Bernays.

Before we come to that, a brief word about what is to me, the main burden of Bernays' article for it raises a question of importance not merely about "A Far Country," not merely for me, but for all creative people. It concerns his attack on my interpretation and treatment of Freud and certain members of his family.

When I undertook to write this play, I did not intend to portray Freud in such a way as to please any of his publicity-seeking relatives. I undertook to recreate Freud in the way that *I* saw him after studying, assimilating and living with all the relevant material I could find.

Faithful

Now, it happens (but only because it best suited the telling of my story), that the character of Freud as written and portrayed in "A Far Country" is faithful in all its important aspects to most of the biographies of Freud, as well as to certain of his own descriptions of himself.

But even if our characterization were not so faithful, even if we had taken liberties with it for dramatic reasons which we felt to be sound, we believe that as creative people we have that right.

If the playwright, yes, and the performer and the director, too, cannot add something of himself or herself to the creative work in which they are involved, then the very process of creativity and dramatic illumination will be seriously impaired, if not destroyed.

But the worst of all was a technique which most of us devoutly hoped had disappeared from the American scene—the technique of planting a falsehood and then making it bloom into a headline. Taking his statements as true, VARIETY's sub-head naturally reads "Nephew Raps Theatrical License' Excuse of Denker." This seems to indicate that one, Denker, being caught in an error attempted to excuse or cover his embarrassment by pleading "theatrical license," and that one, Bernays, was too wise to be taken in by it.

The facts are: I never made any excuse to Mr. Bernays about "A Far Country" because I never felt any need to. And so I never had any need to plead "theatrical license" which gave Bernays nothing to rap, except one simple fact, we didn't want any part of him.

In his "article" Bernays claims, with unpardonable pride, "*The General Introductory Lectures on Psychoanalysis*" were translated under my supervision."

I think VARIETY's readers might like to know how Freud himself felt about this. Let me refer them to Ernest Jones' towering biography, The Life and Work of Sigmund Freud, a *biography completely authorized by the Freud family*. In Volume Three, Jones, speaking of the same translation which Bernays was so proud to supervise, says:

"Freud was displeased with the numerous errors and other imperfections in the translation and later on expressed his regret at having sanctioned it."

But even more relevant, and again citing Volume Three of the authorized Jones' biography, the following, this time concerning Freud's book "Ego and the Id":

"Dorothy Thompson had written a severe criticism of the book which had so angered Edward Bernays that he wrote Freud asking what steps should be taken to defend him. In reply Bernays received a terse cablegram of only two words. "Never mind.'"

Perhaps, on receiving such an irresponsible article from this same nephew, VARIETY, instead of dignifying it, should have followed the grand old man's advice and sent it back to Nephew Bernays with those two words written across it, "Never mind."

Movielab, '60, at 71c; Quarterly Rate, 10c

Movielab Film Laboratories Inc. had record sales and earnings in 1960, Saul Jeffee, chairman-president, stated in the annual report to stockholders.

Net income was $198,000, or 71c per share, compared with 1959's $149,660, or 60c per share. Sales in the new year amounted to $5,046,889, compared with $4,221,300 in 1959.

Movielab went on a public ownership basis last June and is paying a 10c quarterly dividend. Film processing outfit was founded in 1931 and began taking on size with the growth of the television industry in the post-World War II years.

French Aid

Continued from page 3

it more difficult for newcomers to make their way.

Film Aid, gotten from cinema admission ticket taxes, is given to producers usually on a percentage of the receipts of their last pix, locally and abroad, when they start a new film. The advance payments are supposedly to step up quality by awarding it to worthy scripts which should make worthwhile pix. But it is pointed out that the commission is composed of ministerial reps, noted writers and scripters, but only one man who actually made pix, Leon Mathot. Latter has not made a film since the war.

Thus they feel that many are not competent enough to recognize what could make an unusual film and fall back on the better-known commercial names. It is also pointed out that the two offbeaters by newcomers, which got this quality nod, were scripted by members of the commission.

As a result, a movement is on to either change this commission, do away with it or to have it give an equitable chance to newcomers really trying something original. Most of the 23 pix getting this Film Aid coin were already solid biz prospects or by noted "New Wavers."

UA'S 1960 NET UP

United Artists' 1960 net, after provision for income taxes of $3,476,000, rose to $4,295,000, equivalent to $2.85 per common share, from $4,111,000, or $2.47 a share, in 1959.

The 1960 net includes a special credit of $797,000, after provision for related taxes on income, arising from adjustment of prior years' reserves.

Worldwide gross income reaches $108,531,000 in 1960, compared to $95,068,000 in 1959.

Impose Trustee Upon Clerks' Union; Charged With Theatre Job Bribes

International office of Retail Clerks (AFL-CIO) has clamped a trusteeship on Local 1115-D (Bookmen and Chargemen) while three Federal agencies investigate complaints of bribes and payoffs to officers of the local in order to secure choice jobs.

The local covers supervisors of theatre concessions, cloakrooms, souvenir books, etc. It and a sister local (1115-C) covering concessions employes have a record of previous brouhahas fanning out from bribe charges.

In a letter to the 1115-D membership, Fred A. Ammond, trustee for the local and a vicepres of the International, disclosed that the complaints are being probed by the Federal Bureau of Investigation, Department of Labor and Internal Revenue. A special membership meeting last week (11), at which Ammond was to make a report, reportedly brokeup in a free-for-all.

Part of the local broke away about two years ago and won certification as local 863 of the International Alliance of Theatrical Stage Employes. At the time, some 50 to 60 members were involved.

Incidentally, a check revealed the phone at 1115-D has been disconnected.

'Ben-Hur' All-Ways, All-Time Tops But 'Carry on Nurse' Right Behind

By T. BIDWELL McCORMICK

Denver, April 18

"Ben-Hur," now in its 53d week at the Denham theatre, has broken every known record for long runs, number of attendance and gross receipts ever established in this Mile High City since the first nickelodeon was opened on Curtis street back in 1901.

Opening April 10, 1959, with a series of press previews, the then newly remodelled former stock house has run a total of 563 performances of "Ben-Hur" to an estimated attendance of 277,000 persons and a gross near the $500,000 mark.

Nearest approaching long run for an advanced price reserved seat policy was "Around the World in 80 Days" (UA) which played at the Tabor theatre for 35 weeks and five days, some 16 weeks short of the "Ben-Hur" run which at this time shows little sign of closing in the reasonably near future, according to Mrs. Vera Cockrill, owner-manager of the 800 seat downtown house.

One film, which opened in Denver about a month later than the William Wyler epic did, appeared as though it might equal the "Ben-Hur" run in number of weeks was the British "Carry on Nurse" which ran at the Esquire a continuous 204 days, was moved over to the larger Center theatre for another 14 and finally completed its continuous first run with 83 days at the Bluebird, but even this fell short by about 11 weeks of the "Ben-Hur" record, and of course "Nurse" was on a regular price basis.

As, if and when "Ben-Hur" leaves the Denham, it will be followed in that house by UA's "Exodus," also on a reserved seat advanced price basis.

SUE TO FORCE PLAYOFF OF FERNANDEL RELEASE

Judge William C. Hecht Jr. of N. Y. Supreme Court Monday (17) reserved decision on a petition filed by Zenith International seeking a temporary injunction against Richard Davis, Fine Arts Theatre. Injunction asks that Davis' eastside artie be restrained from playing any other film except Zenith's "The Cow and the Prisoner," Fernandel starrer, following the run of the current attraction, "Breathless."

Another Zenith French import, "Hiroshima Mon Amour," gave the Fine Arts one of its longest runs last year. Zenith claims Davis is trying to break a contract by which he agreed to take the Fernandel film.

Arguing the case for the plaintiff was attorney Everett Frolich. Michael Mayer was attorney for Davis.

2d Suit Aimed At Atlanta Censor

Atlanta, April 18.

More legal batteries were brought into play last week against Atlanta's motion picture censorship setup when Continental Distributing, Inc., filed suit in Fulton Superior Court in behalf of "Room at the Top," barred from showing in Atlanta by edict of Mrs. Christine Smith Gilliam.

This marked second time within less than two weeks censorship machinery has been target of legal attack. March 24 a similar suit was filed seeking to enjoin censor and others involved from barring showing of Lopert Pictures Corp.'s "Never on Sunday."

Both suits were filed by Atlanta law firm of Heyman, Abram & Young, with details being handled by Maurice N. Maloof, member of firm.

Two petitions are practically identical with the exception that suit filed last week asks $20,000 damages, contending that delay in giving "Room" a permit has caused release to decrease in value in that amount because its showing a year ago (after it had won top actress Oscar for Simone Signoret) would have attracted much more business than it will when shown in Atlanta at this time.

Suit involving "Room at the Top" (like one concerning "Never on Sunday") names City of Atlanta, a group of individuals including Mayor William B. Harts field in their capacity as Atlanta's Board of Censors, and Mrs. Gilliam, city's censor.

Continental contends that barring of Laurence Harvey, Simone Signoret starrer is "illegal and unconstitutional act of censors" and deprives plaintiff of its right to show "Room at the Top."

Mrs. Gilliam refused to license pic because she believed dialogue "too earthy."

(She turned thumbs down on "Never on Sunday" because of use of word "whore" and scene wherein Miss Mercouri and sailor she picked up in a bar are shown in bedroom.)

Cincy License Up

Cincinnati, April 18

Imperial Theatre, uptown nabe, may operate within a license until April 24, when the management will appear in Municipal Court on charges of exhibiting and possessing "obscene" film. Judge Frank M. Gusweiler in Common Pleas Court so ruled in issuing a temporary injunction to prevent police or city officials from arresting the operators, I. M. Amusements, headed by William Berger, N.Y.

Theatre was raided by police March 11 after vice squad detectives viewed there a film, "Hell-Out In The Sun" with a nudist colony scene. Management applied for a license March 1 which was denied by the city March 15.

William Fangenbaum, 32, projectionist charged with exhibiting an obscene film, asked for a jury trial. Police Court Judge Clarence Denning set the hearing for April 24. Police confiscated four reels of film and also arrested Walter Hall, 38, projectionist.

Piper Laurie

Continued from page 4

Considering the fact that 20th has a rather large number of contract players who could have been easily had (it is, perhaps, a tribute to both her talent, and her single-minded pursuit of a goal, that she was signed. She puts in, parenthetically, that despite the fact that she wanted to do the role—that of a crippled alcoholic (a phrase she might call redundant—and does—the fact that Rossen wanted her, she almost didn't get it because of all the roadblocks put up by intervening agents.

There was talk of a long-term contract with 20th, which was about the last thing in the world she was ready to sign. Finally she was able to wangle a "very loose commitment," whereby she might do two more pictures for 20th that emphasizes the "looseness" of the agreement, and gives every indication that she might be ready to wait another five years to make her point about not doing roles that aren't important to her.

Tony Curtis' old girl friend has grown up.

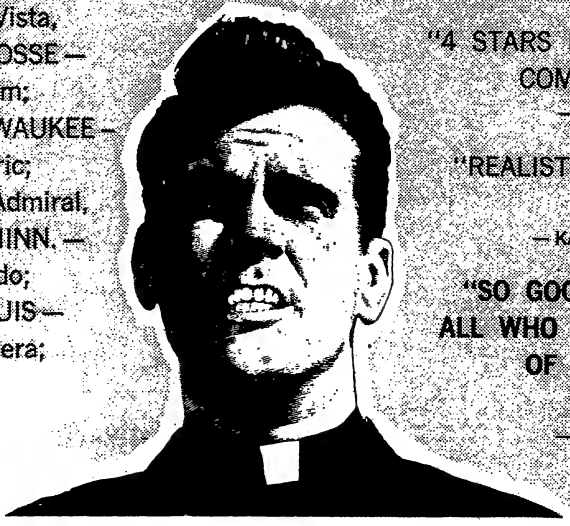
PERFORMANCE EXCEEDS PREDICTION!

Prediction:
"The Hoodlum Priest" will be one of the top grossers of the year!

Performance:

SMASH! SMASH! SMASH! IN ALL FIRST OPENINGS! ask 'em in:

NEW YORK—Astor; CHICAGO—Oriental; ABERDEEN—Orpheum; BELOIT—Ellis; DES MOINES—Variety, Capital Drive-In & Hollywood; DUBUQUE—Grand; FT. LAUDERDALE—Florida; FT. WAYNE—Clyde; GANESVILLE—Jeffries; HOLLYWOOD, FLA.—Florida; INDIANAPOLIS—Lafayette, Shadeland Drive-In; KANSAS CITY—Isis, Vista, Lewood, Shawnee, Hart; LA CROSSE—Hollywood; MADISON—Orpheum; MANKATO—Grand, State; MILWAUKEE—Wisconsin; MINNEAPOLIS—Lyric; MOBILE—Saenger; OMAHA—Admiral, Chief, Skyview; ROCHESTER, MINN.—Chateau; ROCKFORD—Coronado; ST. JOSEPH—Missouri; ST. LOUIS—State, Mid City; ST. PAUL—Riviera; TERRE HAUTE—Indiana; WICHITA—Orpheum;



Prediction:
"The Hoodlum Priest" will be one of the most critically acclaimed motion pictures of the year!

Performance:

SMASH! SMASH! SMASH! REVIEWS COAST-TO-COAST!

"★★★★! HIGHEST RATING! POWERFULLY DRAMATIC FILM THAT WILL LINGER LONG IN ONE'S MEMORY!"
— KATE CAMERON, N. Y. Daily News

"FORCEFUL, MOVING . . . UNFORGETTABLE!"
— NEWSWEEK

"ACTION-FILLED! AUTHENTIC, POWERFUL!"
— A. H. WEILER, N. Y. Times

"A SMASHER! EXCELLENT! UNUSUAL! EXCITEMENT THROUGHOUT!"
— RICHARD L. COE, Washington Post

"4 STARS FOR 'HOODLUM PRIEST'! COMPLETELY ENGROSSING!"
— DORIS ARDEN, Chicago Sun-Times

"REALISTIC AND PACKS WALLOP! HARD-HITTING!"
— KASPER MONAHAN, Pittsburgh Press

"SO GOOD AND SO RIGHT THAT ALL WHO BEHOLD IT IN ADVANCE OF RELEASE KNOW IT WILL BE A GREAT WINNER!"
— BOB CONSIDINE, Hearst Syndicate

MURRAY-WOOD PRODUCTIONS PRESENTS **"THE HOODLUM PRIEST"** STARRING DON MURRAY · WRITTEN BY DON DEER AND JOSEPH LANDON · DIRECTED BY IRVIN KERSHNER · PRODUCED BY DON MURRAY AND WALTER WOOD

THRU UA

Full Roster of Oscar Nominees

For the Best Performance By an Actor

Trevor Howard in "Sons and Lovers," Company of Artists, Inc., 20th Century-Fox.

Burt Lancaster in "Elmer Gantry," Burt Lancaster-Richard Brooks Production, United Artists.

Jack Lemmon in "The Apartment," The Mirisch Company, Inc., United Artists.

Laurence Olivier in "The Entertainers," Woodfall Production, Continental Distributing, Inc. (British).

Spencer Tracy in "Inherit the Wind," Stanley Kramer Production, United Artists.

For the Best Performance by an Actor In a Supporting Role

Peter Falk in "Murder, Inc.," 20th Century-Fox.

Jack Kruschen in "The Apartment," The Mirisch Company, Inc., United Artists.

Sal Mineo in "Exodus," Carlyle-Alpina S. A. Production, United Artists.

Peter Ustinov in "Spartacus," Bryna Productions, Inc., Universal-International.

Chill Wills in "The Alamo," Batjac Productions, United Artists.

For the Best Performance by an Actress

Greer Garson in "Sunrise at Campobello, Schary Production, Warner Bros.

Deborah Kerr in "The Sundowners," Warner Bros.

Shirley MacLaine in "The Apartment," The Mirisch Company, Inc., United Artists.

Melina Mercouri in "Never on Sunday," Melina film production, Lopert Pictures Corporation (Greek).

Elizabeth Taylor in "Butterfield 8," Afton-Linebrook Production, Metro-Goldwyn-Mayer.

For the Best Performance by an Actress In a Supporting Role

Glynis Johns in "The Sundowners," Warner Bros.

Shirley Jones in "Elmer Gantry," Burt Lancaster-Richard Brooks Production, United Artists.

Shirley Knight in "The Dark at the Top of the Stairs, Warner Bros.

Janet Leigh in "Psycho," Alfred J. Hitchcock Productions, Paramount.

Mary Ure in "Sons and Lovers," Company of Artists, Inc., 20th Century-Fox.

For the Best Achievement in Art Direction Of a Black-and-White Picture

"The Apartment," The Mirisch Company, Inc., United Artists. Alexander Trauner. Set decoration: Edward G. Boyle.

"The Facts of Life," Panama & Frank Production, United Artists. Joseph McMillan and Kenneth A. Reid. Set decoration: Ross Dowd.

"Psycho," Alfred J. Hitchcock Productions, Paramount. Joseph Hurley and Robert Clatworthy. Set decoration. George Milo.

"Sons and Lovers," Company of Artists, Inc., 20th Century-Fox. Tom Morahan and Lionel Couch.

"Visit to a Small Planet," Hal Wallis Productions, Paramount. Hal Pereira and Walter Tyler. Set decoration: Sam Comer and Arthur Krams.

For the Best Achievement in Art Direction of a Color Picture

"Cimarron," Metro-Goldwyn-Mayer. George W. Davis and Addison Hehr. Set decoration: Henry Grace, Hugh Hunt and Otto Siegel.

"It Started in Naples," Paramount and Capri Production. Paramount. Hal Pereira and Roland Anderson. Set decoration: Sam Comer and Arrigo Breschi.

"Pepe," G. S.-Posa Films International Production, Columbia. Ted Haworth. Set Decoration William Kiernan.

"Spartacus," Bryna Productions, Inc., Universal-International. Alexander Golitzen and Eric Orbom. Set decoration: Russell A. Gausman and Julia Heron.

"Sunrise at Campobello," Schary Production, Warner Bros. Edward Carrere. Set decoration George James Hopkins.

For the Best Motion Picture of the Year

"The Alamo," Batjac Production, United Artists. John Wayne, producer.

"The Apartment," The Mirisch Company, Inc., United Artists, Billy Wilder, producer.

"Elmer Gantry," Burt Lancaster-Richard Brooks Production, United Artists. Bernard Smith, producer.

"Sons and Lovers," Company of Artists, Inc., 20th Century Fox. Jerry Wald, producer.

"The Sundowners," Warner Bros. Fred Zinnemann, producer.

For the Best Achievement in Cinematography of a Black-and-White Picture

"The Apartment," the Mirisch Company, Inc., United Artists. Photographed by Joseph LaShelle.

"The Facts of Life," Panama & Frank Production, United Artists. Photographed by Charles B. Lang, Jr.

"Inherit the Wind," Stanley Kramer Production, United Artists. Photographed by Ernest Laszlo.

"Psycho," Alfred J. Hitchcock Productions, Paramount. Photographed by John L. Russell.

"Sons and Lovers," Company of Artists, Inc., 20th Century-Fox. Photographed by Freddie Francis.

For the Best Achievement in Cinematography of a Color Picture

"The Alamo," Batjac Production, United Artists. Photographed by William H. Clothier.

"Butterfield 8," Afton Linebrook Production, Metro-Goldwyn-Mayer. Photographed by Joseph Ruttenberg and Charles Harten.

"Exodus," Carlyle-Alpina S. A. Production, United Artists. Photographed by Sam Leavitt.

"Pepe," G. S.-Posa Films International Production, Columbia. Photographed by Joe MacDonald.

"Spartacus," Bryna Productions, Inc., Universal-International. Photographed by Russell Metty.

For the Best Achievement in Costume Design of a Black-and White Picture

"The Facts of Life," Panama & Frank Production, United Artists. Edith Head and Edward Stevenson.

"Never on Sunday," Melinafilm Production, Lopert Pictures Corporation (Greek). Deni Vachliotou.

"The Rise and Fall of Legs Diamond," United States Production, Warner Bros. Howard Shoup.

"Seven Thieves," 20th Century-Fox, Bill Thomas.

"The Virgin Spring," Svensk Filmindustri Production, Janus Films, Inc. (Swedish). Marik Vos.

For the Best Achievement in Costume Design of a Color Picture

"Can-Can," Suffolk-Cummings Productions, 20th Century-Fox. Irene Sharaff.

"Midnight Lace," Ross Hunter-Arwin Production, Universal-International. Irene.

"Pepe," G. S.-Posa Films International Production, Columbia. Edith Head.

"Spartacus," Bryna Productions, Inc., Universal-International. Valles and Bill Thomas.

"Sunrise at Campobello," Schary Production, Warner Bros. Marjorie Best.

For the Best Achievement in Directing

"The Apartment," The Mirisch Company, Inc., United Artists. Billy Wilder.

"Never on Sunday," Melinafilm Production, Lopert Pictures Corporation (Greek). Jules Dassin.

"Psycho," Alfred J. Hitchcock Productions, Paramount. Alfred Hitchcock.

"Sons and Lovers," Company of Artists, Inc., 20th Century-Fox. Jack Cardiff.

"The Sundowners," Warner Bros. Fred Zinnemann.

For the Best Achievement in Film Editing

"The Alamo," Batjac Production, United Artists. Stuart Gilmore.

"The Apartment," The Mirisch Company, Inc., United Artists. Daniel Mandell.

"Inherit the Wind," Stanley Kramer Production, United Artists. Frederic Knudtson.

"Pepe," G. S.-Posa Films International Production, Columbia. Viola Lawrence and Al Clark.

"Spartacus," Bryna Productions, Inc., Universal-International. Robert Lawrence.

For the Outstanding Achievement In Music in Connection With Motion Pictures Best Scoring of a Musical Picture

"Bells Are Ringing," Arthur Freed Production, Metro-Goldwyn-Mayer. Andre Previn.

"Can-Can," Suffolk-Cummings Productions, 20th Century-Fox. Nelson Riddle.

"Let's Make Love," Company of Artists, Inc., 20th Century-Fox. Lionel Newman and Earle H. Hagen.

"Pepe," G. S.-Posa Films International Production, Columbia. Johnny Green.

"Song Without End (The Story of Franz Liszt)," Goetz-Vidor Pictures Production, Columbia. Morris Stoloff and Harry Sukman.

Best Music Score of a Dramatic Or Comedy Picture

"The Alamo," Batjac Production, United Artists. Dimitri Tiomkin.

"Elmer Gantry," Burt Lancaster-Richard Brooks Production, United Artists. Andre Previn.

"Exodus," Carlyle-Alpina S. A. Production, United Artists. Ernest Gold.

"The Magnificent Seven," Mirisch-Alpha Production, United Artists. Elmer Bernstein.

"Spartacus," Bryna Productions, Inc., Universal-International, Alex North.

Best Song First Used in an Eligible Motion Picture

"The Facts of Life," from "The Facts of Life," Panama & Frank Production, United Artists. Music and lyrics by Johnny Mercer.

"Faraway Part of Town," from "Pepe," G. S.-Posa Films International Production, Columbia. Music by Andre Previn Lyrics by Dory Langdon.

"The Green Leaves of Summer," from "The Alamo," Batjac Production, United Artists. Music by Dimitri Tiomkin. Lyrics by Paul Francis Webster.

"Never on Sunday," from "Never on Sunday," Melinafilm Production, Lopert Pictures Corporation (Greek). Music and lyrics by Manos Hadjidakis.

"The Second Time Around," from "High Time," Bing Crosby Productions, 20th Century-Fox. Music by James Van Heusen. Lyrics by Sammy Cahn.

For the Best Achievement In Sound

"The Alamo," Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, sound director; and Todd-AO sound department. Fred Hynes, Sound Director.

"The Apartment," Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, Sound Director.

"Cimarron," Metro-Goldwyn-Mayer Studio Sound Department. Franklin E. Milton, Sound Director.

"Pepe," Columbia Studio Sound Department. Charles Rice, Sound Director.

"Sunrise at Campobello," Warner Bros. Studio Sound Department. George R. Groves, Sound Director.

For the Best Achievement in Special Effects

"The Last Voyage," Andrew and Virginia Stone Production, Metro-Goldwyn-Mayer. A. J. Lohman, Visual Effects.

"The Time Machine," Galaxy Films Production, Metro-Goldwyn-Mayer. Gene Warren and Tim Baar, Visual Effects.

For the Best Screenplay—Based On Material From Another Medium

"Elmer Gantry," Burt Lancaster-Richard Brooks Production, United Artists. Screenplay by Richard Brooks.

"Inherit the Wind," Stanley Kramer Production, United Artists. Screenplay by Nathan E. Douglas and Harold Jacob Smith.

"Sons and Lovers," Company of Artists, Inc., 20th Century-Fox. Screenplay by Gavin Lambert and T. E. B. Clarke.

"The Sundowners," Warner Bros. Screenplay by Isobel Lennart.

"Tunes of Glory," H. M. Films Limited Production, Lopert Pictures Corporation (British). Screenplay by James Kennaway.

For the Best Story and Screenplay —Written Directly for the Screen

"The Angry Silence," Beaver Films Limited Production, Joseph Harris-Sig Shore (British). Story by Richard Gregson and Michael Craig. Screenplay by Bryan Forbes.

"The Apartment," The Mirisch Company, Inc., United Artists. Story and screenplay by Billy Wilder and I. A. L. Diamond.

"The Facts of Life," Panama & Frank Production, United Artists. Story and screenplay by Norman Panama and Melvin Frank.

"Hiroshima, Mon Amour," Argos Films-Como Films Daiei Pictures, Ltd.-Pathe Overseas Production, Zenith International Film Corporation (French - Japanese). Story and screenplay by Marguerite Duras.

"Never on Sunday," Melinafilm Production, Lopert Pictures Corporation (Greek). Story and screenplay by Jules Dassin.

For Distinctive Achievement in Documentary Production

Features

"The Horse With the Flying Tail," Walt Disney Productions, Buena Vista Distribution Co., Inc. Larry Lansburgh, Producer.

"Rebel in Paradise," Tiare Company. Robert D. Fraser, Producer.

Short Subjects

"A City Called Copenhagen," Statens Filmcentral, Danish Government Film Office (Danish).

"Beyond Silence," United States Information Agency.

"George Grosz' Interregnum," Educational Communications Corporation. Charles and Altina Carey, Producers.

"Giuseppina," James Hill Production Lester A. Schoenfeld Films (British). James Hill, Producer.

"Universe," National Film Board of Canada. Lester A. Schoenfeld Films (Canadian). Colin Low, Producer.

For the Best Foreign Language Film Of the Year

"Kapo," Vide Zebrafilm-Cineriz (Italy).

"La Verite," Han Productions (France).

"Macario," Clasa Films Mundiales, S.A. (Mexico).

"The Ninth Circle," Jadran Film Production (Yugoslavia).

"The Virgin Spring," A. B. Svensk Filmindustri (Sweden).

For the Best Achievement In Short Subjects

Cartoons

"High Note," Warner Bros.

"Munro," Rembrandt Films. Film Representations, Inc; William L. Snyder, Producer.

"A Place in the Sun," George K. Arthur-Go Pictures, Inc. (Czechoslovakian). Frantisek Vystrecil, Producer.

"Goliath II," Walt Disney Productions, Buena Vista Distribution Co., Inc. Walt Disney, Producer.

"Mouse and Garden," Warner Bros.

Live Action Subjects

"A Sport Is Born," Paramount. Leslie Winik, Producer.

"Day of the Painter," Little Movies. Kingsley-Union Films. Ezra R. Baker, Producer.

"Islands of the Sea," Walt Disney Productions, Buena Vista Distribution Co., Inc. Walt Disney, Producer.

"The Creation of Woman," Trident Films, Inc.; Sterling World Distributors Corp. (Indian). Charles F. Schwep and Ismail Merchant, Producers.

Smiling Metro

Continued from page 5

some interpretation for the late arrivals. M-G (when it was Loew's Inc.) was the bellwether of the film industry for years in the interpretation of banking and Wall Street sources. Changes in, and fighting for, the helmsman's post, and control, along with the internal disharmony, contributed to a backslide. M-G sunk and sunk.

Even this would be past history, but not to be overlooked is the fact that the Wall Streeters in many cases think M-G might well be high man on that totem pole again. No one's saying for sure, knowing full well that most all other film companies are going ahead. But it's doubtless an intriguing thought for Vogel and his latter-day associates. Is MGM king of the hill again?

Big 'Bounty' Nut

There is an abundance of chancey factors involved, although it's obvious that the downtown investors think the odds favor the company. The stock quotations go up and up. That the risks are big is reflected, for one, in the fact that "Bounty" alone is a $10,000,000 negative film investment item.

But with or without the uncertainties, the conclusion is drawn that M-G is no longer a sedentary enterprise. There are more coproductions abroad and add to these the six-picture deal with Cinerama. "How the West Was Won" and "The Wonderful World of the Brothers Grimm" are now in preparation via the C'rama process.

Television was something to be eschewed in the past, but no more. Columbia and Warners perhaps were the first of the major film companies to "get with" the tv potential. Now M-G is in, with telefilm productions playing all three national networks. These include "Father of the Bride," "Dr Kildare," "Cain's Hundred," "Asphalt Jungle" and "National Velvet."

M-G figures importantly, too, in legit, what with "Carnival." Legit musical apparently (at this stage) will be a smash and the film company is 50% financier. "Carnival" is a re-doing of M-G's own "Lili"; M-G has the "in" on another celluloid remake of the on-the-boards remake, making for an unusual situation.

In the experimental field, M-G has formed a 50-50 partnership company with the Kalvar Co., looking to the development of a new process in the development and production of film. This is in the research stage, but if anything comes of it, it could be revolutionary.

M-G common stock on the New York Stock Exchange closed last week at $66.25 per share. Just a year ago it was trading at $28. Some Wall Streeters, recommending the stock, say earnings for the current year ending Aug. 31 will equal about $5 per share. This would be a tidy (about 30%) increase over 1960s $3.83.

Carl Sims, formerly Warner Bros. booker in the Dallas exchange, has joined the W. O. Bearden Theatres, operators of the Chief and Arcadia Theatres there.

Academy Award Winners

Continued from page 4

Best Cinematography, Black & White: "Sons and Lovers," Company of Artists, 20th-Fox, Freddie Francis.

Best Cinematography, Color: "Spartacus," Russell Metty.

Best Musical Scoring: "Song Without End," Goetz-Vidor Production, Columbia. Morris Stoloff and Harry Sukman.

Best Scoring of Dramatic or Comedy Film: "Exodus," Carlyle-Alpina S. A. Production, United Artists. Ernest Gold.

Best Foreign Language Film: "The Virgin Spring," Ingmar Bergman-A. B. Svensk Filmindustri Production-Janus Films release.

Jean Hersholt Humanitarianism Award: Sol Lesser.

Special Awards: (1) Stan Laurel, an honorary Oscar for "creative pioneering in the field of comedy"; (2) Gary Cooper, citation for "many memorable screen performances"; (3) Hayley Mills, honorary juvenile award for performance in "Pollyanna."

12 Oscars to UA for New Totals Record in Derby; U's 'Spartacus' Showing

Santa Monica, April 18.

United Artists, which this year set alltime record with 41 nominations, scored second alltime mark by spurting home easy winner with 12 Oscars in the 33d annual Academy derby. Highest previous win for any company was Metro last year with 11, all for "Ben-Hur."

UA's total, however, was spread among six pix, with Billy Wilder's "Apartment" copping five, Burt Lancaster-Dick Brooks' "Elmer Gantry" three. Each of pair romped in with two major awards "Apartment" getting "best picture" and "best direction" while "Gantry" snagged "best actor" and "best supporting actress." Score highest for UA since it racked up eight in 1952, six in '59.

Nearest competitor was Universal, boasting four Oscars, all for "Spartacus," including "best supporting actor."

Metro came in with two, including "best actress"; Columbia, 20th, Disney rated one apiece, latter also garnering honorary juvenile award for Britain's Hayley Mills.

METRO'S 'MOLLY BROWN' MAY STYMIE 20TH & WB

Hollywood, April 18.

Metro over the past weekend hauled off the shelf the late Gene Fowler's "The Unsinkable Molly Brown" and assigned Joseph Pasternak to produce. Studio thus may thwart both 20th-Fox and Warners in plans to bid for film rights to Meredith Willson's current Broadway musical of the same title.

M-G picked up the Fowler book many years ago.

So. Calif. Tent Moves To New L.A. Offices

Hollywood, April 18

Tent 25, Variety Club of Southern California has moved its headquarters for the second time within two years from The Masquers Club in Hollywood to a Film Row location in L. A.

Org previously and for many years was quartered at the Ambassador Hotel.

Glass-Seltzer Soloing

Hollywood, April 18.

George Glass and Walter Seltzer have split after four years of teaming as exec producers for Pennebaker Productions to go their separate ways as indie producers.

They worked together on "Shake Hands with the Devil," "Naked Edge," "Paris Blues" and "One-Eyed Jacks."

O'seas Press Nominees

Hollywood, April 18.

Hollywood Foreign Press Assn. has nominated nine pix for the first quarterly award of 1961.

Lineup includes "Cimarron," "The Great Impostor," "The Gold of the Saints," "The Misfits," "101 Dalmatians," "All in a Night's Work," "Sanctuary," "Go Naked in the World" and "Sins of Rachel Cade."

Santa Monica Cops on Their Toes; Auditorium Works Out in General

Santa Monica, April 18

Like the strawberry festival which served prunes instead because there were no strawberries, the 33d annual Academy Awards were held this Monday (17) in Santa Monica, which hadn't seen so many screen figures since Mack Sennett's bathing beauties cavorted there

The usual lights, glamor and roars prevailed with Santa Monica plainly happy to have all this attention plus the American Broadcasting network television spread.

If there was one aspect which seemed marked this time it was the emphasis of enthusiasm upon the very young players like Bobby Darin, Sandra Dee, Gardner MacKay. They rated with Liz Taylor and Jack Lemmon.

Facilities at the new auditorium were both good and bad for the affair. Outside there is greater spectator area. Bleachers were set up in advance sufficient to hold 1,200. Police on duty, however, estimated more than 1,500 had crowded into these seats, with another 1,000 standees lining every available space outside 10 rows deep.

Traffic at the auditorium was under perfect control. Area allows three lanes of cars at the entrance with five cars per lane, allowing a total of 15 cars to unload at one time. This compares favorably with conditions at the Pantages in Hollywood, where event has been held in past years. Maximum of 10 cars could be handled there. Nevertheless, many ticketholders still arrived late, due to traffic snarls outside immediate area. Fans indicated, as well, that there was considerable difficulty in getting public transportation to the site although bleachers had begun to fill as early as five a.m.

Newsmen and photographers welcomed the extra space available on runway into the aud and its spacious lobby. By the same token, fans expressed considerable displeasure because area was so large they were not able to attract personalities to the ropes for autographs and pictures.

Santa Monica police had carefully controlled crowd details well in advance. Chief Earl Reinbold added 20 men to his regular staff of 90 for the job.

While everything went off smoothly there were characteristic bloopers: starlet Mara Massey, at the height of tension, was mistaken by fans for Liz Taylor, adding more excitement to the later arrival of the star destined to be honored as "best actress." Biggest goof of the evening came in the height of arrivals when Burt Lancaster who was to be named "best actor," was completely neglected until he got to the entrance.

Stars and production personnel of note were generously mixed in the [illegible]. Allied Artists prexy Steve Broidy was the first studio exec arriving followed closely by Adolph Zukor and Jack Karp.

Central point of decor for the affair was "Oscar" himself, featured in a huge marquee cut out outside and in several large gold replicas inside. Color scheme throughout was blue and gold, which appears to be the regular coloring of the auditorium.

Useful Hands

Continued from page 3

meeting also will be asked to approve an increase in the authorized AB-PT shares from 5,000,000 to 10,000,000. Management says there's no intent at present to issue the additional 5,000,000 shares but it's advisable to have them available for general business and corporate purposes.

Highest paid officer of AB-PT in 1960 was president Leonard H. Goldenson who collected $181,000, including $25,000 as expense allowance. Oliver F. Treyz, topkick of the broadcasting end, received $98,000. Simon B. Siegel, financial v.p.-treasurer, got $84,961.

All incumbents are up for reelection to the board at the upcoming stockholder meeting, along with a new nominee, Jack Hausman, president of M. Hausman & Sons, textile manufacturing company.

New York Sound Track

In the seven months of "El Cid" production in Spain, the man of greatest self-effacement is associate producer **Mike Waszynski**, the celebrated aristocrat from Poland. Has anybody seen his name mentioned? No. Meantime the limelight beats upon director **Anthony Mann**, stars **Charlton Heston** and **Sophia Loren**.

"Disneyland is a wonderful place to visit, but I wouldn't want to live there!" quipped satirist **Jorie Remus**, current at Chicago Playboy Club . . . **Gene Kelly** finding it hard to get enough English speaking thesps for "Gigot" (20th) which he starts in Paris this week with **Jackie Gleason** starring.

Of all the independent young filmmen who have turned out highly praised short subjects recently in and around N. Y., writer-director **Robert McCarty** seems to be one of the first to make any profit. His "Rooftops" was just sold outright to Columbia for a figure which guarantees him a sizable amount of take-home change . . . **Helen Thompson's** Play-of-The-Month has bought out 25 performances of "La Dolce Vita," opening its hardticket run tonight (Wed.) at Henry Miller's Theatre . . . The New Yorker Theatre, upper west side artie, says its showing of **Gloria Swanson's** "Queen Kelly" Monday (24) night will be the first time the **Eric Von Stroheim**-directed pic has been shown in an America theatre open to the general public.

United Artists veep **Ed Heineman** will be attending a large number of the 16 special merchandising conferences the company is holding across the country to promote "The Young Savages." With producer **Harold Hecht** and sales veep **Jim Velde**, he launched the sessions in Chicago last Wednesday (12). Similar meet was held in L.A. Monday (17) . . . **Tom Brandon's** Brandon Films is supplying the product for the Bleecker Street Cinema's current 10-week fest of film classics . . . **Nat Alper**, formerly service manager for the color division of Movielab, has been named assistant sales manager of Guffanti Film Labs here.

John Griggs, the actor who is almost equally renowned among silent film buffs for his large collection of rare old prints including a pre-1930 "Birth of Nation," has come up with another raris avis, **Rudolph Valentino** and His 88 American Beauties of 1923. This was the "Miss America" whopdedo of that innocent year, with the maidens equipped for shepherdess work, complete with crooks, and the great lover in tails. A long way from today's bikinis . . . interestingly the Miss America of that year was **Norma Niblock** of Toronto.

Zenith International prexy **Dan Frankel**, who has recently been hitting it big with such French imports as "Hiroshima Mon Amour," "The Lovers" and "The 400 Blows," has taken on the British farce, "Follow A Star," **Norman Wisdom** vehicle. Pic opens Tuesday (25) at the Embassy here . . . **Juliette Greco**, all of whose American films have been made entirely abroad, goes into her first Hollywood production early next summer—20th's "Commancheros" costarring **John Wayne** and **Charlton Heston** . . . **Jack Hoffberg** has been appointed U. S. rep for Filmax of Barcelona, Spain . . . Amerpol Enterprises, U. S. rep for Polish films, expects its CinemaScope-color spectacle, "The Knights of The Teutonic Order," to be ready for this market late this year.

Cy Harvey, Janus Films topper, sees a similarity between the critical reception being given his Italo import, "L'Avventura," now at the Beekman, and Janus' first **Ingmar Bergman** imports. Most of the local reviews of the **Michelangelo Antonioni** film rave about the photography, the acting and the visual quality—a couple even call it a masterpiece—but they also persist in saying it is complex to the point of obscurity. It took the U. S. release of a couple of the top Bergman films before the crix decided the Swede wasn't really that far out.

More on the upcoming Nazi film cycle: 20th-Fox reissuing its "Diary of Anne Frank" . . . Allied Artists has finally gotten N. Y. a date on its highly praised German import, "The Bridge." Film which AA acquired just a year ago, opens May 1 at the 68th Street Playhouse.

Peter Dana, eastern sales manager of Pathe-America's Distributing, has set 110 New England openings July 26 for Pathe-America's first feature, "The Deadly Companions" . . . The Living Theatre, one of the most avent garde of the off-Broadway legit houses, is presenting a special series of three Monday night screenings of off-beat films from U.S. and abroad. Series started Monday (17), with further programs set for May 8, June 5.

Kahn-Weingarten Productions has been formed by scripters **Bernard Kahn** and **Arthur Weingarten** to produce features and shorts.

Theatrical barristers **Edward Colton** and **Theodore R. Kupferman** speak on motion picture copyright law before the Federal Bar Assn. of N. Y., N. J. and Conn., April 24, in NBC studio 6A . . . Unusual angle on **Edmond Levy's** Oscar nominee documentary, "Beyond Silence," is that it has no theatrical exhibition, having been produced for the U. S. Information Agency. Fed law says it can't be shown publicly or commercially in the U. S.

Richard Morris, who did the "Unsinkable Molly Brown" book, signed by **Ross Hunter** to screenplay "If a Man Answers" . . . U's "Secret Ways" set for the RKO Palace May 10 . . . **John Huston** on the Coast prior to putting "Freud" before the cameras in Vienna June 1 . . . **Joe Levine** figures his "Showmanship Caravan" played to some 1,100 exhibs representing more than 8,500 theatres and circuits . . . American Film Fest, primarily for 16m presentations, is underway today (Wed.) and tomorrow at the Barbizon-Plaza. Over 300 entries reported in 33 subject categories.

Allied States '61 convention down for the Eden Roc Hotel, Miami Beach, Dec. 4-7.

"Milk From Contented Movie Fans" is the gag head on an item in Maclean's 8'. It tells how U. of Maine dairymen soothe cows cooped up in barns all winter "by showing them films of alfalfa fields—and handsome bulls" . . . Perhaps not surprisingly since Dixie takes the War Between The States, as they deadpan the Civil War, most seriously, the first batch of booking contracts for the Times Film documentary "True Story of Civil (sic) War" has been in the South. This is the job written by **Louis Stoumen**.

Premier T. C. "Tommy" Douglas, who has headed Saskatchewan's socialist government for its 17-year life, may have to sneak into adjoining Manitoba to catch his daughter **Shirley Douglas'** latest picture, "Lonita." Young actress, now living in London, has a role in the **Stanley Kubrick** production, which Douglas (an ordained Baptist minister) thinks likely to be banned in Saskatchewan.

Allied States board powwow in N. Y. last week praised COMPO and urged broader financial support for the industry umbrella. Toppers also said the exhib body has "no financial problems." In for the parleys were **Sam Meyers** and **Jack Clark**, new prez and vicepprez of Illinois Allied, which is perking again following death of **Jack Kirsch**, longtime unit leader.

Unusual for Ballantine Books to publish but it's bringing out **Federico Fellini's** screenplay of "La Dolce Vita," translated by **Oscar deLiso**.

Metro stockholders were on the receiving line this week—40c per share via the dividend payoff . . . Columbia's **Rube Jackter** pressing his sales department to in turn press "I Aim at the Stars," this being the space-age entry coinciding with Russia's man in orbit . . . M-G had all exchanges well stacked with prints of "Butterfield 8" in advance of the Oscar announcements, obviously being mindful of **Elizabeth Taylor's** nomination. Thought around town was that with all the headlines for the actress, the Acad Award could hardly be more than anti-climactic . . . **Bruce Balaban** never headed Globe Photos; it was a mistake in last week's vaude section. **William Eisnitz** is prez.

Keeping up with prexy **Spyros P. Skouras** is obviously a tough job for 20th-Fox homeoffice publicity people. Last Wednesday (12), they sent out a release announcing that **Julie Newmar** and **Barbara Eden** were planing out to Cairo to join Skouras, veep **Joseph H. Moskowitz** and studio topper **Bob Goldstein** at the "inauguration of light and sound of the pyramids and sphinx." Girls took off, but the prexy was in his office the following day. By Friday (14), however, Skouras was in Minneapolis to look over the light and sound of 20th's KMSP-TV.

While in New York last week for the **Eric Johnston** gala, **Geoffrey Shurlock**, Production Code topper, took time out to tape an interview for **Howard K. Smith's** upcoming CBS-TV "Closeup" show on film censorship. Show will be aired sometime early next month. Shurlock and assistant Code director **Jack Vizzard** also indulged in a round of playgoing for both business and pleasure . . . 20th's general sales manager **Glenn Norris** says apropos of last week's VARIETY story on the increase in the company's first quarter bookings: "Don't sell us short. Bookings were up 13,109 over the 1960 first quarter." Story reported bookings up 12,000.

Forms Russell Films

Chicago, April 18.

Kermit Russell, former western sales manager for Valiant Films, has formed a new midwest film distributing company called Russell Films Inc.

The new company will work on a franchise basis for Valiant and will also handle Governor Films, Films Around the World, Omat Films and Seymour Borde Films.

Anti-Commie Film Unions Resent Baiters-by-Trade

By ALBERT SCHARPER

Hollywood, April 18.

The grand alliance of all the key and certainly most of U.S. showbiz unions, formed late last year to extend their members' interest abroad and to protect them contract-wise while working out of this country, has mounted its first offensive. All the American unions involved will participate in a conference in Costa Rica next month designed to fuse an anti-communist federation of entertainment unions and guilds throughout the Western Hemisphere.

This move ties in closely with Kennedy Administration aims, for as the President enunciated last week—efforts by the U.S. to halt the Red infiltration efforts into this Hemisphere are getting top-level White House and State Dept. attention.

American unions within framework of AFL-CIO which are sending reps to the conference are Screen Actors Guild, American Federation of Musicians, Equity, IATSE, NABET, AFTRA, AGMA and Screen Extras Guild. Herman Kenin, AFM prexy, chairs the steering committee for the mission.

George Chandler, SAG prexy, defined one of the goals when he yesterday observed:

"The active participation of SAG and other Hollywood unions in this and other carefully planned anti-communist moves is the best answer to those few crackpots who, for their own gain, seek to fool the public into believing the atrocious tale that Hollywood is overrun with communists and fellow-travelers."

This obviously is a slap at, among others, Myron Fagan, author of the pamphlet, "Reds Are Back In Hollywood," now being widely distributed.

In joining the drive to nip further Red infiltration of this hemisphere (Castro's Cuba already is plainly under Kremlin's thumb) the alliance of showbiz unions is following a path blazed a decade ago by AFL-CIO prexy George Meany, who on several tours of Europe threw his considerable support behind authentic trade unions there, not self-proclaimed "unions" which were obvious communist stooge fronts. As Meany vividly explained at the time, once a country falls under Red control, free unions as they exist in the U.S. are outlawed.

This alliance of showbiz unions started informally last year, after Hollywood performers reported, particularly to SAG, of difficulties experienced in getting pacts lived up to when working in foreign productions. Thought at that time was that American unions could effect closer ties with counterpart unions abroad. The new goal, vastly more important and of more immediate concern apparently, since has been drawn.

Pat Somerset, of SAG's exec staff, will attend the Costa Rica conclave, probably accompanied by one of SAG's officers.

'Pull the Picture or Face Bail'

Pennsy Bluenoses Order 'Immoral Mr. Teas' Off Screen in Lancaster

Lancaster, Pa., April 18.

After six screenings on a two-a-night policy, "The Immoral Mr. Teas" was yanked out of Fulton Art Theatre here recently on threat of prosecution under Pennsylvania's "obscene exhibition" statute. District Attorney Alfred C. Alspach told Bernard Z. Schantzer, the exhib, to "pull the picture or else." The D.A. said he was acting on complaints (unidentified as to source) and also on the basis of a report given him by County Detective Howard M. Snyder, who viewed the film Friday night (7).

Snyder was one of a party of three "reviewers," the other two a city policewoman and a representative of the local Law & Order Society, who looked in on the bosom-ogling antics of "Mr. Teas."

While the county detective reported to his boss, the other two filed a similar report with Chief of Police William B. Hershner, who then contacted exhibitor Schantzer at his home in Coatesville, Pa., some 25 miles east of Lancaster. Schantzer also operates the Silver Theatre there.

Schantzer told Lancaster newsmen that Chief Hershner had "given me a real bad time on this." So much so that the exhib immediately called the disttrict attorney's office. The D.A., he said, informed him that he'd better pull the picture, at once, or "you'll be looking for bail."

The exhib decided to comply with the warning. However, "Mr. Teas" played to the 9 p.m. audience without hindrance, and it was one of the best houses Fulton has had in some time. The 900-seater is a 110-year-old former opera house, in business continuously since 1852 as a theatre. Schantzer operating art policy films there since 1957.

Theatre has a "no one under 18" policy on all films, rigidly enforced by matronly staff of boxoffice personnel.

Schantzer decided he wouldn't fight the arbitrary order (although fully aware precedent in jury acquittal of a Philadelphia exhib nailed on same charges for same picture, some months ago.)

He opened Saturday night (8) with "The Naked And The Wicked," his next skedded picture, but had to make a special trip to Philly to pick up the print.

The Pennsylvania statute with which Schantzer was threatened has been on the books for a long time. So long, in fact, that the wording of the act includes the word "vaudeville."

Violation of it is a misdemeanor, and conviction on a charge brought under it could mean a penalty of $1,500 fine or two years in prison, or both.

K-B Adds, Drops

Washington, April 18.

K-B Theatres, local indie chain, has acquired one neighborhood house while letting another go in a lease to Wineland Theatres, another local independent chain.

K-B has taken over the Kaywood in suburban Mt. Rainier, Md., and is renovating and redecorating it. The company leased the Naylor, in southeast Washington, to Wineland.

Teenagers Banned From Small British Cinema

London, April 18.

Teenagers have been banned for a month from the Astonia, only cinema in Stevenage New Town, Hertfordshire. Manager Martin Ayres put the bar up after figuring that seat-ripping and ashtray-stealing by rowdy youngsters was costing him $2,800 a year. Fireworks, wild, flying cigarette-butts and filthy language were also causing his staider customers some concern and manager Ayres blamed hooligan youngsters for it all.

After an appeal by local councillors, who feared the ban would mean more unruly teen-agers lolling about Stevenage streets, manager Ayres agreed to relax it for youngsters "who are obviously respectable."

Mort Nathanson Bulletins Field on UA's 10th 'Anni'

United Artists has instituted a special four-page bulletin which is being distributed to all its branch personnel throughout the U.S. in connection with the year-long celebration of the 10th anni of the company's current management team.

Publication, entitled "UA's 10th Anniversary Drive Bulletin," features current branch standings in the sales drive, sales tips, home office and branch news items, photos and cartoons. Bulletin is to be published weekly during 1961. Mort Nathanson is coordinator of the drive.

Driving As a 'Reward'

Hartford, April 18.

Faced by a barrage of legislation aimed at operation of cars by youthful drivers, ozone theatre ops last week were heartened by opposition of state police head to most of projected bills.

Some 22 bills are in the legislative hopper. These would limit driving by teeners to daytime, to certain types of scholastic attainment, to a higher age level, etc. Teens of 16 are now licensed by the state to drive.

One bill would limit teen driving to daytime hours. State Police went on record against daytime hours, 7 A.M. and 7 P.M. Commissioner Leo J. Mulcahy, in a bulletin, declared "Daytime driving bill is unenforceable."

Also opposed by the state gendarmes is a bill that would require all motorists between the ages of 16 and 25 to have their photos appended to their licenses. Purpose of this proposed legislation was to prove age when purchasing liquor. Several drinking spots statewide have had licenses revoked or suspended for serving minors.

Loew's Rochester Re-Do Keyed to New Centre

Rochester, N.Y., April 18.

Loew's Rochester may undergo a $500,000 facelifting job if home-office approval can be obtained. The remodeling is planned to tie in with the Midtown Plaza project here, a major surgery rebuilding program of the downtown shopping section.

Mayor Peter Barry and City Manager F. Dow Hamblin met recently with Loew's officials in New York to discuss the theatre's remodeling.

Charles Kurtzman, general manager for Loew's theatre operations, said the remodeling decision will not be made until he can meet with Laurence Tisch, chairman of the board of Loew's Theatres Inc.

Lynn Johnston, general manager of the Midtown Plaza project in Rochester, is pleased with Loew's plans for remodeling and will cooperate in any way he can. Kurtzman and other officials expect to come to Rochester soon to look at Midtown Plaza and consider what can be done.

Previous plans called for a series of retail stores to be built adjacent to the theatre. Target date for completion of Midtown Plaza is April 1962.

WALT DISNEY brings you a HAPPY FOURTH!

His FOURTH BIG HIT* of 1961... for a BIG FOURTH of JULY...

and for the rest of the summer!

THEIR LOVE AFFAIR BECAME A LAUGH AFFAIR WHEN TWO TEEN-AGE LOOK-A-LIKES CHANGED NAMES AND PARENTS TO FIX-UP THE MIX-UP!

WALT DISNEY presents Hayley MILLS in The PARENT TRAP

HONORARY ACADEMY AWARD WINNER Outstanding Juvenile Performance 1960 "POLLYANNA"

He's never made a movie quite like this before!

and Hayley MILLS

starring Maureen O'HARA · Brian KEITH

co-starring Charlie RUGGLES · Una MERKEL · Leo G. CARROLL · Joanna BARNES

featuring Cathleen NESBITT

Hear TOMMY SANDS and ANNETTE sing the title song!

TECHNICOLOR®

Written for the Screen and Directed by DAVID SWIFT

Based on the book "Das Doppelte Lottchen" by ERICH KASTNER

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* HIT #1 – SWISS FAMILY ROBINSON • HIT #2 – ONE HUNDRED AND ONE DALMATIANS • HIT #3 – THE ABSENT-MINDED PROFESSOR

DON'T MISS THIS ONE – BOOK IT NOW FROM BUENA VISTA!

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....2
This Date, Last Year.....1

"EL CID"
(Samuel Bronston Prod. with DEAR Films for Allied Artists and J. Arthur Rank)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Anthony Mann
Charlton Heston, Sophia Loren, Raf Vallone, Ralph Truman, Michael Hordern, Genevieve Page, John Fraser, Gary Raymond, Frank Thring, Christopher Rhodes, Ralph Truman, Michael Hordern, Hurd Hatfield.
(Started Nov. 10)

"JOURNEY TO THE SEVENTH PLANET"
(Shooting in Copenhagen)
Prod.-Dir.—Sidney Pink
John Agar, Greta Thyssen, Anne Neyrney, Cal Ottosen
(Started Jan. 24)

"ATLANTIC ATTACK"
(American International)
(Shooting in Spain)
Prods.—Richard Bernstein, Gustaf Unger
Dir.—Charles Haas
Broderick Crawford
(Started Feb. 15)

"THE HELLIONS"
(Irving Allen, Ltd.)
(Shooting in S. Africa)
Prod.—Harold Huth
Dir.—Kenneth Annakin
Richard Todd, Lionel Jeffries, Anne Aubrey, James Booth
(Started Feb. 15)

"TWO ENEMYS"
(Dino de Laurentiis Prods.)
(Shooting in Israel)
Prod.—Dino de Laurentiis
Dir.—Guy Hamilton
David Niven, Alberto Sordi
(Started March 1)

"UNDERWATER CITY"
(Neptune Prods.)
Prod.—Alex Gordon
Dir.—Frank McDonald
William Lundigan, Julie Adams, Roy Roberts, Carl Benton Reid, Chet Douglas, Kathy Norris, Paul Dubov, Ed Mallory
(Started March 7)

"EVERYTHING'S DUCKY"
Prod.—Red Doff
Dir.—Don Taylor
Mickey Rooney, Buddy Hackett, Joanie Summers, Roland Winters, Gene Blakely, Elizabeth MacRae, Jackie Cooper
(Started March 17)

"SARDONICUS"
(William Castle Prods.)
Prod.-Dir.—William Castle
Oscar Homolka, Ronald Lewis, Audrey Dalton, Guy Rolfe, Vladimir Sokoloff, Lorna Hansen
(Started March 28)

"BARABBAS"
(Dino De Laurentiis Cinematografica Prods.)
(Shooting in Italy)
Prod.—Dino De Laurentiis
Dir.—Richard Fleischer
Anthony Quinn, Silvana Mangano, Jack Palance, Vittorio Gassman, Ernest Borgnine, Valentina Cortesa, Douglas Fowley
(Started April 4)

"A WALK ON THE WILD SIDE"
(Famous Artists Prods.)
(Shooting in New Orleans)
Prod.—Charles K. Feldman
Dir.—Edward Dmytryk
Laurence Harvey, Capucine, Anne Baxter, Jane Fonda, Barbara Stanwick, Juanita Moore, Todd Armstrong, Karl Swenson, Crahan Denton, William Waterman, Ted Jacques
(Started April 11)

WALT DISNEY

Starts, This Year.....1
This Date, Last Year..... 0

"BABES IN TOYLAND"
Prod.—Walt Disney
Dir.—Jack Donohue
Ray Bolger, Tommy Sands, Ed Wynn, Annette Funicello, Henry Calvin, Gene Sheldon, Tommy Kirk, Mary McCarthy, Kevin Cocoran, Brian Cocoran, Ann Jilliann, Melanie and Marilee Arnold
(Started March 13)

METRO

Starts, This Year..... 4
This Date, Last Year.....2

"MUTINY ON THE BOUNTY"
(Arcola Prod.)
Prod.—Aaron Rosenberg
Dir.—Sir Carol Reed
Marlon Brando, Trevor Howard, Hugh Griffith, Frank Silvera, Tarita, Richard Haydn, Richard Harris, Tom Seely, Duncan Lamont, Keith McConnell, Ashley Cowan, Chips Rafferty, Percy Herbert, Ed Byrne, Noel Purcell, Gordon Jackson
(Started Nov. 29)

"ADA"
(Avon Prod.)
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Dean Martin, Ralph Meeker, Wilfrid Hyde White, Martin Balsam, Frank Maxwell
(Started Jan. 9)

"A MATTER OF WHO"
(Walter Shenson-Milton Holmes Prod.)
(Shooting in London)
Prods.—Walter Shenson, Milton Holmes
Dir.—Don Chaffey
Terry-Thomas, Sonja Ziemann, Alex Nicol
(Started March 2)

"THE HONEYMOON MACHINE"
(Avon Prods.)
Prod.—Lawrence Weingarten
Dir.—Richard Thorpe
Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss, Dean Jagger, Jack Mullaney, Jack Weston, William Lanteau
(Started March 20)

"A THUNDER OF DRUMS"
Prod.—Robert J. Enders
Dir.—Joseph M. Newman
Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell, Charles Bronson, Duane Eddy, James Douglas, Dick Chamberlain, Irene Tedrow, Tammy Marihugh, Casey Tibbs, Slim Pickens, Clem Harvey
(Started April 3)

PARAMOUNT

Starts, This Year..... 4
This Date, Last Year.....6

"HATARI"
(Shooting in Africa)
Prod.-Dir.—Howard Hawks
Assoc. Prod.—Paul Helmick
John Wayne, Gerard Blain, Red Buttons, Valentin De Vargas, Elsa Martinelli, Michele Giradon, Bruce Cabot, Hardy Kruger
(Started Oct. 10)

"MY GEISHA"
(Sachiko Prod.)
(Shooting in Japan)
Prod.—Steve Parker
Dir.—Jack Cardiff
Shirley MacLaine, Yves Montand, Edward G. Robinson, Robert Cummings, Yoko Tani, Alex Gerry
(Started Jan. 16)

"DEADLOCK"
Prods.—Edmond O'Brien, Stanley Frazen
Assoc. Prod.—Sam Waxman
Dir.—Edmond O'Brien
Jeffrey Hunter, David Janssen, Stella Stevens
(Started Feb. 20)

"BLUE HAWAII"
(Hal Wallis Prod.)
Prod.—Hal Wallis
Dir.—Norman Taurog
Elvis Presley, Joan Blackman, Nancy Walyters, Angela Lansbury, Roland Winters, John Archer, Howard McNear, Darlene Thompkins, Jenny Maxwell, Christian Kay, Pamela Akert, Frank Atienza, Jose DeVarga, Ralph Hanalie, Lani Kai
(Started March 27)

"TOO LATE BLUES"
Prod.-Dir.—John Cassavetes
Bobby Darin, Stella Stevens, Seymour Cassel, Cliff Carnell, Vincent Edwards, Nick Dennis, Everett Chambers, Bill Stafford, Richard Chambers, Rupert Crosse, J. Allen Hopkins
(Started March 27)

20th CENTURY-FOX

Starts, This Year.....9
This Date, Last Year.....7

"MARINES, LET'S GO"
(Shooting in Japan)
Prod.-Dir.—Raoul Walsh
David Hedison, Tom Tryon, Linda Hutchins, David Brandon, Bill Leeka, Barbara Stuart, Tom Reese, Adoree Evans, Steve Baylor, Roy Jensen, Vince Williams, Peter Miller, Hideo Imamura
(Started Feb. 13)

"THE HUSTLER"
(Rossen Ent.)
(Shooting in N.Y.)
Dir.—Robert Rossen
Paul Newman, Jackie Gleason, Piper Laurie, Myron McCormick, George C. Scott
(Started March 6)

"THE TWO LITTLE BEARS"
(API)
Prod.—George W. George
Dir.—Randall F. Hood
Eddie Albert, Jane Wyatt, Brenda Lee, Soupy Sales, Jimmy Boyd, Donny Carter, Butch Patrick, Nancy Kulp, Theodore Marcuse, James Maloney, Milton Parsons, Emory Parnell, Jack Finch, Opal Euard, Dick Alden, Jack Lester, Charlene Brooks
(Started March 6)

"THE INNOCENTS"
(Achilles Film Prod.)
Prod.—Jack Clayton
Dir.—Jack Clayton
Deborah Kerr, Megs Jenkins, Martin Stephens, Pamela Franklin
(Started Feb. 6)

"20,000 EYES"
(API)
Prod.—Jack Leewood
Dir.—Jack Leewood
Gene Nelson, Merry Anders, James Brown
(Started March 16)

UNITED ARTISTS

Starts, This Year.....8
This Date, Last Year.....7

"BIRDMAN OF ALCATRAZ"
(Harold Hecht Prod. for UA Release)
(Suspended Until April)
Prod.—Harold Hecht
Dir.—John Frankenheimer
Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field, Neville Brand, Hugh Marlowe, Frank Richards, Telly Savalas, Crahan Denton, Leo Penn, Dick Dennis
(Started Nov. 7)

"THE YOUNG DOCTORS"
(Dresel-Millar-Turman Prod. for UA)
(Shooting in New York)
Prod.—Stuart Millar, Lawrence Turman
Dir.—Phil Karlson
Frederic March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert
(Started Jan. 9)

"JUDGMENT AT NUREMBERG"
(Stanley Kramer Prods.)
(For UA Release)
Prod.-Dir.—Stanley Kramer
Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift, William Shatner, Alan Baxter, Joseph Bernard, Ray Teal, Hans Conried, John Wengraf, Martin Brandl, Werner Klepperer, Torben Meyer, Kenneth MacKenna, Ed Binns
(Started Feb. 22)

"JESSICA"
(Pino Corp.)
(Shooting in Sicily)
Prod.—Jean Negulesco
Dir.—Jean Negulesco
Maurice Chevalier, Angie Dickinson, Agnes Moorehead, Danielle DeMetz
(Started March 13)

MANHATTAN STRATEGY FOR LEVINE'S 'WOMEN'

Joe Levine thinks big even with an artie, per his Gotham ad budget for Carlo Ponti's "Two Women." He's planning to splurge at least double the sum normally spent promoting the New York date of an import, with heftiest splash slated for the N. Y. Times and Herald Trib. Schedule calls for at least one double-page layout in the Times—call it insurance against a possibly tepid critique by "make or break" Bosley Crowther.

Since Levine has a $300,000 investment in the Sophia Loren starrer, and since key Manhattan reviews usually shape the boxoffice, Levine's ad outlays actually seem rather modest insurance.

Pic is due at the Sutton.

"GERONIMO"
(Levy-Gardner-Laven Prod.)
Prods.—Jules Levy, Arthur Gardner
Dir.—Arnold Laven
Chuck Conners, Kamala Devi, Ross Martin, Pat Conway, Adam West, Lawrence Dobkin, John Anderson, Denver Pyle
(Started April 6)

"BEAUTY AND THE BEAST"
(Edward Small Harvard Film Corp.)
Prod.—Robert E. Kent
Dir.—Edward L. Cahn
Joyce Taylor, Mark Damon, Eduard Franz, Michael Pate, Merry Anders, Dayton Lummis, Walter Burke
(Started April 10)

UNIVERSAL

Starts, This Year..... 4
This Date, Last Year..... 4

"LOVER, COME BACK"
(U-I Picts.-Nob Hill-Arwin)
Prods.—Robert Arthur, Stanley Shapiro, Martin Melcher
Dir.—Delbert Mann
Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen, Ann B. Davis, Ward Ramsey
(Started Jan. 5)

"FLOWER DRUM SONG"
Prod.—Ross Hunter
Dir.—Henry Koster
Nancy Kwan, James Shigeta, Miyoshi Umeki, Juanita Hall, Benson Fong, Robert Ling, Patrick Adiarte, Victor Sen Yung
(Started March 20)

"CAPE FEAR"
(Melville Prod.)
Prod.—Sy Bartlett
Dir.—J. Lee Thompson
Gregory Peck, Robert Mitchum, Polly Bergen, Lori Martin, Martin Balsam, Jack Kruschen, Telly Savalas, Barrie Chase
(Started April 6)

WARNER BROS.

Starts, This Year.....7
This Date, Last Year..... 2

"THE ROMAN SPRING OF MRS. STONE"
(Shooting in London)
Prod.—Louis de Rochemont
Dir.—Joe Losiero
Vivien Leigh, Warren Beatty, Lottie Lenya, Corale Brown, Jeremy Spenser, Jill St. John
(Started Dec. 6)

"THE MARAUDERS"
(United States Prod.)
(Shooting in Philippines)
Prod.—Milton Sperling
Dir.—Samuel Fuller
Jeff Chandler, Dan Hardin, Will Hutchins, Peter Brown, Andrew Duggan
(Started Feb. 21)

"A MAJORITY OF ONE"
Prod.-Dir.—Mervyn LeRoy
Rosalind Russell, Alec Guiness, Ray Danton, Madlyn Rhue, Mac Questel
(Started March 30)

"THE MUSIC MAN"
Prod.-Dir.—Morton DaCosta
Robert Preston, Shirley Jones, Hermione Gingold, Buddy Hackett, Paul Ford, Tommy Everett, Susan Luckey, Ronny Howard
(Started April 3)

"LAD: A DOG"
Prod.—Max J. Rosenberg
Dir.—Aram Avakian
Peggy McCay, Peter Breck, Carroll O'Connor, Angela Cartwright, Lad
(Started April 13)

INDEPENDENT

Starts, This Year.....16
This Date, Last Year.....2

"LAST DAYS OF SODOM AND GOMARRAH"
(Embassy Picts.—Titanus)
(Shooting in Morocco)
Prod.—Joseph E. Levine
Dir.—Robert Aldrich
Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker
(Started Jan. 12)

"THE IMMIGRANT"
(Little Immigrant Prods., Inc.)
(Shooting in Sparta)
Prods.—L. Berger & N. Peter Dee
Dir.—N. Peter Dee
Katina Paxinou
(Started March 27)

"THE MAGIC FOUNTAIN"
(Shooting in Madrid)
Prods.—J. Salz, Rodolpho Medina
Dir.—Fernando Lamas
Fernando Lamas, Esther Williams, Josefina Serratosa, Felix Fernandez
(Started April 3)

"THE DEADLY CHAMPIONS"
(Carousel Prods. for Pathe-America)
Prod.—Charles FitzSimons
Dir.—Sam Peckinpah
Maureen O'Hara, Brian Keith, Steve Cochran, Chill Wills

"THE PHANTOM PLANET"
(Four Crown Prods.)
(Shooting at Producers Studio)
Prod.—Fred Gebhardt
Dir.—Bill Marshall
Dean Fredericks, Coleen Gray, Tony Dexter, Dolores Faith, Francis X. Bushman, A. Jarvis, Dick Haynes, Earl McDaniel, Michael Marshall, Richard Weber, John Herrin, Tamy Akame
(Started April 10)

Saranac Pilgrimage June 22-23

Film company reps, exhibitors and the press will take off June 22 on the annual pilgrimage to the Will Rogers Memorial Hospital, Saranac Lake, N. Y. Group will travel on chartered buses from Manhattan, with the first stop being National Screen Service chairman Herman Robbins' Edgewater Motel, Schroon Lake. Robbins and his sons, Allan, Burton and Norman, have been hosting the junketeers for some years.

Party goes to the hospital June 23 (a Friday) for a onceover of the hospital and talks with patients, then back to the Robbins' place. Abe Montague, president of the Rogers institution, conveys that the annual board meeting will take place the immediately following Saturday.

LESLIE STEVENS' SUIT VS. 20TH AND SKOURAS

Los Angeles, April 18.

Leslie Stevens and his Daystar Productions demand a total of $5,877,500 in damages in a breach of contract and libel suit brought against 20th-Fox and Spyros Skouras personally, in action filed last week (12) in Superior Court.

Producer at a press conference stated this move was taken after he had been fired by Skouras and his firm's three-year partnership contract with studio terminated, after he missed a luncheon with Skouras and 50 other people at studio last March 22, when personal biz took him east.

Specifically, Daystar, under whose banner Stevens functioned at studio, asked $4,000,000 compensatory and $1,000,000 exemplary damages from 20th-Fox. Stevens personally asked $627,500 compensatory and $250,000 exemplary damages from Skouras personally.

Nastiest Nazi In Rush-to-Market

Allied Artists' "Operation Eichmann," first of the newest batch of Nazi-era pictures to play domestically, went before the cameras in mid-January and was completed in less than a month. Not only that, but prints were in AA's domestic exchanges in plenty of time to day-date — approximately, at least —with the Eichmann trial kickoff in Israel, which at that time was still slated for March.

Subsequently, co-producer David Diamond disclosed in New York recently, efforts were made to postpone a hefty number of March playdates until the trial got underway (last week), but in only a few cases was Allied successful in delaying bookings.

'LADIES MAN' STUNTS FOR COLLEGE CROWD

Many of the country's leading colleges and universities are being recruited by Paramount Studios this month to participate in promotional activities for the early July release of "The Ladies Man."

Schools joining the promotional campaign will conduct a "Ladies Man" contest, winner of which will compete for grand prizes including a free trip to Hollywood and a date with one of the performers in the film, according to Jack Moss, college market consultant.

Approximately 350 colleges are entered in the contest, Moss said, and entrees must state in 25 words or less "Why I'd like to date one of the girls in 'The Ladies Man'."

17 Seek 11 Spots With Extras Guild's Board

Hollywood, April 18.

Total of 17 candidates are competing for 11 three-year terms on board of directors of the Screen Extras Guild. Fourteen were nomination through channels and three entered race by filing indie nominating petitions.

Those nominated by SEG committee include Russell Ash, Everett Creach, Lili Crellin, Roy Damron, Roberta Fieldhouse, Ralph Grosh, Carol Henry, Vi Ingraham, Buddy C. Mason, Carmen Nisbet, Jeffrey Sayre, Norman Stevans, Roy Thomas and Evelyn Underwood. Self-filed: John R. Albright, Phil Kaufman and Ed Kerr.

Voting deadline is April 30.

Morton A. Spring, president of Metro International, back in New York from London and Paris talks with company overseas execs anent upcoming production.

Joe Levine Tells Hollywood About The Years Ahead

Hollywood, April 18.

Joe Levine hereafter will turn out a six-pix-a-year production program, to be made both here and places still undecided, he divulged after an exhib luncheon last week at Beverly Hills Hotel.

Three of the films discussed before 150 theatremen from local area, Portland and Seattle, are included in this year's half dozen. These were all made in foreign countries.

Next pic will be his maiden American label, "Boys Night Out," to cost $2,000,000 with Martin Ransohoff, 33-year-old Vidpix-producing Gothamite, to produce, which will start in late September. Michael Gordon will direct script by Henry and Phoebe Ephron.

Other two to be started before year end Levine wouldn't bruit about, taking position he may lose out on someting hot if deals in negotiation leased at this time.

Although Metro financed completed trio for $2,750,000, the Boston Barnum declared he hadn't made financing arrangements on forthcoming three. However, he likes Joe Vogel and wouldn't mind if Metro prexy would come through and Fort Knox "Boys Night Out" and brace to follow.

Metro's financial investment in "Morgan the Pirate" and "Thief of Baghdad" is $1,000,000 each, and $1,750,000 for "Wonders of Aladdin," according to Levine. He is spending $4,000,000 to ballyhoo trio in all avenues of communication. Details were revealed by Ed Feldman, publicity and promotion director, and Robert Weston, ad manager for Embassy Pictures.

Discussing production costs on trio completed, Levine said he boosted each budget because formerly features had been made in Italian and dubbed in England. "Now they have been made in English and dubbed in language of country being shown."

Where original "Aladdin" budget was set at $600,000, it wound up at $1,500,000. Luther Davis had to be called in on polish job for screen play. "Morgan" limit had been placed at $400,000 and finished at $1,000,0000; "Baghdad" came in for $1,300,000, although it was estimated at least $300,000 less.

As for "Sodom and Gomorrah," Embassy topper bewailed fast bad break in weather costs him $100,000 weekly. Budget already has $4,000,000 accounted for. He plans to spend $3,000,000 on advertising and promo and he doesn't intend to back down on any of his figures, he emphasized.

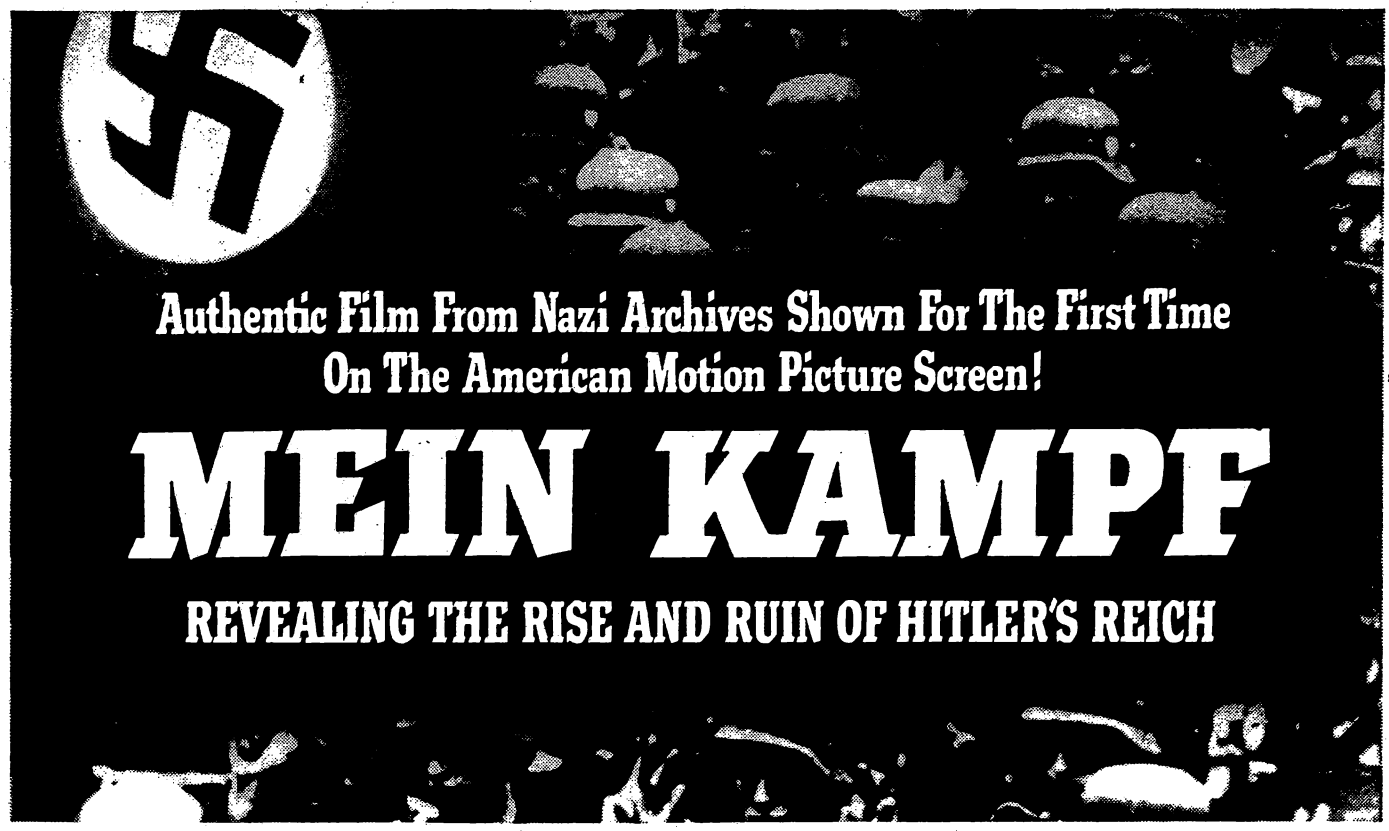
Levine and his entourage returned to N.Y. via Frisco. He's skedded to wing to Morocco this week to check into the "Sodom" status.

NT&T Sublets Footage

Los Angeles, April 18.

National Theatres & Television, with an extra 10,000 square feet on its hands in its Beverly Hills building, following exit of National Telefilm Associates, has leased space to two outside tenants.

Time Inc., moves its Time and Life mag editorial departments into 7,000 square feet on May 1, due to demands for greater movement than permitted in its present Bevhills headquarters. Republic Trans-Con. Industries Inc., is already occupying fifth floor penthouse, comprising around 2,900 square feet. NT&T board chairman B. Gerald Cantor, who formerly maintained offices in penthouse, has moved to fourth floor executive area.



Authentic Film From Nazi Archives Shown For The First Time On The American Motion Picture Screen!

MEIN KAMPF

REVEALING THE RISE AND RUIN OF HITLER'S REICH

This is the real thing! Every foot of film is authentic—uncovered in the secret archives of the SS Elite Guard and suppressed by Goebbels himself as too strong even for his own savage propaganda. They have never before been shown on any motion picture screen in America. "Mein Kampf" has created a sensational impact and has been hailed overseas as a tremendous historical document. It has kicked up a storm wherever it has been shown throughout the world, reaping enthusiastic reviews and acclaim.

"Mein Kampf" is a brilliant achievement in motion picture documentation. It probes deep into the whole rise and ruin of the Third Reich and the evil genius whose creation it was. Through brilliant utilization of never-before-seen footage, it mercilessly asks and answers the one question that has haunted the mind and heart of the world: *"How was such a thing allowed to happen?"*

Of this motion picture, when it was shown in West Germany, **Time Magazine** said: *"A film that froze its packed audiences to stiff attention and sent them from the theatre with eyes averted... At first, German audiences watch with embarrassed distaste, now snickering at the wild gesticulations of the early Hitler, now clearing throats in unison as Rudolf Hess shouts: 'My Führer, you are Germany.' The shock comes with 1942, as the film moves on to footage shot by SS cameramen in the Warsaw Ghetto."*

Of this motion picture, when it was shown in Israel, **The New York Sunday Times Magazine** had this to say: *"Most of the audience that crammed the theatre night after night went in chattering, as people go to see a movie about 'Custer's Last Stand' or 'The Hordes of Genghis Khan.' But they came out quietly, for they had seen neither sets nor actors, but a grisly family album."*

In a bullet-proof glass cage, in a courtroom in Jerusalem, Adolf Hitler's Reich is on trial for these mammoth, monstrous crimes against humanity. It's all in "Mein Kampf" for all to see, a shattering experience!

AMERICAN PREMIERE FRIDAY RIVOLI THEATRE NEW YORK

A COLUMBIA PICTURES RELEASE
Narrated by CLAUDE STEPHENSON
Written and Edited by ERWIN LEISER
Produced by TORE SJOBERG
A MINERVA INTERNATIONAL PRODUCTION

AVAILABLE IMMEDIATELY FROM COLUMBIA PICTURES

Allied States' Three Main Frets All Impinge Upon Boxoffice

National Allied spring board powwow in New York last week (1) evinced new agitation over 16m "school" competition, (2) reaffirmed its no-classification stand, and (3) urged general release for hard-ticket pix as "expeditiously" as possible.

Exhib body hopes to win support from distribution in the 16m fight, but will probably have to wage its campaign on the q.t. lest it invite interest from the Dept. of Justice. Reason is the chance of running afoul of antitrust laws.

According to Allied, the 16m commercial market is a growing threat to theatres. What especially agitates the exhibs, they say, is that in numerous instances current production has been getting 16m play while being unavailable to theatres. One specified case occurred recently in Detroit at Wayne Univ., which announced a feature film series. It advertised a program for one day of "Pillow Talk" (U) and "Diary of Anne Frank" (20th), which brought the wrath of Detroit exhibs who pointed out that "Pillow" at the time wasn't available to them. Michigan Allied subsequently talked the school into dropping the Hollywood product for non-commercial films.

Narrow Gauges

The Allied chaps make the doubled-point that 16m prints not only rent cheap ($35 average) but that buyers furthermore aren't subject to all the terms that attach to theatrical exhibition. Rentals, in short, aren't conditioned on admissions or other factors.

Worth bearing in mind is that the exhibs haven't been too successful in solving the competition from military installations. If distribution reacts to form, it doesn't seem likely they'll oblige any more readily on the 16m question. As far as the companies are concerned, as per film biz annals, any market that can bring a buck is worth cultivating. May seem shortsighted to some, but that's showbiz.

On classification, Allied board adopted earlier statement by Marshall Fine, prez, asserting his "unalterable" opposition to "either voluntary or mandatory classification of films," which formality splits exhibition's posture on the issue, since Theatre Owners of America is on record in support of classification.

'Adults Only'

What's further interesting is that the Allied dog doesn't always wag the tail—meaning scattered elements of the organization have been ignoring Fine & Co. and going for self-classification on their own. Two or three in the New Jersey unit, for instance, blurb "adults only" on trailers for pix they believe adult-themed, such as Metro's "Butterfield 8." Some theatres, come Saturday matinee, omit the feature if it's sexy stuff and instead feed the kiddies a solid program of cartoons and suitable shorts.

While nixing any form of classification, Allied does exhort "self-regulation" by production, exhibition, and parents, and also calls for complete support for the Code seal. It doesn't say so, of course, but Allied obviously thinks it's tough enough rounding up customers without additional "hindrances"—of which classification presumably qualifies as one. And if urging parents to police moppets as to film attendance is unrealistic, no more so, surely, than politely asking producers and exhibs also to exert caution.

On the matter of roadshows, distribution practices relating to the "big ones" have long rankled less fortunate theatremen, but this time Allied is expressing itself with a softer pedal. Whereas past protests tended to be strident, association now calls on the companies to make the hard-ticketers generally available "as expeditiously as possible." And further, that playing time and rentals should be "realistic" (that moot word again).

Related point—not made in this context, but previously and repeatedly aired—is distribution's increased public-be-damned attitude in the abrupt switching of a roadshow film to popscale policy. Recent Broadway examples—both 20th-Fox product—were the "King and I" and "Pepe" switchovers, and in Chicago not long ago the "Alamo" moveover. There are criss-cross viewpoints on this, of course, and either side of the argument can marshal plenty of reasoning for their case. But the issue that won't go away is the cheapening of the hard-ticket policy as a longrange attendance gimmick.

'Open-End Interviews' For 'Nuremberg' Players Aim At More Global Publicity

Hollywood, April 18.

Routine of "open end" interviews with stars has been taken one step further on "Judgment at Nuremberg" to give the Stanley Kramer production an unprecedented exploitation adjunct in the television field. United Artists release, which stars Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland and Montgomery Clift, currently is before the cameras at Revue Studios here.

Kramer publicity department under Al Horwitz and Mike Kaplan has corralled specific requests for interviews and special features from television stations around the globe and they are being shot daily, at the conclusion of the regular day's shooting on the film. Before finishing her "pace-setting" stint in the film and departing for New York last week, Judy Garland filmed a pair of interviews for BBC and ITV, the television outlets in Britain, as well as one straight interview on film which will be serviced around the globe. Interview's voice is being cut from the track by the Kramer editing department and prints shipped, together with a transcript, so that local stations can utilize members of their own staffs for what appears to be personalized interviews made for the individual station. Similar footage will be shot with other cast toppers.

More than 40 specific tv requests already have been received and are being processed. In areas where language may be a problem, track contains extra gaps permitting local announcers to supply translations of both questions and answers.

In addition, Kramer organization filmed interviews in German with Burt Lancaster and Maximilian Schell with vet foreign correspondent Bert Reisfeld plying the questions (in Lancaster's case he also translates) and similar footage will be shot when Marlene Dietrich arrives on the set next month.

Special coverage is in addition to the regular weekly tv service which has been launched on "Judgment at Nuremberg." Interview footage on film is paralled by the conventional "open end" radio interviews which will be distributed by UA on a world wide basis.

General theme of the coverage is the importance of "Judgment at Nuremberg" and the preparations for the world premiere which will be held Dec. 14 at the Kongress Halle in Berlin.

Amusement Stock Quotations

Week Ended Tues. (18)

N. Y. Stock Exchange

1961 High	1961 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
59¼	33½	ABC Vending	171	59¼	54	59	+3¾
61⅞	43⅛	Am Br-Par Th	629	61⅞	52½	60¼	+7¼
27¾	20¼	Ampex	4424	27¾	23	26	+2¾
40½	35⅜	CBS	601	40½	37⅛	40⅛	+2⅝
34⅞	21⅜	Col Pix	222	32⅞	30½	31⅛	—1⅜
44¼	32⅝	Decca	765	43⅝	40⅛	42¼	+ ¾
45⅞	26⅝	Disney	277	45⅞	41⅝	45⅞	+3⅞
119¾	104¼	Eastman Kdk.	366	117⅝	115⅜	116	—1
7⅝	5¾	EMI	1038	7¼	6¾	6¾	— ⅝
17⅛	13¼	Glen Alden	527	16¼	15¼	15⅜	— ⅜
32¾	15⅞	Loew's Thea.	740	32¾	27½	32½	+4½
68	36⅜	MCA Inc.	55	64	60¼	61½	—2¼
67¾	41½	Metro GM	992	67¾	62	64¾	—2¼
41⅜	27⅛	NAFI Corp.	964	39⅜	34½	37¼	+1¾
9⅛	5⅛	Nat. Thea.	2273	9⅛	7⅞	8¾	+1¾
85¾	52⅜	Paramount	159	85½	81	82½	—2½
24¼	17¾	Philco	795	23¾	21⅜	22⅞	+1⅝
201¾	175	Polaroid	606	192¼	178½	188⅛	+11⅛
62½	49½	RCA	637	62¼	59⅜	59⅝	—2½
16	10¾	Republic	339	17⅜	14⅛	17¼	+1⅞
18½	14¾	Rep., pfd.	124	19¼	17¾	19⅛	+1
35	26¼	Stanley War.	130	33¾	31½	31⅝	—1¼
34¼	27¾	Storer	177	33⅜	31¾	33¼	+ ½
55¼	40⅝	20th-Fox	993	55¼	51⅜	52¾	+2¾
39⅞	30¾	United Artists	247	39½	37⅝	38¼	—1¼
64⅜	43½	Univ. Pix	70	64⅜	53⅜	63½	+10½
85	78⅛	Univ., pfd.	‡210	84	82	83¼	+1
67¾	52¾	Warner Bros.	333	67¼	65¼	65¼	— ⅝
144¾	97¼	Zenith	278	142	134¼	134½	—6½

American Stock Exchange

8⅛	4½	Allied Artists	133	7¾	6⅞	6⅞	— ½
15⅜	10¾	All'd Art. pfd.	10	17⅜	15⅞	15⅞	— ⅛
4¼	2⅞	Buckeye Corp.	632	3⅝	3⅛	3⅝	+ ⅜
20⅛	9¾	Cap. Cit. Bdc.	462	20⅛	17⅝	18⅞	+ ⅞
19	4⅝	Cinerama Inc.	1193	16½	14¼	14⅝	—1⅛
16⅞	10½	Desilu Prods.	88	15⅞	14⅜	15⅝	+ ½
7½	4⅞	Filmways	116	7⅛	6⅜	6⅝	+ ⅛
25¾	8¼	MPO Vid.	131	25⅝	20¼	24¼	+2¼
5¾	2½	Nat'l Telefilm	550	4⅞	4	4¼	— ½
40	11¾	Technicolor	2252	40	31	37⅞	+7⅝
23⅝	9¾	Teleprompter	790	23⅝	19⅛	21	+1⅞
6¼	2⅝	Tele Indus.	504	6¼	4¾	5¾	+1⅛
23¾	14½	Trans-Lux	33	23⅝	22⅝	22⅝	— ½
18½	5½	‡Ctlv B (GAC)	22	16⅛	15¾	16	

* Week Ended Mon. (17).
+ Ex-dividend.
‡ Listed on Midwest Exchange.
¶ Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3¾	4¼	+ ⅛
Four Star Television	19	21	—2½
Gen Aniline & FA	310	340	—25
General Drive-in	20½	22	+1⅞
Gold Medal Studios	⅛	⅝	
Magna Pictures	3¼	3¾	
Metromedia Inc.	23¼	24⅞	—1¼
Movielab	18	19⅞	+1½
Official Films	4	4½	
Scranton Corp.	2¼	3¼	
Screen Gems	19½	21¼	—1
Sterling Television	3⅞	4½	— ⅛
U. A. Theatres	7⅞	8¾	+1⅜
Wometco Enterprises	20	21¾	+ ¼

(Source: National Assn. of Securities Dealers Inc.)

Insiders Stock Buys, Sells

Washington, April 18.

Cinerama transactions were among major film industry stock deals reported in latest Securities & Exchange Commission summary for the period Feb. 11-March 10. Wentworth D. Fling and John H. Hartley exercised options to buy 15,000 Cinerama common shares apiece. The purchases brought Fling's total holdings to 16,050 shares and Hartley's to 18,125. In a smaller transaction, Morris Schecmer sold 100 shares, leaving him with none.

In other deals, all in common stock unless designated otherwise:

Allied Artists:—Sherrill C. Corwin sold 4,500 shares, leaving him with 17,400. Roger W. Hurlock bought 700, boosting his total to 21,700.

ABC-Paramount Theatres:—Simon B. Siegel exercised option to buy 1.786 for a total of 4.947 shares.

Columbia Pictures:—Alfred Hart bought 100, giving him a total of 10.073. Leo Jaffe bought 5,805 for a total of 5,976. Abraham Montague got rid of 600, holding onto 5.266 shares.

Loew's Theatres:—Arnold M. Grant dropped 10,500 shares, his total holdings.

Metro-Goldwyn-Mayer:—Raymond A. Lune bought 1.200 shares for a total of 1.300. Robert Mochrie bought 600 for a 650 total. Howard Strickling bought 600 for a total of 825 shares. All purchases were by exercise of options.

National Video Corp. and Rico Electronics Inc.:—Harold Cole sold 800 shares of Class A common, leaving him with 700.

Paramount Pictures:—Y. Frank Freeman sold 1.000, holding onto 500 shares. Louis A. Novins sold 100, leaving him with 691.

Philco Corp.:—Robert F. Herr sold 500, holding onto 23.453.

Trans-Lux Corp.:—Harry Brandt acquired 19,300 more shares for a grand total of 190.164.

Twentieth Century-Fox:—J. B. Codd sold his last 100 shares. Peter G. Levathes bought his first 1,500. James A. Van Fleet sold 200, holding onto 300.

Warner Bros.:—Charles Allen Jr., through Allen & Co., sold 10.000 shares, holding onto 40.000. Wolfe Cohen sold his last 5.000 shares. James B. Conkling did the same. Benjamin Kalmenson sold his total holdings of 20,000 shares. William T. Orr discarded 5.000 shares, leaving him with 15.800. Serge Semenenko, through a trust, sold 800, leaving him with 2.000. Herman Starr sold all his 7.500 shares. Stephen B. Trilling got rid of his total holdings of 5,000 shares.

Due To Scarcity of Money Pictures: Terms Swallowed, Less Retching?

The new order of things in the picture business is seeing exhibitors paying more and more—willingly—for film product. The screams from theatremen about the high cost of merchandise aren't heard so much any more.

Theatremen are adhering to tradition with their expressed bellyaches concerning the alleged lack of money-making features. But they don't seem to be saying that the top-ranking features are being overly priced.

Significantly, this has taken place: Theatremen don't seem to care that a "Psycho" or an "Absent Minded Professor" was brought in at a negative price of less than $2.000.000. They're still willing to go for the 50-50 and-over deals.

This is shown in the booking terms they're accepting as well as the bids they're offering.

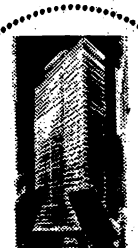
The 90-10 and four-wall arrangements for the blockbusters are another indication.

Theatremen are screaming for more and more features but when they see something they like—usually the type of product the public wants to buy, they're willing to shell out. Either that or they recognize that they have got to over-bid competitors in order to ensnare the profit-taking pix.

On the other hand, according to distribution reps, the exhibitors won't pay a dime for the material that dies in the first-run theatres. They have become acquainted with the fact that the boxoffice clicks at the outset, with rare exceptions, are ditto in the subsequents.

One of those rare occasions is "The Alamo." This was one of those cases where the hard-ticket sell didn't go too strongly but where the continuous run at "popular" prices clicked. The aura of "bargain" has been gotten across to the public.

LONGEST RUN IN TOWN
It's 1½ miles long, to be exact, and Aqueduct race track is the greatest show in town. Sleep late—first race is not until 1:30. Have lunch (or breakfast) at the big A. Watch the show: color, excitement, conflict, triumph, etc. Socko! For reservations, call MI 1-4700. Let us entertain you—tomorrow!


Chicago's Luxury Hotel
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DRIVE-IN PARKING • RESTAURANT-LOUNGE
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Opening early 1961, another EXECUTIVE HOUSE Washington, D.C.

Gov. Halts State Police Screenings

But Republican Legislature Likely to Slap Democrat Down on 'Abolition'

Lansing, Mich., April 18.

Following an order from Gov. John B. Swainson for the State Police to stop its showings of two films to the public because they are "propaganda," the State Legislature voted to view the films in question at a joint session of the House and Senate tonight (11) to determine whether the ban should be continued. Involved is whether the films are "factual" or doctored. Political overtones are implied since Swainson is a Democrat and the Legislature is predominantly Republican.

"Operation Abolition," sponsored by Fulton Lewis 3d and based on newsreels subpoened in San Francisco by the Un-American Activities Committee, has drawn the most fire. It has been shown at public gatherings under Michigan State Police auspices along with "Communism on the Map," which Swainson also has banned but which was not mentioned in the Legislative resolution.

Swainson banned the films after receiving complaints from the Michigan Council of Churches and other state and national groups which object to the films saying they are "inaccurate and distorted." After privately screening the films, governor observed they were "obviously propaganda matter" which the State Police "should not be showing."

Rep. Frederic J. Marshall, a Republican from Allen, introduced the successful resolution for a joint Legislative screening of "Operation Abolition." He called "Swainson's ban "ill-advised" and a "reflection upon the sincerity of the majority of the Congressmen who are members of the House Un-American Committee."

The Detroit Free Press, independent politically, backed Swainson's stand in an editorial which said, in part: "Many people competent to judge, and whose own patriotism is sincere beyond question, have found the films to be, at least in part, not factual. Since they are offered as valid documents, this is an extremely good reason why a public agency should not be circulating them or appearing to sponsor them until the authenticity question can be conclusively answered in their favor.

"That individuals and private groups have a perfect right to find audiences for them goes without saying. But anything savoring of official participation is another thing."

'TALENT SEARCHING' AGAIN

Warners and Fairchild Camera Reviewing Old Stint

Warners and Fairchild Camera are in high via full-page ads in past weekend's newspapers with the most elaborate talent search seen around the industry in many a day. This is a commercial tieup between the film company and Fairchild but ought to prove the possibilities inherent in finding new faces in a direct pitch to the public plus the public's interest in, or wariness of, such an approach.

In any event the Hollywood aspirants are instructed to make their own screen tests on a Fairchild 8m sound camera which dealers are making available via rental. Winner receives a 10-week WB contract with options and a guaranteed appearance in a WB feature or telefilm.

Couple of other prizes call for similar pic appearances (unstated as to how extensive) and then there's a batch of Fairchild merchandise.

Ads carry a big plug for "Parrish," WB entry featuring several newcomers.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
WALT DISNEY'S
"THE ABSENT-MINDED PROFESSOR"
FRED MacMURRAY • NANCY OLSON
KEENAN WYNN • TOMMY KIRK
and THE MUSIC HALL'S GREAT EASTER STAGE SHOW

Leg Room Built In

Toronto, April 18.

Cutting down its seating capacity from 2,748 to 1,641—with more legroom—and installing new seats in last month after midnight not to interfere with performance policy, Loew's has completed interior changes including new drapes, paint job and new treatment of lobby.

No increase in admission prices contemplated.

To Raze Frisco State But Move On To Save the Fox

San Francisco, April 18.

One of Frisco's big, old downtown theatres—dark six years now—will be razed this summer, but hope to save the biggest house west of the Mississippi, the 4,651-seat Fox, grew last week.

Scheduled for demolition in August is AB-PT's 2,000-seat State, a 46-year-old structure on a key downtown corner of Market Street, Frisco's main drag.

Paul P. Levin, head of AB-PT's realestate division, notified the building's chief current tenant, a jewelry store, that "we are planning to demolish the building as soon as your lease runs out." It expires July 31.

The theatre, originally known as the California and a first-run until the early '40s, has been on the block for years and deals several times were nearly closed for it. AB-PT officials would not confirm a rumor that Texas interests have bought the property to convert it into a high-rise parking facility, but previous negotiations centered on a similar plan, with ground floor used for shops.

Meantime, the city's property director, Philip L. Rezos, reported to Mayor George Christopher that purchase of the 32-year-old Fox for $1,050,000 probably would be a good deal for the city. Fox-West Coast has said it wants to sell or raze the structure, which backs onto the city's Civic Auditorium.

Rezos said he didn't know if Fox-West Coast would sell for $1,050,000, but noted the city could use not only the theatre for convention business, but also the adjacent 10-story office building and 114-car parking lot.

He said the city would lose $75,500 a year in taxes, but added demolition would lower this figure considerably, anyway. Rezos estimated $100,000 a year would be needed to renovate the building, said $73,000 a year would be needed for maintenance, but forecast income of $59,500 from rentals. A bond issue would be needed to buy the place, he said. Christopher so far has opposed purchase but a campaign is underway to "save" the big theatre.

'Son of Robin Hood' Tag; Sanforth Vs. 20th to Trial

Los Angeles, April 18.

Superior Judge Jesse J. Frampton set July 18 as trial date for $300,000 suit filed by Clifford Sanforth against 20th-Fox, following a pre-trial hearing Friday (14).

Sanforth contended in complaint that he is entitled to exclusive use of the title, "Son of Robin Hood," for all dramatic purposes, including motion pictures and television. This claim is based, he said, on copyrights to book under title in question which were assigned to him Jan. 18, 1945.

Plaintiff stated that 20th-Fox produced a motion picture under tab of "Son of Robin Hood" at a cost of $299,755 and started distribution in June, 1959. Defendants thereby deliberately invaded his property rights, he claimed.

At pre-trial, 20th-Fox contended Sanforth didn't own exclusive rights to title, and studio had not invaded his rights.

MARYLAND EXCLUDING BARE-FLESH STUFF

Baltimore, April 18.

For first time in six years, the Maryland state Board of Motion Picture Censors has banned, completely, two films. They also recommended five cuts in a third film before it could be shown in the State.

Banned in entirety are "The Immoral Mr. Teas" and "Shangri La." Cuts were suggested for "Career Girls" on a Naked Holiday."

Notification of board's action was sent distributors in letter signed by Norman C. Mason, vice chairman of board who becomes chairman May 1.

Bannings could spell trouble ahead for distributors and exhibs in the state. Under the chairmanship of C. Morton Goldstein, for past six years, the board caused little trouble. Suggested cuts were made here and there but these were complied with, with little or no fanfare.

Goldstein, who kept a close eye on court decisions bearing on censorship, is one of the more liberal chairmen the board has had. With his departure, increased friction is almost a sure thing.

Goldstein let it be known that he disagreed with banning of "Shangri-La" saying that film treated subject in comic vein and that "While there may be nudity awareness there is no sexual awareness."

He concurred, though, with banning of "Teas" saying it showed nudity as much as possible "in a lewd way."

Board members are appointed to for three year terms by the Governor.

N.W. Variety Club Plans Helping Foreign Kids

Minneapolis, April 18.

Women's auxiliary of the Northwest Variety club has decided to use its Marty Chalfen Children's Memorial fund to help pay for heart operations of children from outside the U.S. who come to the Variety Club Heart hospital at Minnesota U for surgery.

Fund was established in memory of Mrs. Morris Chalfen who was president of the Variety club auxiliary when she and her three children died in a Northwest Airlines plane crash near Tell City, Ind. last year. Mrs. Chalfen was the wife of the producer of the Holiday on Ice show.

Welfare Dept. Employes' 'Judgment' Decried in Supporting Picketers

Durham, N.C., April 18.

In a polite but "meaningful" resolution the Durham County welfare board has censured Welfare Dept. employes who participate in picket lines at Chapel Hill theatres.

The resolution followed a special meeting of the Board at which two white women caseworkers appeared to champion their picket line endeavors for the sake of integration.

Nan Pattie of Scotland, who has not yet been naturalized as an American citizen, and Mrs. Edith Back, wife of a Duke University professor, presented a typed and signed statement to the Board.

The statement in effect held that the two women are not violating the spirit of the state merit system, the Hatch Act, or any other law, by walking the picket lines during their off hours.

Both women are residents of Chapel Hill.

State Atty. Gen. Wade Bruton said last week that in his opinion the participation by Welfare Department employes in such picket lines "is strictly a matter between employer and employe." In this case the employer would be Durham County. Bruton said there is no law to prohibit a county employe working under the State Merit System from joining such demonstrations.

The Board's resolution in part stated that "exercise of every individual right not always consistent with good judgment"; and that "participation in controversial matters by department personnel may be reasonably expected to adversely affect the Welfare Department and its program"; and that "all employes, as long as they remain employes of the Durham Welfare Department, place the good of the welfare program foremost and refrain from the exercise of any right which can reasonably be expected to reflect adversely upon the department or the program."

Absent-Minded

Typo or mental block—at any rate, Welden Theatre at St. Albans, Vt., advertised it "Go Naked in the Woods."

But further complication is that blurb had Gina Lollobrigida doing it in a $5,000 gown.

Iowa-Neb.-Dakota Unit of Allied: Is It In or Out?

Allied States Assn. now counts 14 affiliates—or does it?

Situation is fuzzy since there are two versions on status of the exhibitor body's Iowa-Nebraska-S. Dakota unit, headed by Neal Houtze, with Al Myrick (ex-National Allied prexy) as board chairman.

Allied spring board meeting in Manhattan last week first heard from Myrick that the Iowa affil had pulled out, but a check with Houtze elicited assurance no such action had been taken. He said unit's exec committee, which would have to set a vote on whether to stay, hadn't even met recently.

The "mystery," however, intimates a tug within the unit over power and tied to the issue of whether to stick with National or not. Appears that two camps are forming behind Myrick and Houtze. Former is identified with the firebrand, or "get tough" proponents within National Allied, versus the more conciliate eastern elements. The toughies prevailed two years ago when the internecine struggle flared at the Miami Beach convention where Myrick defeated Ed Lider, topper of the New England unit, for the presidency.

Last year, in an effort to patch the split, the two factions compromised on Chicago's Jack Kirsch for prexy, but he resigned soon after for health reasons. Short time later he died.

At VARIETY presstime, Myrick was beating the Mississippi bushes on business and couldn't be reached for explanations.

MGM's TV Trailers for 'Kings'

Metro is turning out a series of shorts for television to promote its release of Samuel Bronston's "King of Kings

Company is making the pitches—which highlight filming of major sequences in the pic—in multiple languages, and both color and black and white.

THANKS, JOE LEVINE AND MARTIN RANSOHOFF
FOR SELECTING OUR ORIGINAL STORY

"BOYS NIGHT OUT"

FOR YOUR FIRST MOTION PICTURE TOGETHER.
THANKS ALSO, FOR SELECTING MICHAEL GORDON
TO DIRECT THIS COMEDY

ARNE SULTAN MARVIN WORTH

Management:
NRB Associates, Ltd.
485 Madison Ave. • N. Y.
233 S. Beverly Drive • L. A.

Representation:
William Morris Agency

TV Acad's Int'l Assembly in Nov. Shapes Up as All-Nation Lure, Even Soviet; P&G, Revlon Sponsor Coin?

Procter & Gamble and Revlon are both interested in buying the 60-minute variety stanza, to be produced with acts from all over the world, that is being backed by the First International Assembly of the Academy of Television Arts & Sciences. Taped program, which Bob Saudek will handle, will be sold to the web and sponsor, however, which comes up with the highest bid (a la the Emmys and Oscar shows) and the money will go toward defraying the cost of putting on the Assembly, to which telecasters of some 40 countries have been invited.

Seven-day affair, at which idea exchange will play the primary role, is expected to cost somewhere in the vicinity of $475,000. Basic sessions will be held at the Waldrof-Astoria, in New York.

Seems that some foreign tv reps were initially a little mistrustful of the Assembly idea, because they recalled that they've been unable to sell their product to the U.S. while, conversely, this country has made the foreign market a big one for the sale of its own product. Nonetheless, the Academy has been making headway in getting foreign acceptances, and one of the reasons appears to be the promulgation of the theory that, in addition to the basic of idea exchanges at the conference proper, foreign tv'ers will also be able to "get right to the men here who make program decisions and perhaps thus be able to sell them some properties produced abroad."

Both ATV and Associated-Rediffusion of England have accepted, and some 15 Canadian outfits have made it known they'll be here for the confabs. Argentinian, Japanese, Colombian, Venezuelan, Panamanian, Australian, Belgian, Puerto Rican and German tv'ers will also be on hand for the weeklong affair (Nov. 4-11).

Assembly spokesmen feel that the Communist-bloc countries, including Russia, will also come. Only Red China has not been invited; the Assembly is following the pattern of opening the doors to the same nations (those that have tv or expect it) that are acceptable to the United Nations.

Adlai Stevenson, U.S. Ambassador to the UN, will address the opening meeting of the First International Assembly. And President John F. Kennedy has promised to work out arrangements whereby he can tape a speech for the affair.

The Assembly has gone beyond involvement of only tv people, with Marietta Tree, a veteran political figure (she got Stevenson to

(Continued on page 46)

Children Not Admitted

Practice of showing pilots only to interested parties and excluding all others has become standard operating procedure this selling season.

Gone are the days when a whole advertising agency was invited in on a screening. Reflecting on days gone by, a vidfilm sales exec remembered with a shudder how an office boy sitting in on a pilot screening ruined a show. It wasn't what he said, it was the face he made when the lights went up. That vox pox sample was averred to have ruined the sale.

Directors Strike Still Iffy Issue

The Directors Guild of America is reportedly calling a general membership meeting for Thursday (20) night to consider the strike situation vis-a-vis the networks. No negotiations on live and tape contracts have been held since last Friday, but since then the union's leaders have been huddling among themselves.

Basic issue is a demand by DGA to raise rates for directors, associate directors, et al in taped programming to the level of payment for directors and associate directors who make film shows for network consumption. Webs have strongly resisted the rise in tape, because ABC, NBC and CBS figure the hikes not only will cost them a bundle but might establish a precedent in tape for other unions. (Presently, there is a great disparity between tape and film rates for DGA members.)

Frank Capra, DGA prexy, was instrumental in the negotiations of last week. But Capra and George Stevens, both film-oriented men, returned to the Coast at about the time the dickers ceased on Friday.

EXPLOITATION UNIT FOR CBS ON COAST

CBS-TV is setting up a new exploitation operation on the Coast and has signed Murray Weissman to head it as manager of special services, press information department, Hollywood. Weissman will report to Ernie Stern, director of press info on the Coast.

Weissman is currently a staff scripter on the ABC-TV "Day in Court." Previous to that, he worked under Stern at ABC's publicity mill on the Coast when Stern was head of the press operation before shifting to the CBS spot. He's also been with TV Guide and Fairchild Publications in L.A.

Special services operation, according to CBS-TV press info v.p. Charles Steinberg, will consist of exploitation and special projects activity within the web's Coast press dep't. Some phases of exploitation will be limited because of the confinements of CBS' program practices rules, such as junkets, giveaways, etc.

Oscar's Whopping Trendex

ABC-TV's Academy Awards telecast from Santa Monica was a runaway in the overnight Trendex ratings with more than an 80 audience share all the way.

In the opening half hour (from 10:30 p.m., EST) the Oscar sweepstakes tallied a 51 for an 82.5 share of aud in a 29-city check. In the 11 to 12 p.m. seg., with Trendex checking 14 Central and Pacific zone cities, ABC moved up to a 62.5 for an 89 aud share. The rating service doesn't call viewers after 11 p.m., thus the dropout of eastern cities in the final hour.

Ratings indicate that some 500,000 more viewers were watching this year's Oscar Derby than last year.

Merle Jones in Hosp

Merle Jones, prexy of CBS Television Stations, is in Columbia Presbyterian Hospital, N.Y. with a severe intestinal ailment. He was reported improving after having been in serious condition in the middle of last week.

Jones was rushed to the hospital with what appeared to be a perforated ulcer, but diognosis revealed the ailment to be an intestinal attack.

Flock of Banner Projects on Tap; Extend to '62-'63

Three new pilots, including one starring comic Alan King and another constituting a weekly musical revue with a permanent company, are in development at Bob Banner Associates. Also in the works is a unique plan to put a tv version of "Once Upon a Mattress" into a two-week summer stock stint immediately prior to taping it as a video special.

The King pilot will be shown on the-air Sept. 18 on CBS-TV in an unusual arrangement with General Foods and Lorillard, sponsors of "Hennessey." Pilot will go into the "Hennessey" timeslot prior to the resumption of the show for fall, with sponsors picking up part of the pilot's tab as their program charge (in return for first refusal on the series) and CBS-TV picking up the balance of the cost in return for a piece of the King show.

The King pilot, to be filmed or taped in August and September, features the comedian playing himself, but as a husband and suburbanite rather than emphasizing his professional life. Arnie Rosen & Coleman Jacoby have written the pilot script. King has starred in one other pilot, incidentally, produced by Phil Silvers' production company. That proved unsuccessful.

Musical revue, tentatively titled "TV Tonight," would have a permanent cast and a permanent creative staff which would come up with sketches, new lyrics to standard tunes, and occasionally new scores as well. Banner plans to tape a pilot by January. Third pilot is an anthology series with continuing cast members, which Paul Stanley will produce sometime next spring.

Banner has tied up rights to the off-Broadway "Mattress" and has set Carol Burnett and Garry Moore in the leads. But what he'd like to do—and that will depend on how quickly he can come up with a sponsor or network commitment—is put the tv cast into the Paper Mill Playhouse at Millburn, N. J., for two weeks and immediately thereafter transfer it to the studio for taping before a live audience. This would be the first time such a procedure has been followed.

Apart from "Mattress" and the Carnegie Hall tribute to Jack Benny, which the Banner organization has already taped, Banner plans no other specials for next season, but has a backlog of several projects for the following year, including an original musical, a straight-play with music added, and rights to several established

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Robert Taylor Sells, But at Reduced Price

With Kaiser not having looked too keenly upon "Captain of Detectives" as a 60-minute series next season, NBC-TV decided to open up the Friday 8:30 hour to other advertisers, and various clients from the Ted Bates agency jumped at the bait—at relatively low prices ranging downward (depending on discounts) from $28,000 per weekly minute.

Brown & Williamson Tobacco, a large Bates client, jumped in for an alternate-week half-hour or, at least, the equivalent of same in minutes. With the show able to carry six minutes of commercials a week, Colgate, a second Bates client, has an option on one-minute a week. Other Bates clients are said mulling a buy-in to "Detectives," which is now seen on ABC-TV as a Friday half-hour.

Peabody Awards

Coveted Peabody Awards were handed out yesterday (Tues.) in N.Y. to CBS-TV and NBC-TV, with a special nod going to the former's topper, Dr. Frank Stanton. NBC-TV copped three, CBS-TV four program prizes.

Stanton won a special Peabody for his part in establishing the debates between the Presidential candidates last fall. Award was labeled an "outstanding public service."

NBC-TV's Huntley-Brinkley stanza won in the tv news category. Web's Shari Lewis weekend half-hour won the tv juvenile program prize, and the Irving Gitlin-produced "White Paper" series won for tv education.

"CBS Reports" won for public service in tv (with particular emphasis laid on "Harvest of Shame"). And with the "Reports" nod went one for CBS chairman Bill Paley for encouraging it. The CBS-TV summer and winter Olympic coverage won for producing greater "international understanding." CBS-TV "G-E College Bowl" won for the best program for "youth." And Leland Hayward's "Fabulous 50s" special of last season won the tv entertainment won the tv entertainment prize.

In radio, Ireene Wicker, "The Singing Lady" now on the Municipally-owned WNYC, N.Y., won a moppet show award from Peabody.

Besides the award to Miss Wicker, other radio awards were: WQXR, N.Y., for "total programming of music . . . of a high order"; Broadcasting & Film Commission of the National Council of Churches, for its religioso programs on the four radio webs. Texaco Network won a public service award for its Metopera coverage.

Other Peabody Awards went to WOOD-AM-TV, Grand Rapids; KPFK, the Los Angeles FM station controlled by the Pacifica Foundation; WCCO, Minneapolis, and WCKT, the Miami tv'er. These were public service awards.

In accepting the award, Stanton said:

"I cannot agree with the distinguished Advisory Board that I played a sufficient part in bringing about the debates to deserve its generous citation. I *do* agree that the debates did indeed constitute 'conceivably the most important service performed by broadcasting.' He paid particular tribute to the late Senator Blair Moody, of Michigan, who urged as early as 1952 that broadcasting could best serve the electorate by presenting the major candidates in face-to-face debates.'"

At the Awards luncheon, Stanton received a wire of congratulations from President Kennedy. Later, ABC prez Leonard Goldenson and Mutual prexy Robert Hurleigh also wired Stanton congrats and hailed him for his Sec. 315 and debates role.

Radio Press International has wired the Peabody group an offer to act as sponsor of next year's Peabody luncheon if RTES goes ahead with its plan to withdraw its auspices.

Salant's 'Nothing But Hard News' Formula Cues New Policy Decisions

Number of quietly made but far-reaching policy decisions have been made over the past few weeks by CBS News prexy Dick Salant, all designed to strip his news operation to fighting trim and minimize its activities in non-essential areas.

Basic premise behind Salant's decisions has been that the function of a network news department is to handle news and not get involved with sports, entertainment, non-news special events and some non-fiction areas without news content but loosely defined as tv public affairs. As a consequence, virtually all his policy decisions have been made with the purpose of limiting his department and personnel activities to the hard-news field. Some examples:

Decision to yank Doug Edwards off "Armstrong Circle Theatre" on grounds it is an entertainment program. Also, its "actuality" technique has inherent dangers in that the presence of a CBS News commentator might be construed as CBS endorsement as the viewpoint of the program, over which it has no control.

Decision to turn such special events as the Miss America, Miss Universe and Mrs. America pageants over to the CBS-TV program department, since they are not, in Salant's view, "news" per se. Not only will production duties transfer to the program dept., but no CBS commentators will be allowed on the programs, as they have in the past.

A ruling that "outside" pack-

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Harvest of Beefs

Washington, April 18.

"Harvest of Shame" may be setting some kind of record for stirring the longest-lived Congressional beef over a television program.

Telecast Nov. 25, the CBS-TV documentary is still the target of speeches and insertions in the Congressional Record.

Latest outcry is being raised by Rep. Paul G. Rogers (D-Fla.) in a series of editorials attacking the show placed in the Record. In his own comments, Rogers echoed the usual criticism—alleged omissions did a "great injustice" to Floridians trying to solve the migratory worker problem.

RKO's $4,620,234 Oklahoma Buy

Washington, April 18.

RKO General will pay $4,620,234 for 90%-plus control of Video Independent Theatres, theatre, community antenna, broadcast chain operator.

Purchase, by a wholly-owned subsid Triarko, would give RKO 128 theatres in the Southwest, 15 community antenna systems, two FM stations, and 12.5 interest in KYW-TV, Oklahoma City.

RKO attorneys said that Triarko would dispose of its interest in KYW-TV (channel 9) because it would put the company over the five vhf station limit if RKO's proposed buy of NBC's Washington outlet goes through.

Details of the deal were contained in Video Independent's application for FCC approval of the transfer of the two FM stations KIHI FM, Tulsa; and KVIT, Oklahoma City).

Lippmann's 2d CBS Comes Up In June

Walter Lippmann, currently in the Soviet Union, will film a "CBS Reports" upon his return in May, with the program airing in June. It will mark Lippmann's second appearance on the program in as many years, and will reflect his views on the new Kennedy Administration as well as his meetings with Soviet Premier Khrushchev. Howard K. Smith will again interview Lippmann.

Another upcoming "CBS Reports" will deal with film censorship, particularly as reflected in the censor troubles of "Never on Sunday." (See separate story.)

Paar, Garroway Pull $4,750,000

In the last several days, NBC-TV has collected about $4,750,000 in participating business for the morning Dave Garroway strip and the nighttime Jack Paar cross-the-boarder. In all, there are some 600 spots in new and renewed biz for the stanzas.

Big lump of the coin comes via S&H Green Stamps for "Today," the Garroway outing. Miles comes in for another 80 in the same show. Among the other biz is P. Lorillard for 49 Paar spots, Gold Seal for 40 in Paar and Adolph's Ltd. for a spread of 34 over the two stanzas.

Cantor's Radio Sponsor

Eddie Cantor, who's doing a series of 260 five-minute radio shows via Lika Productions, has got a sponsor for a 100-market spread on the show via syndication. Copper-Glo and Alum-Glo have picked up the series, titled "Ask Eddie Cantor," his first radio stanza in seven years.

American Kosher Products had picked up the show earlier for exposure in N. Y., Los Angeles and Miami.

McArdle's Met Post

John McArdle is exiting as v.p.-general manager of Metropolitan Broadcasting's WTTG, Washington, to fill the new post of v.p. and director of sales for Metropolitan's tv stations. He'll move to N.Y. for the job.

Succeeding McArdle in D.C. will be Donn Colee, who's been v.p.-g.m. of Met's WTVH in Peoria.

TV PRACTICES & MALPRACTICES

NBC's V.P. Departures

Amid all the lower echelon axings going on at NBC-TV, the "shocker" to the current cutbacks is the fact that no less than six vice presidents have thus far exited through the 30 Rock revolving doors.

Over the past two weeks or so, the higher echelon scorecard includes:

V. P. Jerry Danzig, of the "Today"-"Tonight" unit;
V. P. Bert Hanft, one of the network's key talent negotiators;
V. P. George Matson, who was special assistant to prexy Bob Kintner;
V. P. Lowell Jacobson, out of the personnel division;
V. P. Bill Davidson, who was general manager of the New York WNBC o&o operation;
V. P. Gene Burr, of program development.

NBC-TV Moves Into Forefront On Hour Shows; '61-'62 Sked Finalized

This week, NBC-TV closed out the last vacancy in its primetime or near-primetime sked for '61-'62, when it decided to use "National Velvet" at 7-7:30 p.m. Sundays, despite it not having any sponsors yet. And the outcome of the upcoming NBC schedule is that, all at once, the network has become the No. 1 user of the 60-minute program, with only 11 half-hour programs on the sked and 19 full hours a week.

If "Bullwinkle" and "Velvet," which cover the Sunday 6:30-7:30 block, are ignored because they are not really prime-timers, then there are only nine stanzas that are not hours: Sunday—"Car 54, Where Are You?" at 8:30; Monday—"Price Is Right" at 8:30; Tuesday—Hitchcock at 8:30; Wednesday—Joey Bishop at 8:30, Bob Newhart at 10 and David Brinkley at 10:30; Thursday—"Hazel" at 9:30; Friday—Frank McGee (maybe) at 10:30, and on Saturday—"Tall Man" at 8:30.

Against NBC's 19, ABC has 15 and CBS 11. However, to even get ABC down to 15, "Maverick" has to be discounted (because like "Velvet" on NBC, it comes before 7:30 on Sundays), so does Alcoa (which is only an alternate week hour, with two half-hours the other week), plus the Saturday fights (which run slightly less than 60 minutes most of the time).

Total hours per week: 45.

Soaps Swap

Lever and Procter & Gamble are following that old bit about the "grass is greener . . ."

While the programs won't be the same, the time slots will—and the two rivals are exchanging places in them next season: Lever has given up Wednesdays at 8:30 on NBC and P&G has taken the time period. P&G has given up Tuesdays at 8:30 and its share of the 10 p.m. Friday time on ABC, and Lever moves in to that web where its competitor leaves off.

NBC Cuts Extend To Coast Setup

John West and Tom Sarnoff, of NBC, carried back the word on personnel reductions to their West Coast headquarters over the weekend. Cuts have got to be made out there, it was decided at 30 Rock headquarters, because Hollywood will have no Shirley Temple stanza next season, and when Dinah Shore returns (after a summer layoff) it'll be on a reduced basis and then, finally, there'll be fewer specials next season.

Lillie Messinger, talent relations exec whom the web says worked basically on the Temple show and specials, was let go but not before NBC praised her work. Jack Emanuel is being let go as Coast story editor. Russell Stoneham, because of the other cuts, was given extra duties and a new title—general program executive.

SULLIVAN PLANNING TO TAPE MEX SHOW

Mexico City, April 18.

Ed Sullivan's representatives in Mexico are dickering for local talent. Hard on heels of appearance of Manolo Fabregas on the Sullivan show, singer Tito Guizar has been pacted.

The producer is also planning to come here to do a special videotape show featuring such names as Dolores del Rio, Maria Felix, Arturo de Cordova, Cantinflas, etc.

Preliminary sounding out of talent reps for the all-Mexican stellar show is now going on.

Kaiser Pours It All Back on ABC In 2-Show Buy

Kaiser Industries gave it all back to ABC-TV for next season by buying into two back-to-back Sunday telefilm hours, "Maverick" at 6:30 and "Follow the Sun" at 7:30.

Kaiser, after mulling for several weeks what it was going to buy and where (NBC was in the competition for some of the coin right up to the time Kaiser closed with ABC last week), decided on partial sponsorship of "Maverick" and full sponsorship of 20th's new series "Sun."

The veteran Warner Bros. series, "Maverick," will consist of 13 new and 20 repeat programs at 6:30. Thirteen of the repeats will be shows of previous seasons and the other seven will be taken from the 13 new programs for '61-'62.

Kaiser has asked ABC to sell off half of the "Sun" series, however. Otherwise, the bankroller is committed for the full load of reportedly 26 first-runs plus repeats.

Until the ABC closing, NBC was pitching alternate half of the new David Brinkley news half-hour, slated for Wednesdays at 10:30 next season. Web was also pitching part of the Monday 7:30 slot where "Americans" now is. Future of "Americans" is still undecided as NBC awaits further Nielsen developments. Before the Brinkley pitch, Kaiser was somewhat involved in dickers to put "Hong Kong" (being dropped from the ABC Wednesday 7:30 time period after this season) into 8:30 Friday, but that died and NBC decided to use an hour verison of "Captain of Detectives" instead.

ABC Int'l: New Status

ABC's International tv division under Don Coyle was upped this week from the status of a mere division to that of a wholly owned subsidiary company. With Coyle becoming president, outfit assumes the name ABC International Television Inc.

Coyle has been veep in charge of the ABC international division, formed in 1959.

WEBS FLIRTING WITH TROUBLES

By GEORGE ROSEN

In their apparent anxiety to please everyone but the viewing public, the television networks could be asking for trouble. Having gotten off the hook for past delinquencies, they're now flirting with a "rebooking" of the most daring turn in show business—the Sherman Act.

Some strange behavior patterns (though hardly new to the business) are being taken in stride. Practices long held suspect are being reactivated. If, out of these assorted maneuvers which nobody talks about and would even deny, the public wound up getting a good show, there might at least be some explanation for going off the deep end. But by the very nature of the practices, it too frequently involves programming hardly worth the time and effort. In the end it's the viewer who gets it in the neck.

Take, for example, the growing practice of the networks in demanding an equity on outside film shows that are given a berth of the webs. (A detailed rundown can be found in the TV Film Section.) Where once the producers and the packagers abhored such practice as an invitation to antitrust probing, now that they're partnered in a crap game, it isn't likely they'll go squealing to the cops.

Unfortunately, it's the weaker shows among the new entries that lend themselves to such dickering. The self-respecting producer convinced that he's brought in a qualitative show won't lend himself to such entreaties and blandishments on the premise (or maybe it's just wishful thinking) that you can't keep a good entry down, and why should he share the profits with anyone else?

But aside from the webs' questionable equity in film properties, there are other disturbing practices which either individually or collectively are hardly calculated to heighten the effectiveness or stature of programming — as for example the slotting of shows to satisfy internal bookkeeping; currying favor with clients in accepting shows which serve no other purpose than to bolster the same client's adjacent weak entry (as the alternative to knocking off the weak show); the catering to stars with auxiliary program axes to grind, and lastly the evils stemming from a situation where program execs are more dedicated to self-perpetuation (in trying to justify previous commitments) than in seeing that the viewer is getting a fair shake.

Sources close to the scene of operation say that CBS-TV was obliged to alter its decision to lop "Checkmate" off next season's schedule because of MCA intervention. "Checkmate" is packaged by Jack Benny's J & M Productions. According to these reliable sources, the CBS change of heart came about through the simple expedient of MCA (Benny's agent) laying it on the line—take "Checkmate" if you still want Benny. CBS took it.

As long as there's a Perry Como in NBC's future, so, they're saying, will there continue to be a Roncom Productions (Como's packaging operation.) NBC has had some unfortunate experiences with Roncom's brace of vidfilm half-hours, "Happy" and "Tate." ("Happy is event now getting a reprise run.) And by

(Continued on page 52)

Hams, All

The upcoming Jackie Gleason special on CBS-TV, "The Million Dollar Incident" probably comes closer to achieving an "inside format" than any show put into tv orbit. A lot of the action takes place amid a simulated backgrounding of the 14th and 19th (programming-administrative) floors at 485 Madison hqs. of CBS, with fictitious counterparts of Bill Paley, Frank Stanton, Jim Aubrey, Oscar Katz, Mike Dann and money man Spence Harrison written prominently into the script.

The payoff is that the top echelon, having "sneaked" tapes of the show, are now engaged in daily arguments as to who's got the best lines.

Quinlan's Got A Serious Poser: Does AB or PT Run Show In Chi?

By LES BROWN

Chicago, April 28.

A schism between two AB-PT fraternity brothers has erupted as a byproduct of the brouhaha over the BBC-produced documentary on Chicago. The rift apparently amounts to a showdown over where the corporate authority really resides in the Windy City, with that jinx British telefilm at the core of it. It's a matter for the American Broadcasting-Paramount Theatres parentage in New York to settle.

By an unfortunate quirk of circumstance, Sterling (Red) Quinlan, ABC viceprez in charge of WBKB, came down with a serious case of hepatitis at just the time the film was being televised in England. Naturally, he had to sit out the subsequent ruckus that took place on this side of the Atlantic. An inveterate scrapper who has met controversy before, Quinlan had answered from his hospital bed that the film was his baby (he had authorized the investment of $30-$40,000 for the U.S. rights) and that he'd make up his own mind, when he was ready to return to work, whether or not it would be shown on the station.

But well before Quinlan had left his bed, word was issued by the station that the documentary definitely, and once and for all, would not be shown here. Supposedly it was a panel decision, with general manager Matt Viecracker the spokesman. Last week, Sun-Times tv editor Paul Molloy broke a story that the decision had actually been made by David B. Wallerstein, prexy of Balaban & Katz, sister AB-PT company in the theatres division. Implication was that Wallerstein had stepped in, in the absence of Quinlan, to rule for the corporate good. Molloy pointed out that Wallerstein is also prexy of the State Street

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Untrammelled

Irony of yesterday's (Tues.) Peabody award presentations was the public service kudo extended to Niles Trammell's WCKT in Miami.

By virtue of the fact that the Cox-Knight-Trammell ownership is threatened with the loss of its channel franchise (with a temporary transfer already authorized), Trammell and WCKT are in the hardly enviable position of flaunting a Peabody with no place to hang it.

NBC Gets Tough So Lever Scrams Joey and 'Price'

NBC-TV put its foot down and told Lever Bros. that Joey Bishop was going to be the web's entry on Wednesdays from 8:30 to 9 even if the sponsors didn't like it. So Lever up and pulled out of both Bishop and its old time favorite "Price Is Right," which NBC is moving over next season to Mondays at 8:30.

The Lever money immediately went to ABC-TV's Friday stanza, "The Corrupters," and over at CBS-TV, on the Saturday night "The Defenders" series, Lever confirmed its earlier order for an alternate half-hour of the 8:30 replacement for "Checkmate."

But the choice Wednesday period, which Bishop will hold next season behind "Wagon Train," was picked up by Lever's arch merchandising rival, Procter & Gamble. P&G, once the final papers with NBC are signed, will be joining American Tobacco, which stuck it out even though Lever didn't. As for "Price," when it moves to Mondays, the show is half sold to P. Lorillard.

Goodson-Todman Mating 'Rebel' and 'Yank,' What Comes Out Goes to ABC

"Rebel" and "Yank," two Goodson-Todman telefilm half-hours are going to join next season as a weekly hour stanza with both sides in the Civil War represented (a la NBC-TV's "The Americans"). ABC-TV is going to put the synthesized hour into its Wednesday 7:30 slot where "Hong Kong" is presently.

No title has been chosen for the hour, which Andrew Fenaday will produce. Instead of being immediately anti-bellum, as "Rebel" is supposed to be now, the year of the joint adventures of North and South will be 1869, four years after the end of hostilities. Nick Adams will continue as "Rebel" and Jim Drury, who did the unused pilot of the other G-T half-hour, "Yank," will be his co-star. It appears that Adams and Drury, while they may appear together briefly in some of the shows, will by and large alternate the work chores, as do the fonters of "Maverick" and "Americans."

There are no sponsors yet.

BBC Film To Theatres

Chicago, April 18.

WBKB, which has elected not to show the locally controversial BBC film, "Chicago—Four Impressions of a Great American City," is understood to be willing now to peddle the U.S. rights for theatre exhibition. Not for television, however. Station is supposed to have between $30,000 to $40,000 tied up in the Denis Mitchell-produced documentary.

While the ABC o&o is not actively seeking customers for the rights, there are indications that it would probably be receptive to offers.

10% Tax Bite On British Com'l TV

London, April 18.

The Government is to take a 10% tax bite of commercial television revenues in a new duty announced Monday (17) night by Chancellor of the Exchequer Selwyn Lloyd in his House of Commons budget statement.

From May 1, the Government is levying a 10% duty on all program contractors on charges for inserting advertisements.

NAB Cha Cha

Washington, April 18.

Recorded jingles distributed by National Assn. of Broadcasters for Radio Month this May for the first time will have a shuffle beat.

Faillace Productions Inc., of New York, applied what NAB called "an entirely different treatment of music and lyrics" in recording the jingles whose title tune is Radio Month's theme—"Radio . . . the Best Sound Around."

FCC's Ford Sets Record Straight On New Programming Form's Intent

Washington, April 18.

Federal Communications Commissioner Frederick W. Ford has warned broadcasters to beware of attempts "to obfuscate and confuse" FCC's proposed new programming form.

Ford declared that "all types of disastrous eventualities" are being imagined about the proposed revision—all without foundation.

The rulemaking, he noted is based on FCC's policy statement last summer, the gist of which was that programming should be based on the needs of the community. Ford said in a speech released here and slated for delivery to the Kansas Assn. of Radio Broadcasters in Topeka.

"I am convinced that from my discussion with broadcasters the policy statement embodies sound broadcast business practice, as well as a guaranty of as complete freedom as possible for a broadcaster to serve the public interest as he, not the Commission, finds it in his service area.

"The policy statement of July 29, 1960, is a new charter of freedom for broadcasters, but like all freedom, it must be exercised judiciously and with self-discipline.

"If this is done and the industry cooperates fully in this major effort of the Commission to bring about it climate for improved programming, I am sure that it will result in the satisfaction of knowing that you have served the public interest to the best of your ability and in higher profits for yourself."

Ford also called for industry support of FCC's rulemaking proposal to curb trafficking in licenses. He said:

"Dedicated broadcasters who know the public interest of their areas should support the efforts of those who would eliminate the fly-by-night from your number. How many of your broadcaster friends have told you of their experiences with competitors who literally bought an audience with prices and giveaways only to unload on the inexperienced newcomer?...I am hopeful that in your own self-interest you will not listen to the blandisments of those who tell you that the Commission wants to force you to remain a broadcaster and that you should be as free to buy and sell stations as cans of tomatoes."

On another topic, Ford urged a speedy termination of the 16-year-old clear channel hassle. He said he hoped it could be resolved in such a way that those channels providing the "most needed" night service will not be duplicated. Rather, Ford said, they should be reserved for future use for rural and remote areas.

Left Field Programming

A rare combo of commercial and public service interests got together at WPIX, N.Y., Monday (17) and agreed to play ball with science.

N.Y. Board of Regents, which has a schedule of daytime educational shows on the station, had scheduled "Science for Teachers" at 3 p.m. Monday. Sunday doubleheader of the N.Y. Yankees had been washed out and the Yanks moved one game in the vacant Monday period. That posed the question of what to do with the science show, which was supposed to be watched by some 8,800 metropolitan teachers.

Sponsors Ballantine, R. J. Reynolds and Yanks, in a meeting with station and Regents execs, agreed to interrupt the Yankees vs. Kansas City ball game for a half an hour. The half-hour was vidtaped and shown after the game. Station got 120 phone calls in the middle of the afternoon from fans asking "wha happened?"

NAB Convention To Hear Kennedy

Washington, April 18.

President Kennedy will speak to the opening assembly of the National Assn. of Broadcasters annual convention here May 8.

NAB president LeRoy Collins will introduce Kennedy to an expected 2,000 delegates in the Sheraton Park's Sheraton Hall. The President is scheduled to speak sometime from 10:30 A.M. and noon during the assembly.

Other speakers lined up for the NAB meet include: Federal Communications Chairman Newton N. Minow; Abraham Ribicoff, Secretary of Health, Education and Welfare; Henry Loomis, director of Voice of America; Maj. Gen. J. B. Medaris, former Army missile chief; and Dr. Edward Teller, so-called "father of the H-bomb."

A special "labor clinic" will be held May 10 in conjunction with the convention to brief broadcasters on contract negotiations and language. Ward L. Quaal, chairman of the NAB Labor Advisory Committee is slated to report on efforts to bring about an improved system of contract negotiations between networks and advertisers as well as between networks and AFTRA and the Screen Actors Guild. James H. Hulbert, NAB manager of broadcast personnel and economics, will lecture on secondary boycotts in broadcasting and laws affecting the practice.

Set Station Probe On Barry-Enright

Washington, April 18.

License renewal of the Jack Barry-Dan Enright radio station in Hollywood, Fla., has been set for a formal hearing by Federal Communications Commission as result of Enright's implication in the tv quiz scandals.

The station, WGMA, is the only outlet whose license has been jeopardized because of the quiz-fix expose before the House Harris Subcommittee in the fall of 1959. Hundreds of license renewals have been held up following the payola probe, however.

FCC said the WGMA hearing will try to determine how deeply Enright was involved in quiz rigging and, accordingly, whether renewal of the license would be in the public interest. Barry and Enright coproduced "Twenty-One"—the most celebrated of the fixed shows. There was no testimony linking Barry, the program's m.c., to any rigging.

Barry and Enright own WGMA on a 50-50 basis through Melody Music Inc., the operating company.

WCBS Taps Ned Cramer For Clancy Worden Job

Ned Cramer has been named director of public affairs for WCBS-TV, CBS-TVs Gotham flagship, succeeding the late Clancy Worden. Cramer has been assistant pubaffairs director since last September, the appointment a preliminary to Worden's retirement, which had been slated for next fall. He died two weeks ago.

Cramer has been with CBS for 16 year having been a radio director with the web and then switching over to WCBS-TV in 1950. Prior to his pubaffairs stint, he was assistant program director of the station.

CBS' PGA Golf Coin

Williamson-Dickey Co. is CBS-TV's first sponsor for the web's two-day telecast of the PGA golf tourney July 29 and 30. Company, which manufactures sports shirts, is picking up a quarter of the tourney.

This year's PGA originates from Chicago; last year's, which CBS also carried, came from Akron.

YELLOW PAGES SETS 52-WEEK SPREAD

One of the largest—if not the largest—single local order ever placed by the Yellow Pages in N.Y. graced WNBC-TV, the NBC flag this week. The owned & operated outlet grabbed a 52-week spot campaign at the rate of 14 blurbs per week.

Deal, beginning May 1, calls for announcements in prime time adjacencies (to web stanzas) as well as in local cut-ins on the latenight Jack Paar stanza.

Unusual feature of the Yellow Pages buy on WNBC-TV is that, instead of running a month or two, as most local spots deals do, it's a firm 52, according to the station.

CBS Radio Tours 'Expansion '60s'

CBS Radio prexy Arthur Hull Hayes will take to the road in the last lap of a nine-city tour slated for the network's new sales presentation, "Expansion for the Sixties." Presentation has been given in N. Y. a total of five times in the past two weeks.

Presentation hit St. Louis Monday (17), then moved to Chicago for two days (Tues. and Wed.), then Thursday (20) moves on to Minneapolis, all under the stewardship of sales v.p. George Arkedis. Following the midwest swing, it will return east and CBS sales presentations director Leon Luxenberg will take it to Pittsburgh, Cleveland, Cincinnati and Philadelphia. Then, on May 15, Hayes and Arkedis will present it in Los Angeles and on May 18 in San Francisco.

It marks the firsttime in several years a network prexy has toured with a sales pitch. But the CBS presentation is pegged to the entire new CBS schedule and emphasizes its expanded news coverage, so that Hayes is pitching for the entire new concept.

The slide presentation, however, scripted by freelancer Gordon Auchincloss, emphasizes that it's not new at all, that the average listener has been conditioned since birth to expect to be "immediately informed" through radio and particularly CBS Radio. Soundtrack covers famous news broadcasts since the Harding Election of 1920 and projects right into the future with a simulated broadcast from the moon.

For the five showings at N.Y.'s "21" club, the web set up a miniature radio transmitter and placed a set on each table to which part of the presentation's soundtrack was transmitted. Sessions were well attended and brought a favorable reaction from the admen present.

Moral of Gertrude Berg Career: Let an Actress Write Her Own Lines

By ROBERT J. LANDRY

Gertrude Berg, who literally had her childhood in a Borscht Belt hotel lobby, graduating to tumulting, may be described as a positive thinker. To put it another way, a likeable, successful, healthy egotist. That's not far off her own self evaluation in her just-published memoirs "Molly and Me" (McGraw-Hill; $4.95).

She includes a poem her son once wrote about her:

Committee on Molly
Headed by same,
Who's work shall consist
Of repeating her name.

Mrs. Berg grants that "it's close enough to the truth to make me a little annoyed." The poem leaves the reader wanting to know more about the son as the warm passages in the book about Louis Berg at the beginning of the marriage inspires a curiosity about the husband which is never satisfied. The truth is that out-going "Molly" of radio, television and commercial blurbs has a wide area of private reticence. There is an allusion to weight and age as secrets she intends to keep. But she keeps many more secrets, including the economics of her career. The family of immigrant days is described somewhat lengthily as is the Cat-

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NBC-TV's Move-Up on New Nielsens

NBC-TV stepped past ABC in the National Neilsen ratings this week as CBS-TV extended its lead in the hot inter-network rivalry. Heretofore, it's been strictly a CBS-ABC battle, but the Nielsens for the two weeks ended April 2 (April 1 report) showed ABC dropping back and NBC moving into second place.

CBS held steady with a 20.2 average rating for the 6-11 p.m. period. NBC increased its showing 5% over the last report to wind up with an 18.1 average, while ABC's ratings dropped 6%, down to a 17.2 average. The ABC drop had been anticipated, since the earlier Nielsen multi-city reports covering the same two weeks had shown CBS overtaking ABC for the first time. ABC ordinarily tops CBS on the multi-city ratings, but loses out on the nationals. CBS lead in the nationals over ABC reached a season's high of 18%.

CBS sweep covered all measurment standards. It took four of the top five, seven of the top 10 and nine of the top 20. NBC took one out of five, two out of 10 and seven out of 20. ABC couldn't break into the top five, got one out of 10 and four out of 20. CBS swept five nights of the week—Monday, Tuesday, Friday, Saturday and Sunday. NBC took Wednesday, ABC Thursday. In half-hour wins, CBS had 21, NBC 15 and ABC 17.

Top 10 follows:

Gunsmoke (CBS)	37.1
Wagon Train (NBC)	32.9
Danny Thomas (CBS)	30.1
Andy Griffith (CBS)	30.0
Have Gun, Will Travel (CBS)	29.3
Ingrid Bergman Special (CBS)	29.2
Candid Camera (CBS)	28.6
Rawhide (CBS)	28.5
Purex Special (NBC)	28.0
Real McCoys (ABC)	27.6

Mex Stations Cut to the Quick By Gillette Free-Show Free-Plug Policy

Mexico City, April 18.

In an unprecedented, unanimous resolution, Mexican broadcasting stations have signed a pact whereby they will no longer accept so-called "free" public service broadcasts from sponsors who then impose the right to have free commercial plugs in exchange.

Entire matter was brought to a head by radio executive dissatisfaction with the Gillette razor firm. This latter has been acquiring exclusive rights to sports and other events, and then transferring these to various stations on the condition that its announcements be broadcast for free.

Program chiefs have patiently gone along with this policy in the past, because there is great interest in sporting events (including the World Series) and individually or collectively stations would be hard pressed to put up cash needed to sew up rights to these.

But recently, it is alleged, Gillette not only asked that its own commercials be aired, but that of other non-competitive sponsors. When this policy was announced station managers quietly marshalled their forces and the decision not to accede to these demands was made at the recent meeting of Pacific coast broadcasters in Culiacan. Stations throughout the republic were quick in giving their support to the "no free plugs" decision.

Main plaint of station managements is that under this system they are being hurt economically for no money is received for plugging Gillette blades, and now this was expanding to other products as well.

Leading the revolt was the Radio Programas de Mexico chain headed up by Clemente Serna Martinez and Antonio E. Ontiveros, Enrique Enciso, president of the National

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Miles-Mennen ABC Buys

Miles Labs and Mennen have bought extensive commercial schedules in ABC-TV spring-summer programming. Miles' buy is for an estimated $975,000 and the Mennen biz comes to roughly $220,000.

Miles has participations or thirds in "Hawaiian Eye," "Leave It to Beaver," "Silents Please," "Guestward Ho" and "Hong Kong." Short term deals were made in "Asphalt Jungle," "Hong Kong," "Cheyenne," "Stagecoach West," "Roaring 20s" and "Hawaiian Eye" by Mennen.

Miles biz came via Geoffrey Wade and Mennen via Warwick & Legler.

CBS Troubles On Title Clearances

CBS-TV is running into some title clearance problems of late. Newest hassle involves the Four Star Gertrude Berg-Sir Cedric Hardwicke "The Freshman" series. Conflict, naturally, relates to the Harold Lloyd classic of the same name.

There are others. Web wants to change its "Ichabod" title to "Plain and Fancy," but there was a hit musical of that name on Broadway only four years back. It's figuring on "Dodge City" as the rerun title for "Gunsmoke," but there's a Warner Bros. picture of that name that starred Errol Flynn.

Working title on the Wayne & Shuster summer comedy series was "High Time," but that was dropped because of the Bing Crosby pic of the same name for 20th-Fox. In the daytime area, web changed "Surprise Package" to "Your Surprise Package" because of a pic with the original title. And "Strategy" was changed to "Double Exposure" because of a copyright on the name.

ORANGE BOWL TV'ER IN CBS-TO-ABC SHIFT

After 10 years with CBS-TV, the Orange Bowl football game and the surrounding hoopla will be televised for the next three years, at least, by ABC-TV. CBS, which was paying around $200,000 per season for rights, reportedly pulled out when it was found that the Orange Bowl entrepreneurs had opened the classic to general bidding, and, now, ABC will be paying $256,000 annually for the rights.

Besides gaining rights to the game itself, there are the Orange Festival Regatta and Parade and the Junior Davis Cup Championship going to ABC. All are from Miami.

Heywood in Key Crosley V.P. Role

Cincinnati, April 18.

John J. Heywood, for the past 10 years a member of the NBC-TV network's top management team, is the new vice president and treasurer of the Crosley Broadcasting Corp. He succeeds Kieran T. Murphy, who died Feb. 2.

The appointment, effective Saturday (15), was announced by James D. Shouse, board chairman, and Robert E. Dunville, president, of Crosley operations, including tv stations in Cincy, Dayton, Columbus, Indianapolis and Atlanta, and clear channel WLW here.

Heywood joined NBC in 1950 as a tv network systems analyst. He became supervisor and later manager of operating budgets, director of business administration and in 1959 director of business affairs for the NBC-TV web.

LEVER TV STUDY: WHO'S RIGHT?

Agencies Dolly-In on Ollie

Most of the advertising business was up in arms last week over ABC's decision to expand its station breaks in prime time to 42 seconds with a flood of protests reaching the network.

Young & Rubicam boss George Gribbin, who fired off the first public blast, was joined by Jack Von Volkenburg, prexy of M-E Productions, who made public his corresondence with Treyz reminding him that an ABC plan a year ago to use 40-second breaks was dropped and expressing surprise at the new plan. Von Volkenburg warned that the longer break "will only lead to increased triple spotting on stations, which will in turn greatly decrease the value of the network advertisers' commercial announcements."

Many other agency execs sent letters to Treyz which, however they did not make public. All took the same tack—that the ABC move would encourage triple-spotting, that it would decrease the value of network commercials, and that it constituted a disservice to the public and the advertising and broadcasting industries. The only dissenting note was struck by one agency which depends largely on 10-second spots, which would be eradicated. This agency pleaded that if the webs were really serious about the 42-second breaks, would they please go all the way to 50 seconds so that there would be a place for 10-second ID's.

Key question raised by the storm of agency protest, however, was this: If they felt so strongly about the situation, why did they place some $200,000,000 worth of business on ABC-TV under the 42-second provision? Why didn't they insist they would place no orders on ABC until the web reversed its position? Agencies placed their orders with full knowledge of the plans to expand the breaks. Also, will these self-same agencies boycott the second 20-second spot opened up on ABC stations in an effort to kill the plan or will they rush into line for the choicest of the new availabilities, despite their reservations?

Among stations, now that CBS plans to go ahead and expand its breaks if the ABC plan pans out, there was serious doubt that they'd actually gain revenues by the move. Reasoning is that there is just so much spot money to go around, and that doubling the number of adjacencies isn't going to help. What will happen, they figure, is that advertisers will pick up the choice new adjacencies but will simply drop their adjacencies in weaker parts of the schedule, so that the total coin will remain the same but part of their structure will actually be downgraded. It won't be a question of advertisers in weak CBS timeslots shifting to choice new ABC slots, since CBS too will be opening prime availabilities by following the ABC lead.

Dave Lown Perplexed Over Yank TV's 'Rejection' of Global Vistas

By GENE MOSKOWITZ

Paris April 18.

Dave Lown, one of the reps of the Intercontinental Television Co. here, says he is not an angry young video man but does not understand why Yank tele networks give constant lip service to future worldwide tv hookups and ignore possibilities under their very noses.

ITC, in operation abroad, headquartered here for over two years now with the first complete mobile videotape recording unit, has been used by NBC three times, CBS five times and by ABC only once.

Lown points out that Yank networks are making mighty efforts to expand overseas and have their feet in the doors of all countries on the verge of second channels, and offering money, technical knowhow, programs and management counsel to johnny-come-latelies in the tv world. He admits this is wise and helpful but that U.S. networks overlook the fact that it can be a two-way deal with a lot to gain and learn from the Europeans, Africans and Asians.

Lown thinks that if Yank attitudes toward worldwide communications are serious it behooves them to understand and take into consideration the tremendous possibilities which exist beyond present coaxial cables. He feels this is also true for the advertiser who

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$2,200,000 Ayem Sales for CBS-TV

CBS-TV wrapped up some $2,200,000 in participating sales for its 10-12 morning block this week, putting the ayem period over the 50%-sold mark on a current basis. When the morning sales plan commenced a couple of months back, the sales level stood at about 25%.

The $2,200,000 represents 80 minutes purchased by four advertisers. Biggest is Scott Paper, which bought 32 minutes. Best Foods came in for 24 participations. Pillsbury, which also added extra billings in the afternoon, bought 20 spots, and Curtis Publishing took four.

Reynolds Changes Mind About 'Talent Scouts'

R. J. Reynolds decided that it needed summertime relief from its network tv ad expenditures, so the cig house backed off from buying "Celebrity Talent Scouts" as the hotspell replacement on NBC-TV for "Acapulco." Instead, NBC will turn Mondays at 9 over to 20 consecutive first-runs of the Audie Murphy stanza, "Whispering Smith."

"Smith" was supposed to get a summer airing Fridays at 8, but NBC, in accommodating the drop of the anticipated "Talent Scouts" by moving "Smith," decided to bring back "One Happy Family." There'll be six new and four old "Family" half-hours for Fridays.

FCC Hints Move To Eliminate All Web Option Time

Washington, April 18.

Federal Communications Commission has told the U.S. Court of Appeals here it may decide to withdraw its order of last year cutting one half-hour from network option time.

The move came in the form of a request to the Court for a delay until Friday (21) for filing its brief in opposition to network attempts to overturn the FCC order. In explanation, FCC said it wanted the extra time to consult with newly installed FCC general counsel Max Taglin on whether to withdraw the option time directive.

If it is withdrawn, odds would favor an outright end to option time. When the option time order was issued last year, the Commission was split 4 to 3 on the issue, with four Commissioners in favor of the half-hour reduction and three favoring an outright end to option time.

AUDIENCE DROP CLAIMS REFUTED

A special Nielsen study prepared for Lever Bros. indicates that television viewing as a whole has been declining over the past two seasons. The daytime drop is only slight, but the evening viewing level has dropped discernably.

Overall, the Lever study finds, total hours per day of viewing has dropped from a five hours and 10 minute peak in 1957-58 to five hours and three minutes in '59-'60, a decline of 2%. That's on a year-round basis, for the Nov.-April period the comparable figures are five hours and 55 minutes and five hours and 40 minutes, a larger decline.

In evening time, between 7:30 and 11 p.m., the decline is more acute; on a year-round basis, sets-in-use dropped from 58.8 in '57-'58 to 57.2 in '58-'59 to 55.8 in '59-'60, a drop of 5% over the two-years. Winter decline, though pegged to higher levels, is the same, 5% over the two years, and the summer drop, with lower levels, is 6%. Daytime drop on a year-round basis is 1%, but winter daytime viewing is down 7% while summer daytime viewing is up 12%.

Other findings in the report indicate that all nightime time periods between 7:30 and 11 are down on a year-round basis, and viewing for every night of the week except Friday likewise is down. "Light viewers" are spending less time at the tv set than two years ago, with that 20% segment of the tv population which does the lightest viewing watching 29% less than two years ago during the 6 p.m.-midnight period.

Findings, however, were poo-pooed by the networks, which found the alleged declines questionable on the basis of the measurements used and insignificant in terms of numbers and assumption. CBS evaluation, for example, questions the use of a "peak" period as the basis for comparison. More legitimate would be a "norm" against which to measure, not the '57-'58 peak. "Where can you go from a peak except down?"

Moreover, says the CBS evaluation, prepared by research director Jay Eliasberg, the Nielsen data could be evaluated in another manner, that a couple of years were "out of phase," including '57-'58, and the rest including '59-'60, represent normal viewing levels.

There are also factors which could make the findings "statistically insignificant," such as weather conditions, changes in the Nielsen sample over the years studied, and the measurement period, with its four "dark" weeks per year. Additionally it was pointed out that declines in viewing levels were expected as new setowners with "light viewing" habits purchased sets and brought down the overall average.

Finally, the CBS evaluation points out, assuming the decline is accurate, it "is so slight as to be neglibible. It amounts to an average of seven minutes a week or -2%, while the number of television homes has increased 9% over the three year period. Therefore, the CBS report concludes, there has actually been a 7% increase in the number of total home hours of viewing.

'CBS Reports' To Get Summer Sponsor Coin

"CBS Reports," which has been sustaining since the first of the year, will go commercial again starting in June, when it becomes two-third sold for a three-show run and half-sold for an additional four shows.

Big deal is with Lipton Tea, which is taking half-sponsorship on seven shows. Other client is Fedders' Airconditioning, which is buying a sixth sponsorship on three stanzas concurrent with the Lipton deal. Both are strictly summer clients; Lipton will pitch iced tea.

Fedders also bought a third of "Person to Person" and a third of "I Love Lucy" for summer rides.

ABC-TV Station Break Expansion An Explosive Issue, Forcing Other Webs to Follow Suit; Y&R's Blast

ABC-TV's newest gambit to win clearances and influence affiliates —an expansion of primetime station breaks to 42 seconds next fall —will probably set off an explosive new scramble of criticism of the industry for "overcommercialization" as the other networks follow suit

The criticism has already begun —albeit from an interested party —via a blast at the ABC move from Young & Rubicam prexy George H. Gribbin. But as the other networks go along with ABC, and CBS has already indicated it will do so, the hollering from other sources is going to be loud and clear.

ABC quietly informed advertisers and agencies of its intention to increase nighttime station breaks between programs (station breaks within shows won't be affected) in the fall from 30 to 42-seconds on Feb. 1. The move broke into the open last week when CBS-TV, via sales administration veep Bill Hylan, notified advertisers that it "may" be forced to adopt a similar expansion effective Oct. 1. At the time Hylan mailed his letter, he still wasn't sure ABC was serious; since then, ABC prexy Oliver Treyz has stated that ABC "is now firmly committed" to the revised station break pattern, and CBS will probably formalize its decision at the web's affiliates meeting in N. Y. May 4-5. NBC has refused comment but is almost certain to go along too.

Hylan's letter also made reference to 70-second breaks following participating programs, but Treyz indicated that ABC has no such plans and its changes will be confined to the 42-second break. CBS, which opposes any change at all but feels it must follow the ABC lead in order to compete, will also drop the 70-second idea.

'Uncalled For:' Gribbin

Gribbin wired Treyz, CBS prexy Frank Stanton and NBC prez Bob Kintner that "such a move is arbitrary, uncalled for and a disservice to the American public and the advertising and broadcasting industries." He also called the station break expansions "a direct infringement upon responsible use of the free air waves granted to the networks and the stations by all the people. It also appears to be in violation of the spirit, if not the letter, of the code of the NABC, subscribed to by the stations and the networks. If executed, it could be another step

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Plesent Exiting Y&R To Join Ed Murrow

Stan Plesent has resigned the legal staff of Young & Rubicam to become deputy general counsel of the U. S. Information Agency under Ed Murrow. He'll be responsible, under general counsel Don Irwin, former Connecticut Congressman, for the agency's legal affairs and Congressional liaison.

Plesent's been with Y&R for over seven years as the No. 2 legal man at the agency under Dave Miller. He's specialized in labor relations and talent contracts.

Parting with Y&R isn't a leave of absence in view of the indeterminate length of his D.C. tour, but the agency has indicated it would like Plesent to return when his USIA hitch is over.

Pitt Postscript: NAB May Move In If WBC Steps Out

The National Assn. of Broadcasters apparently wants to absorb the public service conference concept, laid down these past four years by Westinghouse Broadcasting, into the regular annual industry meetings. Reportedly, if Westinghouse decides to go along and drop its unilateral sponsorship of the highly-feted pubservice powwows, the NAB will drop or shrink the size of its periodic regional meetings so that it can afford a bigger annual looksee into the whys and wherefores of better programming.

While Don McGannon, Westinghouse chieftain, hasn't fully made up his mind, the NAB is taking no chances and is vigorously romancing Westinghouse. No. 1, NAB has requested McGannon to restate for its upcoming Washington conclave the opening remarks he made last week at the WBC pubservice meetings in Pittsburgh. No. 2, industry org has asked the station chain to reproduce the dramatized "Berelson report" it did in Pittsburgh. No. 3, it has also requested that Westinghouse get Russell Lynes of Harpers, Pa. Gov. David Lawrence, and academicians Frank Baxter, James Norton and William Cole (along with WBC veep Frank Tooke as moderator) to repeat their Pittsburgh panel discourse on "community needs and what to do about them."

As a topper, NAB has also asked, in one sense, for WBC to supply some of the entertainment attendant upon the D.C. annual meet: Bob Bernstein, a playwright and also a staff publicist for WBC in N.Y., did a satirical review of tv, with music, for the Pittsburgh confrenciers, which NAB wants to reproduce in Washington in May.

The WBC conference may prove to be the hottest property in tv and radio, because, in addition to the NAB "romance," the new First International Assembly on tv (out of the Academy of TV Arts) wants to take it over—very much, according to the reaction some of its leading members left on VARIETY last week. In fact, they seemed to think they already have it in the bag, although from other quarters it was learned that McGannon had not made up his mind.

Withal, Westinghouse has not yet made up its mind to relinquish its "favorite child," the public service conference — except if McGannon is convinced the NAB or the Assembly can get it across to a larger trade group than a private company is able to reach.

Off-B'way 'Lincoln' Taped for Special

"Young Abe Lincoln," the young people's musical which moved from off-Broadway to the Main Stem's Eugene O'Neill Theatre this week, has been taped in its entirety by Metropolitan Broadcasting for use as a special after the Broadway run has been completed.

No date for the telecast—planned for all of Met's five stations including WNEW-TV in N.Y. and WTTG in Washington, has been set, since the run of the musical can't be determined. But the stations are planning 7-8 p.m. showings to get the maximum moppet audience.

Show is a Little Golden Theatre production presented by Arthur Shimkin, with book by Richard N. Bernstein and John Allen and score by Joan Javits and Victor Ziskin

Running time is just an hour, enabling Met to present it uncut. Met picked up tv rights for its own markets, with Shimkin reserving the right to sell the tv version elsewhere.

National Mags' Split-Runs Cutting Into Regional Syndie Sponsorship; $50,000,000 Goes Into Print Media

National magazines, via split-runs, have cut into regional syndie sponsor coin. List of magazines offering regional distribution encompasses about 60 mags now, with Life joining the parade which already includes Look. Reader's Digest, Newsweek, Satevepost, Parents, et al.

The split-run print dollar has grown considerably this year, as compared to last. It's estimated that about $50,000,000 has been spent in regional mag advertising during the first six months of this year, which is about a one-third increase of the regional mag monies spent in the comparable period last year. It's estimated that the print regional dollar in '61 will amount to $100,000,000. In '60 advertisers are reported to have spent $76,000,000 in split-run editions of national mags.

Advertisers using the split-run print medium choose it for the same reasons that they might want to use a syndie series on tv. The parallel reasons are to hit the market on a local level, in the region of the advertiser's distribution area. For the national advertiser, again the split-run point medium, can be chosen for the same reasons as riding a syndie entry—to zero in on certain markets and to avoid others for a variety of specific reasons.

According to those making the agency rounds, there's little question that the split-run mags have grown to some extent at the expense of the regional syndie biz. Another competitor to the regional sponsor coin is in the tv medium itself, the increase in spot buying by advertisers. The spot buying by regionals is similar in some respects to the growth of participation buys on the national level.

There are still regionals around. The pool of available regional dollars, though, has dwindled, according to those sounding out the ad agencies.

In this period of selective buying, with a close look at ad budgets due to the drop off in the economy, syndie houses out with a first-runner better have one which stands up commercially. Otherwise, red ink is promised.

Mike Wallace, WNTA In a Wrangle Over His New WBC Entry

Mike Wallace and WNTA-TV management are in a hassle over Wallace's upcoming hosting chores in the projected "PM East, PM West," series, to be produced by Westinghouse Broadcasting.

Wallace has a contract with NTA which runs out in June. From station management's view, the contract has a provision which bars the employment of Wallace in any interview show for a period of 26 weeks after the expiration of the contract. "Mike Wallace Interviews," telecast by WNTA-TV, Newark-N.Y., is syndicated in other markets.

Wallace, when queried, declined comment. Westinghouse, though, is going ahead with its late night vidtape 90 minute entry, an hour of which will be telecast from N.Y. and a half-hour from San Francisco. Wallace will host the N.Y. segment. Show, to be syndicated in non-Westinghouse markets, is slated for airing in early June.

FANCY RATINGS FOR WB POST-'50S

Warner Bros. post-'50's are chalking up some fancy rating capers, as they begin to unreel in various markets.

In San Diego, "Dial M for Murder" on KOGO, telecast Fridaya night (31) at 7 p.m., registered a big 26.0 ARB, beating all competition in the market. In St. Louis, KSD, showing "Films of the 50's" in its Saturday night "Gold Award Theatre" showcase, registered an ARB average rating of 22 for the January-February period. KSD, in the period measured, beat KMOX's "First Run Theatre," also slotted from 10 to 11:45 p.m.

UNITY GROUP ADDS 3 IN WGA BALLOTING

Hollywood, April 18.

Council For Guild Unity—self-styled "middle-of-the-road" faction within Writers Guild of America—is throwing its weight behind three candidates for office running in WGA annual election. Balloting deadline is May 18; ballots go out today (Tues.).

Unity group last week nominated five candidates by petition. To these now are added the three—thus giving the group a full slate to support in races for all offices. Support is given Charles Schnee in prexy contest; Barry Trivers, candidate for tv branch prez of union; Louis Pelletier, vying for secretary-treasurer of the tv branch.

Previously supported were Malvin Wald, running for veepee of tv branch, and exec board nominees Art Arthur, Dale Eunson, William Fay and E. Jack Neuman.

Wolper 'Race for Space' Red Hot Arbitron Item On Third Time Around

Third run telecast of David Wolper's "The Race for Space" on WPIX, N.Y., cashed in on the popular excitement engendered by the orbital flight of Russia's Major Gagarin. Hour telecast Thursday (13), starting at 8:30 p.m., drew an average ARB of 11.8, the rating almost equalling the previous two telecasts of the documentary on the station.

The rerun also topped special network space shows telecast during the week, with WCBS-TV registering a 10.1 for an hour special Wednesday (12) night starting at 7:30; WNBC-TV hitting a 10.9 for its "Men in Space" the same night; and WABC-TV in a half-hour show starting at 5 p.m. which drew a 9.7.

"The Race for Space" was turned down as a network entry, forcing sponsor Shulton to syndicate the show on a national spot basis last year. Current outing is sponsored by Tidewater which has also bought Wolper-Sterling's "Project: Man in Space." Latter documentary is due for telecasting on WPIX May 11.

Also hypoed in the rating meter on indie WPIX is its Ziv-UA entry "Men in Space," which drew a 6.2 ARB for its last outing Thursday, compared to the usual 4.0's.

Santa's Village Series

San Francisco, April 18.

Half-hour series located in Santa's Village, Santa Cruz, Calif., is being shot in color by Moulin Studios, headquartered here. Kiddie series, titled "Santa's Village," features Frank Darien, Angela Combs and Carl Hansen. Dan Norton is producing and George Richman directing.

This marks the entry of bay area talent and facilities into tv series production. It is also the first time that an amusement park has been used as an actual set, in this instance serving as a background and theme.

ITP's $1,800,000 Suit Vs. Ziv-UA

Cincinnati, April 18.

A suit filed by International Television Programs, Inc., of Cincinnati in U. S. District Court here against Ziv-Unted Artists, Inc., and United Artists Corp. of New York seeks $1,800,000 damages, charging that United Artists threatened to terminate ITP's exclusive contract for foreign distribution of Ziv-produced tv films.

ITP, headed by Edward J. Stern, has translated Ziv photofilms into 12 different languages and charges that its contract signed in June, 1959, runs to Aug. 31, 1968.

Ziv, former Cincy firm, was bought by UA in March of 1960 and became Ziv-United Artists, Inc.

The ITP petition charges that UA violated the Sherman Anti-Trust Act by acquiring all stock interests in Ziv when it was in foreign distribution itself through its United Artists Associated, Inc., subsidiary. This action allegedly attempted to monoplize interestate and foreign commerce and to eliminate ITP as a competiter.

The action asks $600,000 actual damages and treble the amount for asserted anti-trust violations. It petitioned the court to force UA to divest itself of Ziv stock and to grant an injunction halting spread of reports that Ziv is cancelling its ITP contract.

Charles Sawyer, local attorney for the defendant firms, stated that they have not violated anti-trust laws or provisions of the agreement.

Gilson's Atlanta Slot

Ferederck L. Gilson is shifting from CBS Films' Gotham sales staff to become manager of the company's Atlanta office. He's been covering N. Y., Connecticut and Toronto.

Gilson replaces James Thrash, who's becoming Atlanta manager for TVAR.

Universal Next to Dump Post-'48 Pix Into TV; No Word From Par

Next post-'48 stockpile to come down the tv pike looks like Universal Pictures. Universal, which released its pre-'48's via Screen Gems, currently is engaged in classifying its post-'48 stockpile which runs to 245 pix made between 1949 and 1956, the cutoff year for tv at this time.

Prexy Milton Rackmil informed stockholders that the post-'48's will be released in packages. Whether Universal will make another distribution deal for its post-'48's, or try to handle the distribution itself is being studied. On its pre-'48's Universal held foreign distribution rights other than Canada. Company now is prepping to handle overseas distribution of its pre-'48 features.

Way things shape up Paramount again looks like the major which will be last with its pix on the tv market. Paramount came in at the tail end of its pre-'48's, now being distributed by MCA-TV. National Telefilm Associates reportedly expressed some interest in acquiring Paramount post-'48's in connection with a possible sale of its station, WNTA-TV, Newark-N.Y., to David Susskind, who had been financed in his bid by Paramount Pictures. That report, though, has been the only word filtering down on the post-'48 situation for Paramount.

Metro tv is prepping a list of post-'48 titles to be unveiled at next month's Washington meeting of the National Assn. of Broadcasters. The list is said to comprise about 40 pix, in keeping with the reported Metro TV policy of releasing small groups of post-'48's at different intervals of time.

United Artists also should be out shortly with a fresh, small list of post-'48's.

Already in the post-'48 market are Columbia Pictures, via Screen Gems, and Warner Bros., latter pix being distributed by Seven Arts Associates. National Telefilm Associates has the first group of 20th-Fox post-'48's, with the second 20th-Fox post-'48 group going to Seven Arts Associated.

Another group of post-'48's, also from 20th-Fox, is slated for network airing next fall on NBC-TV, with Saturday nights set aside for pix night on the web.

FCC's Support of VHF for ETV Triggers a 'Who Me' B'casting Game; Focus Shifts to L. A.

In N. Y., Los Angeles, and in many cities in between, broadcasters can play a new game, titled "Who Me?" Origins of the game—and it's being played very seriously now by some broadcasters in N. Y. and Los Angeles—stems from the Federal Communications Commission's inquiry in how one of the vhf channels in each of the seven station markets can be shifted to noncommercial, educational use.

In N. Y., the inquiry now is taking on an academic aura—with the expected imminent sale of WNTA-TV to the educational groups. The FCC's probe, though, has wider ramifications and is far from academic to the industry.

The Commission's inquiry in N. Y., as in Los Angeles, was to have encompassed all the stations in the market. In N. Y., Channel 13, since the NTA takeover, to quite a degree has supplied the Newark-N. Y. area with an alternative programming service, originating an array of programming led by "The Play Of the Week."

If the FCC ever sets up a yardstick in attempting to pick and choose which vhf outlet should be converted for educational uses, how will an alternative programming service match up against stations unwinding pix after pix, vidfilm after vidfilm, many of the latter previously offered by a network station. Networks, as well as the indie stations, are encompassed in the FCC's inquiry. They, too, might be asked what makes them unique in the market, what programming services they supply which other stations wouldn't duplicate if their franchise was lifted for educational tv.

There are many intriguing legal questions revolving around the FCC inquiry, for which comments have been asked by May 1. Can the FCC even go into the area of matching one programming service against another, and declaring a preference on particular grounds?

There may be doubts and challenges on the FCC's legal powers, but there's great acceptance as to the commission's moral persuasive powers. There's been some hurried examination of programming schedules in N. Y. and Los Angeles among station execs since the announced inquiry. In Los Angeles, the "Who Me?" game is even more mystifying, for there, no commercial channel has been offered for sale and there isn't an educational tv group with announced sums of money willing to make a purchase. In light of the Los Angeles situation, how will the FCC choose

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PLAN PILOT FILM ON COLE'S 'WITCH'S TALE'

Alonzo Deen Cole's "Witch's Tale" which had an 18-year run on WOR, New York, in the old radio days will be put on a pilot film in London during the last week of April. Mitch Hamilburg who has optioned the rights from the author will make the trip to Britain.

"Witch's Tale" was set to roll in Hollywood about a year ago but company went into a merger and project was not actualized.

Hargrove Reunited With Roy Huggins at 20th-TV With Producer Status

Hollywood, April 18.

The team that sparked the success of Warners-TV spoof of the westerns and set a pattern that was widely copied has been reunited at 20th-Fov-TV. Roy Huggins, production veepee at 20th, has made good his promise to bring Marion Hargrove into the Westwood fold. Both took "Maverick" off the pad into orbit at Warners, Huggins as producer and Hargrove scripted. By jumping the competing network shows by a half-hour, it knocked Steve Allen out of the box and passed Ed Sullivan in the ratings.

Hargrove makes the move to 20th after completing the screenplay of "The Music Man" and an original for "The Boys' Night Out." He will be berthed as a producer but his writing talents, as those of Huggins, won't be bypassed on troublesome scripts. He will be assigned a series to produce in the next few weeks.

ITC OF CANADA IN 62% SALES HIKE

First quarter sales at ITC of Canada, Ltd., subsid of Independent Television Corp., increased 62% over the corresponding period of 1960.

Reporting on Canada, ITC v.p. Abe Mandell said that from January through March, ITC of Canada made 45 station sales of 20 properties. Multi-market deals were concluded on "Best of the Post," "Interpol Calling," "Cannonball," "Hawkeye" and "Tugboat Annie."

Also in the first quarter of '61, ITC has sold "The Parnell Spectaculars" (similar to the special, "Sunday Night at the Palladium," that will be seen on NBC-TV this fall) and "Deadline Midnight," a dramatic series. Both of these programs are being produced at Elstree Studios outside London.

Six-Market Sale On 'Adventure Theatre'

Sterling Television reports early sales in six markets for its Ray Forrest produced and narrated half-hour documentary series, "Adventure Theatre," a package of 78 stanzas off the Canadian Broadcasting web.

Stations pacted are KTUV, San Francisco; WLWT, Cincinnati; WBNS, Columbus; WSBT, South Bend; WMBS, Lansing; WHAS, Louisville. Thirty-nine of the half hours are in color. Concerning a variety of places and subjects, films were shot in various parts of the world.

'Waterfront' Rights

TV Marketeers has secured distribution rights to the "Waterfront" series from Roland Reed Productions. Series, consisting of 78 episodes, had been in syndication for years, first under the aegis of UTP and then MCA TV.

TV Marketeers also made a deal to represent the Bernie Sindell Agency of Beverly Hills in N.Y. and the first property under the deal is a new half-hour adult cartoon series called "Straight Talk Jackson." Color pilot has been filmed.

NT&T's Major Status In Community Antenna System; 3 New Buys

Los Angeles, April 18.

National Theatres & Television has acquired three new community antenna television systems, making company the third largest operator of this business in the nation, it was revealed bzy Eugene V. Klein, president, at the annual stockholders meeting here last week.

The combined systems, which include the Bluefield TV Cable Co., serving Bluefield, West Virginia, and Bluefield, Virginia; Durfee's Inc., representing six separate systems headquartered in Man and Logan, W. Virginia, and Perfect Video, Inc., representing two systems in Hattiesburg, Mississippi, and Ferriday, Louisiana, serve approximately 14,000 tv homes with a potential of 25,000 subscribers. Klein said the purchase price was approximately $2,000,000.

Samuel P. Norton, president of the National Amusement division and director of the company's Williamsport Cable Co., community antenna system with 13,000 subscribers in Williamsport, Pa., said the new acquisitions would be merged under his division and supervision would come from the company's Beverly Hills headquarters.

WEBS' EQUITY IN PIX SHOWS

Davis' WNTA-TV Monkeywrench

Hollywood, April 18.

Opposition to the imminent sale of WNTA-TV, Newark-N.Y., was stressed here today by Leonard Davis, dissident stockholder who is the center of a National Theatres & Television proxy fight. NT&T owns 38% of National Telefilm Associates, which controls the station.

Davis, here for the outcome of the proxy fight which is expected tomorrow (Wed.), said his position has not changed in the matter. He remains opposed. "We have met with Martin Leeds and other NT&T officers and intend to voice our continued opposition as members of the board," he said. He indicated assurance that he, his associate, Philip Handsman, would have NT&T board positions after the voting tally outcome. Seats would take effect on Thursday.

"NTA has the right to sell WNTA-TV at any time," Davis noted, but he also noted that it must be subject to the approval of the board and of stockholders. NT&T has two directors on NTA's board. Leeds also is an NTA board member. Davis said he intends to bring matter up before the NT&T board if sale continues to threaten. Davis has maintained that NTA requires two-thirds approval of its stockholders for the sale of station assets.

Those Network Vidpix Subsids Have a Tough Row to Hoe, As Witness the Plight of CBS Films

By BOB CHANDLER

This is the year to pity the poor independent producer. But his plight pales by comparison with that of the network vidpix subsid, which these days can't seem to get its foot into the network sales door, regardless of the quality of its production and the number of advertisers it can interest in its properties.

Take the case of CBS Films, which brought in four hot pilots this year and had conditional sales on three of them and "interest" on the other. Advertisers simply couldn't clear time for them; in those cases where the advertisers had locked in time periods, the networks involved had designated other shows for the slots.

Problem, in the context of today's buying and scheduling patterns, it simple—the vidpix subsid is caught betwixt and between. It simply can't make a network coproduction deal, an item that's indispensable in one-hour shows and nearly so in half-hours. Reasons are obvious—in the case of CBS-TV, network was unwilling to make a coproduction deal with its own subsid, since the money involved belonged in the same pool and because it was just as easy for the web to tie up talent as it was for the subsid. As for making a coproduction deal with NBC or ABC, it just ain't done.

So CBS Films had to proceed on its own, foregoing one-hour product and concentrating on the half-hours. It turned out "Mister Doc," a show styled after "I Remember Mama" starring Dean Jagger, produced and directed by Ralph Nelson and scripted by Frank Gabrielson (latter two held down the same spots on "Mama");

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'Insider' on Shelf

"The Insider," the hour vidfilm entry of Screen Gems which came in as a freeball show, not having any tie to any one of the three networks, is being put on the shelf as a possible midseason entry.

Action-adventure 60-minuter, which stars David Jansen, represents about a $175,000 investment by Screen Gems. More than one hour vidfilm entry has served as a midseason replacement, the last being Metro's "Asphalt Jungle," now riding on ABC-TV. Recoupement money possibilities also lie in foreign distribution. Metro has released a number of hour vidfilm entries as features abroad.

Japan's Ease-Off On Restrictions; Budget Increased

A new Japanese agreement covering American tv imports which broadly liberalizes Japanese restrictions and looks toward complete freedom of exchange in two years has been signed. The agreement, negotiated by John G. McCarthy, prez of Television Programs Export Assn. (TPEA), represents the first major pact signed by the organization, now one year old.

Principal provisions of the agreement, which runs for the fiscal year started April 1, are as follows:

1. The numerical limitations on the import of American programs are eliminated. (There had been a quota of 10½ hours per week on all Japanese stations.)

2. The price ceiling of $500 per half-hour episode has been eliminated also.

3. For the '61 fiscal year, the Japanese government has made a substantial increase for dollar allocations governing the importation of American vidfilms. The increase is a minimum of 50% of what it was last year, when $1,867,000 was spent for half-hour American vidfilm series.

4. Barring some major economic

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Julian Lesser Series

Julian Lesser has reactivated his vidpix production company and is in N.Y. with the pilot of his first series since "I Search for Adventure and "Bold Journey." New series is titled "Feature Story" and deals with offbeat people and occupations.

Lesser is meeting with agencies and clients on the pilot. Ralph Storey is narrator and William Beer associate producer.

Only 3 First-Run Syndies 'For Sure'

To date, three first-run half-hour syndie series for fall airing are out in the market. They are Ziv-UA's "King of Diamonds"; Screen Gems' "Shannon"; and Filmasters' "Beachcombers."

The above represents "actualities." Others, though, are in the possibilities hopper. Latter includes Ziv-UA's "Sky Divers" (working title), Independent Television Corp.'s "Whiplash," and a number of potentials from the syndie subsids of the networks, all keyed to sizable regionals unhooking them for the general market.

Last fall, there were eight new half-hour syndie properties, the number representing about a 50% drop from the previous year. A further dropoff in the number is expected for this fall—at least in the traditional half-hour syndie field.

HAVE STAKE IN 80% OF PRODUCT

By MURRAY HOROWITZ

About 80% of the vidfilm properties slated for prime time airing on the three webs next season carries a web-equity tag. Amount of proprietary interest secured by the webs is said to vary from about 10% to 50% in outside vidfilm series.

Those are the savvy estimates as the pilot selling season draws to a close.

Mushrooming the number of series in which webs secure equity rights this selling season were these developments: (1) Growth of the number of hour vidfilm shows: (2) Direct sales of properties to networks, as opposed to advertisers, with the webs getting in on the initial financing; (3) Disappearance of some old series, sold to the webs before the networks took a strong stand on program control and financial participation.

It was estimated during last year's Hollywood hearings by the Federal Communications Commission that about 50% of the new vidfilm properties sold to the webs contained some financial participation by the networks. The 80% estimate for next season's schedule is a dramatic indication of how much that trend has grown.

New wrinkle this selling season is this: Producing companies coming in with a number of shows for a particular web are being asked to grant rerun distribution rights on every second show, rerun distribution rights on one show going to the producing organization and the rights accruing to the syndication subsid of the webs on the second show. The alternate distribution formula is said to be stronger on CBS and NBC than on ABC.

In most cases (there have been a few pretty raw exceptions), the network equity stems from web financing of the pilot project. If the web underwriting is heavy, the web gets a 50% equity in the series. Some producers, if they're hot on a particular project, would rather not go for the 50-50 deal. By peddling the project among the three webs, such producers are able to scale down the amount of web financing and web participation.

Among the many other items, merchandising rights also are a negotiable item, as well as foreign distribution rights, etc. What is secured or given up by either party depends on the strength of the property and the skill of the negotiators. Complications are such in today's market that securing a slot on a web schedule and buttoning down a series for a season's push has, in many cases, become more dramatic than the series itself.

In this day of network equity tags, some advertisers are reported to have given up their equity in a show to a network in return for what the sponsor and agency feel is a good time slot. In those cases, it's reported that the web bought out the advertiser's interest

(Continued on page 46)

Dwindling Revenues For Metro on Pre-'48s

Metro TV, about to release a group of post-'48's, has a dwindling pool of monies coming in from the sale of pre-'48s, according to Loew's second quarter report.

The report, covering a 28-week period ended March 16, '61, said that pix contracts outstanding as of March 16 provide for a gross income of about $18,660,000, to be earned after that date. That's relatively small compared to previous years, when the pre-'48 pix had just been sold.

For the 28-week period, gross tv income was $6,381,000 for the licensing of pre-'48's and shorts to tv stations, and $3,743,000 for filmed series and commercials produced for tv.

Sale of WNTA-TV to Educ'l Group For $5,750,000 Reported Imminent; WNEW-TV's 630G Bid for 'Play'

Waiting for Nielsen?

Judging from the ARB rating meters, "Waiting for Godot" was a puzzlement to the public. The Becket drama on "The Play of the Week," telecast by WNTA-TV, Newark-N.Y., failed to hit a 10 ARB average for its seven telecasts. "Godot" was one of the weakest rating entries of "P and W" cycle the past two seasons.

A characteristic of the rating curve was that the rating meters would start okay at times, but fall off drastically at midpoint.

'Dangling' Status Of WNTA Affects Billings & Shows

The up-in-the-air sale status of WNTA-TV is causing a kingsized headache for that Newark-N.Y. indie owned by National Telefilm Association.

After finally going in the black by a small margin following heavy losses spent in building the image and audience reach, station now is faced with a situation of not being able either to sign orders for summer biz, or talent for summer shows. Deals either for talent or sponsor coin are slim indeed, if the station has to tag on the "if and when" proviso.

There's no chance of altering this unsettled status unless NTA management closes a deal with one of the contending bidders, or makes a clear statement taking the station off the market. Any protracted indecision will be costly to the station in terms of biz, talent, and personnel.

For the summer, the indie outlet has a real problem in programming. Its "Play of the Week" is slated for a summer hiatus, leaving two hours nightly from Monday through Saturday to fill. Station topper Ted Cott had planned a summer-long accent on music for the station, picking up jazz, folk music festivals and other summer musical fetes for vidtape programming. All these plans are academic while the station remains on the bloc.

Further complicating the picture for management is that their need for cash, the stated reason for the sale of the station, might not be immediately satisfied even with a station sale. If outlet is sold to one of the contending commercial interests, the educational interests bidding most probably would intervene with the Federal Communications Commission. If sold to etv or commercial interests, minority holder Leonard Davis has threatened a suit against management, if two-thirds stockholder approval is not secured. That threatened suit is brushed off by management, but it does raise possible complications for quick access to cash needed by NTA.

In the interim, station personnel on all levels form a restive body, each member wondering when the axe may fall, and many members trying to make new connections.

Ziv-UA's 'Superboy'

Hollywood, April 18.

Ziv-United Artists has just completed the pilot film for a projected "Superboy" vidpix series. Juve thesp John Rockwell stars as the title character delineating the comic strip fave, Superman, as a youth.

Projected series of half-hour duration is produced by Whitney Elisworth, primed for syndication. George Blair directed the pilot episode.

Agreement in principle on the sale of WNTA-TV, Newark-N.Y. indie, to a N.Y. educational citizens group for $5,750,000 has been reached.

Howard E. Stark, station broker negotiating for the educational group, described the deal as "pretty close." He said lawyers representing both sides were in "deep negotiations" over exact terms. It's estimated that the deal should be consummated within a week or 10 days, barring any last minute hitches.

The $5,750,000, the upped offer of the educational group, represents a cash deal for National Telefilm Associates, owner of the outlet. It embraces the physical studio facilities in Newark, all broadcasting equipment of the tv outlet, and the transmitting equipment atop N.Y. Empire State Building.

NTA, in light of the expected deal, has been trying to sell off a number of WNTA-TV shows to other commercial outlets in the seven station market. "The Play of The Week," WNTA-TV's widely-acclaimed series, has won a solid offer from Metropolitan Broadcasting's WNEW-TV. Indie WNEW-TV has offered about $630,000 for the two season cycle of "Play of The Week" dramas. Additionally, WNEW-TV has made an offer of an option to take on next season's cycle of "P of W" dramas, at $10,000 per drama, which would amount to $260,000, according to present plans to vidtape 26 "P of W" outings for '61-'62.

Metropolitan's offer embraces licensing rights for the N.Y. market. Before negotiations are concluded, the deal may embrace Metropolitan's outlet in Washington, WTTG.

Other WNTA-TV vidtaped shows put on the block in the N.Y. market include David Susskind's "Open End," "Mike Wallace Interviews" and the Clay Cole record show.

Possible thorns in the educational group's deal may be the position taken by New Jersey Governor Robert B. Meyner. The New Jersey Governor has been spearheading a move by state interests to maintain a New Jersey accent to the state's sole vhf channel. It's believed, though, that the educational group will finally placate Governor Meyner. Educational citizens group, which includes John D. Rockefeller 3d, chairman of the Lincoln Center for the Performing Arts, says it plans to service the N.Y., New Jersey, Connecticut tri-state area.

On Monday (17), after a meeting of N. J. leaders on the chan-

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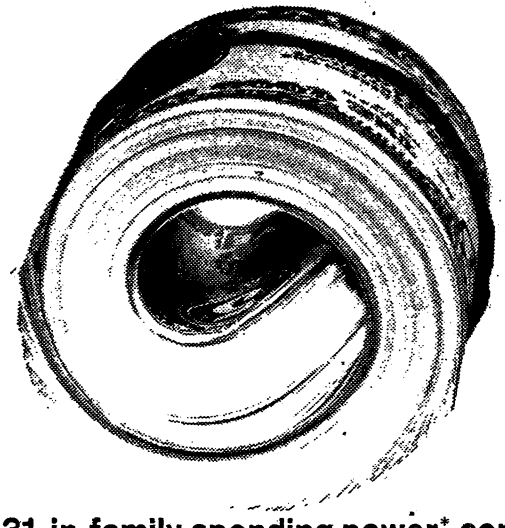
Sales Sparkle On 'King of Diamonds'

Brod Crawford starrer "King of Diamonds" is off to a flying start, coralling 63 markets in its first two weeks of open selling.

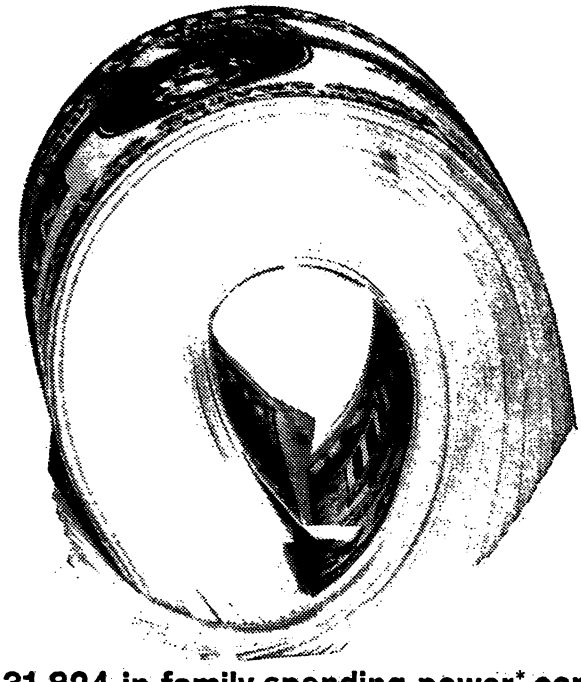
The 63-market roster includes 10 of the top 16 markets in the country, embracing N.Y., Los Angeles, Philadedphia, Detroit, Boston, Pittsburgh, St. Louis, Buffalo and New Orleans.

In N.Y., Piel's Beer is sponsoring, with the same beer company picking up the new Ziv-UA entry throughout its marketing area.

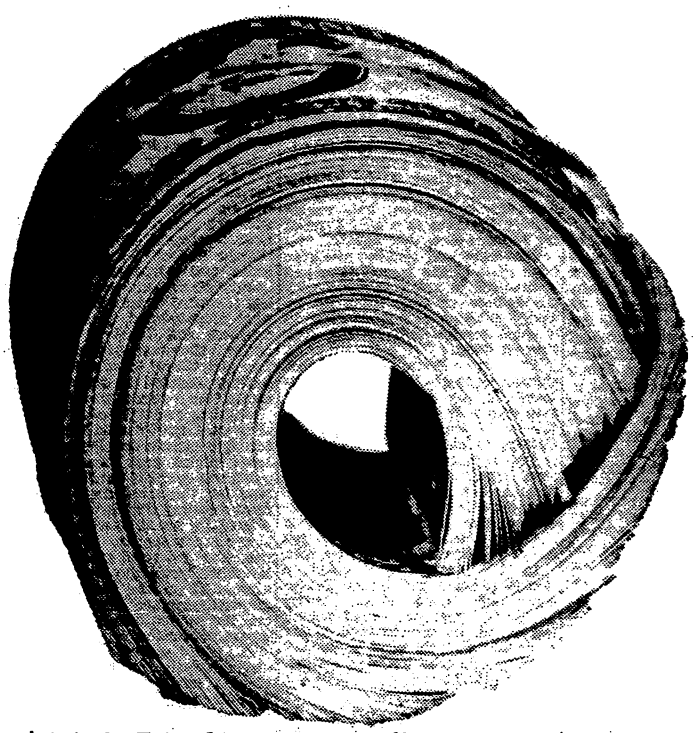
New station sales include: WHDH, Boston; KABC, Los Angeles; WJBK, Detroit; KTVK, Phoenix; KBOI, Boise, KOA, Denver, KERO, Bakersfield, Calif.; KLAS, Las Vegas; KVAL, Eugene, Ore.; KOGO,San Diego; WGR, Buffalo; WFGA, Jacksonville; WTVH, Peoria; WTVP, Decatur; WAVY, Norfolk-Portsmouth, and WCSH, Portland, Me.



$28,431 in family spending power* comes with every dollar you spend on Network Z.



$31,824 in family spending power* comes with every dollar you spend on Network Y.



$34,515 in family spending power* comes with every dollar you spend on ABC-TV.

Want more of that weekly U. S. spending money for your client? Then figure spending his television money according to these figures:

ABC's current CPM is $3.39. Net Y, $3.67. Net Z, $4.12. Meaning ABC delivers 295 homes per dollar per commercial minute. Net Y, 272 homes. Net Z, 243 homes.

Meaning $100,000 a week spent on ABC gets you 2,300,000 more sales demonstrations than you get on Net Y, 5,200,000 more than you get on Net Z. Meaning spend where the spending—and trending—is most profitable.

ABC Television

*Source: Av. weekly household expenditures: $117 (1959, U.S. Dept. of Commerce); multiplied by homes reached per dollar per commercial minute. National Nielsen TV Index estimated TV cost per thousand commercial minutes, 4 weeks ending Feb. 5, 1961. Average evening once weekly program. Estimated time and published talent costs.

Foreign Television Reviews

MAN IN SPACE
With Bill Grundy
Director: Max Morgan Witts
30 Mins., Wed., 7 p.m.
Granada TV, from Manchester

On the same day that Soviet airman Yuri Gagarin hurtled into space, Granada TV substituted this half-hour survey of the event for the advertised "Criss-Cross Quiz." Which proved that if tv isn't as fast as newsprint, it's only a few hours behind.

Lack of hard news from Moscow was effectively disguised as correspondent Ralph Parker sketched in the elation of the Reds by radiotelephone, and Alistair Cooke similarly reported on American reactions, a mixture of half-hearted congratulation and so-what. Then the program took off, under emcee Bill Grundy, to touch on the background, and the future, of space travel. Guided-missile expert John Allen explained cursorily the developments from the first three-pound projectiles to the four-ton transport provided for Gagarin, and models of Vanguard, Discoverer, and Atlas illustrated his tale.

There followed a filmed reconstruction of the kind of physical pressures likely to have been encountered by Gagarin, but this was too vague to leave much imprint. Scientist Peter Alexander made an incisive contribution, affirming that he couldn't see much military value in all this 18,000 m.p.h. hurtling but that it might be very intriguing when someone got to the moon or Mars. His views were countered, accidentally, by another expert, who thought that telescopic lenses, photographing from outer space, would make those U2 flights pretty old-hat. And the session was closed by some platitudinous words from Professor Lovell, boss of Jodrell Bank, the local headquarters for space-buyers.

In fact, Granada TV provided some adequate reportage. Whether they were wise to concentrate on topicality at the expense of a more searching interpretation of the event is a dubious point that needs to be threshed out in the higher executive echelons. The program, smoothly compiled by director Max Morgan Witts, didn't say much more than the news sheets had already screamed. Its most telling moments were those that set it in a context, rather than those that merely reiterated what had happened. *Otta.*

AN EVENING WITH ELLA FITZGERALD
With the Oscar Peterson Trio, Johnny Dankworth Orch, Prince Spencer, Lou Levy Quartet
Director: Mark Stuart
55 Mins., Wed., 8 p.m.
Granada TV, from Manchester

Jazz, which has a fairly sniffy reputation amongst the hoi polloi, rarely gets allotted a large slice of tv time on either British web. At least, not without some commercial trappings designed to attract the non-addict. This session with Ella Fitzgerald was thus a splendid victory over prejudice, and it should have provided a good measure of entertainment for those who listen without wiggling their ears.

Helped by cunning abstracts from designer Seamus Flannery, Mark Stuart's direction captured much of the star's heady verve and much, too, of the relaxed ambience of jazzmen jamming for their own pleasure as well as the listeners'. Maybe Miss Fitzgerald concentrated more on ballads, but this was no penance. Highspots, after a too-brief "Round Midnight," were her lingering version of "Lady Be Good," her ebullient "Mack the Knife" complete with Satchmo imitation, "Mr. Paganini," and "Just A-Sittin' and A-Rockin'." But she was throughout on her finest and most dulcet form, swinging with faultless intonation, and coming to a dazzling peak with her four-minute scat-improvisation in "Savoy."

Her appearance alone would have made the show memorable, but it was also laced with dazzling outbursts from Oscar Peterson at the piano, with Ray Brown on bass and Ed Thigpen on drums. Peterson pulled out most of his tricks, the rolling right hand, his delicate and unfamiliar blues, and some feverish fingerwork in the uptempos. He also accompanied the songstress in some items, and made way for the Lou Levy Quartet, strangely unacknowledged in the credits, for the last part of the Fitzgerald repertoire.

Chief disappointment of the show was that Johnny Dankworth's superb outfit scarcely got a look-in. This seemed a great waste of a supple and immaculate band that could have contributed much more to the proceedings. Dankworth's alto-sax was heard for a few bars in "Savoy," but, otherwise, he might just as well have stayed home. In any case, Miss Fitzgerald was far more at home with the small rhythm group, as previous waxings have indicated.

With this small blemish, "An Evening with Ella Fitzgerald" was highspot viewing, and its success might encourage Granada TV to take a chance on other upcoming U. S. visitors, such as Thelonius Monk and the Jazz Messengers. *Otta.*

HENRI IV
With Jean Vilar, Germaine Montero, Jean-Paul Moulinot, Christiane Minazzoli, Jean Topart
Director: Claude Berma
Writer: Luigi Pirandello
Adaptation: Benjamin Cremieux
120 Mins., Sat., 8:45 p.m.
Radiodiffusion - Television Francaise, from Paris

The Theatre National Populaire is one of three state subsidized theatrical groups in France. Headquartered in Paris for four months of the year, it spends the rest of its time in domestic and foreign travels.

For its initial television appearance the TNP presented the play that made its present director famous and which was responsible for his taking charge of the group. "Henri IV" has since become part of the TNP repertoire.

Jean Vilar played his now-famous role under the direction of tv stager, Claude Barma and the Luigi Pirandello vehicle made the transition to the broadcasting medium in fine style. The play is based on the themes of madness and reason against the background of the need for illusion by men threatened with great hurt or disillusionment.

The plot concerned a man who went mad after an injury at a masquerade party, taking on the identity of the character he was portraying, Henri IV of 11th century Germany. His well-to-do family kept the man in a castle for 20 years allowing him to indulge his delusion by having reconstructed court complete with authentic costumes. Into this group came some people who were involved in the original party plus a nephew with a psychiatrist who believed he could cure the unfortunate man.

Pirandello's play had a neat switch when it came out that the man had actually regained his senses some eight years previous, but could not bring himself to go back to life. It further developed that the original injury was not the result of an accident, but was deliberately maneuvered by another character who wanted the unfortunate's girl. Point was that even after his senses returned, the man could not go back because he felt that the world had passed him by.

Vilar had the dramatic presence and declamatory voice to keep his role alive and his segues from clarity to feigned madness were excellent. The other members of the cast were competent in this two hour show that had only a short break during a costume change.

Director Claude Barma used his cameras discreetly, though the drama sometimes lacked the scope to make sudden changes in mood acceptable. The necessity of coming in close on the principals prevented the full theatrical sweep that the play enjoyed in its stage production. But the show certainly proved the ability of tv to faithfully present a highly theatrical drama and this prestige offering was considerably aided by the 819 line screen which gave it brightness and fine definition.

Culture Minister Andre Malraux has said that tv should be used to air the nationalized theatre companies and this was a fine beginning for the TNP. *Mosk.*

CHARLES AZNAVOUR IN BERLIN
With Charles Aznavour, Margit Saad hostess, Annie Fratellini, Renee Gilbert, Ballet Bonafe, Trio Gerardi, Willi Hoffmann orch
Director: Sigmar Boerner
35 Mins.; Mon., 9:15 p.m.
West German TV, from Berlin

All-round French talent, Charles Aznavour, who has made a good name for himself via such pix as "Girl Hunters" and "Shoot the Pianist" was the guest on this special 35 minute revue on Berlin-TV. Although not on long enough, his appearance made it obvious why he has become such a favorite on the continent. His lung-power was not outstanding, but his delivery produced a unique charm and while the show featured Aznavour as a singer, it also touched on his other talents which include, acting, singing, writing, composing, and musicianship.

Asked by hostess, Margit Saad, what field he liked best, Aznavour replied that he liked composing and writing since they offered him the most freedom. There was some other routine talk about his career, but his four songs were the mainstays of the show, albeit a couple delivered in German didn't show off their Gallic charm to best advantage.

The show also featured Renee Gilbert and Annie Fratellini, a member of the famous Italian clown family, along with the Ballet Bonafe and the Gerardi Trio. Willi Hoffmann's orch supplied the musical backing.

It was an enjoyable show which would have been greatly improved by more of M. Aznavour. *Hans.*

THE ARTHUR HAYNES SHOW
With Teddy Johnson, Pearl Carr, Nicholas Parsons, Leslie Noyes; Jack Parnell Orch.
Producer: Dicky Leeman
Writer: Johnny Speight
30 Mins., Thurs., 8 p.m.
Associated TeleVision, from London

The Arthur Haynes' half-hour is back in the commercial tv schedules and the program will doubtless repeat its past popularity. It is not an ingenious show by any means and the format follows a wellworn convention, but, nevertheless, it serves as a useful outlet for the star's comedy talents.

Obviously and rightly, the star hogs most of the screen time and is featured in a few sketches with the in-between time filled up by Teddy Johnson and Pearl Carr in a vocal session and by the Jack Parnell Orch.

The one revue sketch that showed signs of coming to life featured Haynes as a coal delivery man who walked into a Savile Row tailors to order a new suit of clothes, much to the chagrin and embarrassment of Nicholas Parsons. Much of the humor was predictable but good for laughs, and Haynes' wide-eyed appearance added to the amusement. Parsons made an excellent foil, though could well be cast for a better role.

Initialer was slickly directed by Dickie Leeman and Henry Graveney's sets were okay. Johnny Speight's script was broad hokum but suited the comedy style of the program. It will need a brisker treatment to ensure a high position in the ratings. *Myro.*

PEOPLE OF NOWHERE
With Megs Jenkins, Patrick Godfrey, Alex Scott, Joan Hart, Frederic Schiller, Barry Foster, Frank Finlay, Ruth Meyers
Producer: John Crockett
Writer: James Brabazon
75 Mins., Mon., 8:45 p.m.

No complaints about lack of incident in this somber play about refugees. There was a murder in the first minute, but it hadn't much to do with the plot which was concerned with the vacillations of the Maczek family who could not be persuaded to leave a derelict West German church in which they had made a squalid home.

Reunited soon after the Allied victory in 1945, the Maczeks would have liked to return to their own Polish village, but it had been taken over by the Russians. Said Anna Maczek: "I was born a Pole. I'm not going to die a Russian."

Each of them—Anna, husband Stefan, sons Jan and Tadek, daughter Nina—dreamed of a new life in America, but Nina had a shadow on her lung and rather than leave her behind, the whole family stayed.

Fifteen years later they were still in the derelict church and the refugee camp still straggled outside its walls. Anna and Stefan had grown white-haired and listless. Jan and Tadek had developed into loutish hotheads. Nina had become the mother of a baby that died.

Originally commissioned by a Dominican Priory as a contribution to World Refugee Year, "People of Nowhere" turned a searchlight on the appalling waste of the refugee problem. The Mazceks symbolized the sad, hard-core of the camps, people who had been refugees for so long that they no longer wished to settle anywhere else, were no longer even people.

Only when son Jan killed a man in a fight and was himself fatally wounded did the Maczeks regain their status as human beings. Ironically, Jan's death was followed by one more chance of a new life—this time in Britain. But Anna and Stefan were too old and beaten to take it, although there was hope for Tadek and, perhaps, Nina.

Filmed for television in the Byzantine church of All Saints, Petersham, Surrey, "People of Nowhere" suffered from an over detached production in its early scenes. The mood was too remote; the dialogue too flat for tv.

But later it warmed into a moving plea for the forgotten flotsam of the refugee camps. Much of the power of the closing scenes was due to the acting of Megs Jenkins, who made Anna a broken Mother Courage, Barry Foster as the rebellious Tadek and Frederic Schiller, as the Maczeks' neighbor, an old Jew still dreaming of the Promised Land. *Nash.*

AROUND THE CORNER
With Harry Locke, Vanda Godsell, Leonard Cracknell, Keith Faulkner
Producer: Patrick Dromgoole
Writer: Barry Thomas
50 Mins., Thurs., 7:55 p.m.
BBC-TV, from Bristol

Scribe Barry Thomas has a knack for giving a competent workout to a humor situation, and he was up to form in this effort. A widowed clarinet-player (Harry Locke) brought back a showgirl (Vanda Godsell) as a prospective bride, and introduced her to his twenty-ish son and daughter. The boy (Leonard Cracknell) was somewhat disenchanted by his father's constant and baseless optimism, and was threatening to leave home. The girl (Karal Gardner) was unhealthy devoted to dad, and resented the newcomer's instrusion.

Nothing, as indicated, very startling here, but Thomas led the plot through its safe development with some charm and finesse. Chief crisis was over the daughter, whose love for the music-man stemmed from a feeling that he'd been much abused by his first wife, a smalltime nymphomaniac. Accordingly, she was concerned that he shouldn't make the same mistake again. When she interrupted an innocent embrace between the son and the woman, she sprung to the wrong conclusion.

All was resolved to smiles and clarinet-music, however, and left quite a touching residue. Vanda Godsell scored as the terper rising 40 and knowing that her face was showing signs of wear-and-tear. Harry Locke was endearingly chirpy, and Karal Gardner produced a somewhat meagre line in sullen resentment. Patrick Dromgoole's production was okay, but flat. *Otta.*

THE ENCYCLOPAEDIST
With Cy Grant, Elizabeth Shepherd
Producer: Hal Burton
Writer: John Mortimer
30 Mins.; Tues., 8:15 p.m.
BBC-TV from London

The clumsy title was the worst feature of this wry little cameo. It was the second of a series of five 30-minute plays written by different authors under the generic title of "They Met In a City," five differing ideas of brief encounters between a man and a woman in various parts of London.

John Mortimer's little yarn was set mainly in a room in Chelsea, authentically designed by Hal Burton. A young man from Trinidad peddling a set of encyclopaedias interested the feckless Bohemian young wife of an artist in the books and the two apparently found communication in the contents of the encyclopaedias. But the ironic twist was that with new found knowledge she found herself bored with her husband, and caught up with a lover. As a result when the salesman went back to deliver the full set he found that the sample books were being put to such debased purposes as drawing books for the kids, doorstops and so on. Disgusted and disappointed he walked out of the apartment, with yet another human contact gone haywire.

John Mortimer's dialog was always fresh, wryly humorous and yet provocative. There was crisp direction by Hal Burton of the duo who formed the cast. Cy Grant, better known on tv as a calypso singer, revealed himself as a personable actor and also fitted in a lively ditty on the guitar. Elizabeth Shepherd, as the girl, had to pack many differing moods into the limited compass of 30 minutes and she handled her chore excellently, even a brief but tricky scene of tipsiness.

This was only a fragment of a play but it again proved that the author has a subtle and offbeat insight into human nature, a passion for the problems of communication between people and a slick mastery of pithy, forceful dialog. *Rich.*

Foreign TV Followup

Armchair Theatre

Specially written for ABC-TV's Armchair Theatre series, Alun Owen's "The Ways of Love," was an interesting character study of a young Welsh poet ready for apparent corruption by the sweet smell of success.

The poet, astutely portrayed by Kenneth Haigh, had written a best-selling novel which was believed to be largely autobiographical and which described his torrid romance with an unknown girl. He wrote the novel he explained, so as to enable him to continue with his poetry and draw attention to his work and himself as a serious writer.

The young poet was brought to London for press and tv interviews and was also feted at cocktaileries where eager film producers competed for the screen rights. At first he gave the impression of being rather bewildered by it all but there was the gradual and subtle change in his demeanor. He not only enjoyed success but even more so the rewards that it might bring. This attitude was in striking contrast to that of his former army buddy and still close friend, Donald Houston, a bright young newspaper man who preferred to stick to his socialist principals rather than take a well paid columnist's job on a "capitalist" newspaper.

Alun Owen, recently voted tv's top playwright, is a sound and competent craftsman. He writes good, clear, pungent dialog and draws his characters clearly and firmly. Though these characteristics were in evidence in "The Ways of Love" there was hardly enough substance in the plot.

Under Sydney Newman's production banner, William T. Kotcheff did a fine concise job of directing, admirably aided by a firstrate cast which also included Zena Walker, Elvi Hale, Peter Halliday and Elwyn Brook-Jones. *Myro.*

Concentrate on Cuba, So 'Concentration' Delayed

"Concentration," the new nighttime version on NBC-TV, didn't get off as expected on Monday (17) night. The network decided to preempt the 9:30-10 preem to make room for a news special.

News stanza followed the invasion that morning of Cuba by revolutionary forces. Gulf, which has a running deal with NBC-TV to sponsor all specials on hard-breaking news stories, underwrote the Frank McGee-narrated Cuba show. "Concentration's" start was delayed a week.

Tele Follow-Up Comment

Omnibus

As its closing program of the season, "Omnibus" on NBC-TV Sunday (13) played it "cute"—perhaps a bit overly-cute—in offering a Calypso-tempoed open-end gabfest pertaining to the Western Hemisphere's prospects for the next decade. There was nothing particularly innovating in the integration of entertainment segments (a Calypso intro for each of the pundits; Western Hemisphere dances; a study of kids at play spanning Argentine to Canada); they neither added nor detracted from the basic premise of the program—to provide a learned prognosis for the coming decade.

When it got down to the business at hand, this "Omnibus" installment proved eminently worthwhile in defining the guideposts and the blueprints for the next 10 years toward hemispheric advancement in the fields of government, economics, education, sociology and culture.

Of the five Latino-U. S.-Canadian spokesmen introduced by host Alistair Cooke and Calypso singer Ruppert Grant, it remained for Harvard's professor of government, Samuel Hutchinson Beer, and Colombia's Dr. German Arciniegasto to best pinpoint and summarize the needs, the hopes and the aspirations toward the creation by '71 of a United Americas in the preservation of historic cultures and the fullest development of material and natural resources.

Once again, as it goes off for its ninth summer hiatus, the question of "Omnibus" returning in the fall for another go-round is strictly conjectural, depending on sponsor support. It remains a sad commentary on American society that such a worthwhile enterprise, representing imaginative tv in full bloom, is continually left to the whims and uncertainties of Madison Ave.

Rose.

The Play of The Week

"Wingless Victory," the current outing of "The Play of the Week," is both an interesting and a trying drama. The same descriptive qualities of interesting and trying prevails in the casting of Hugh O'Brian, of "Wyatt Earp" fame, as a Salem seafarer of the 19th Century. O'Brian's name may have coralled some viewers for WNTA-TV, the Newark-N.Y. indie, but his playing of the role lacked nuances and inner conviction.

The Maxwell Anderson drama, done on Broadway about 25 years ago, is a difficult piece in many respects. Eartha Kitt, however, in the other principal role, that of a Malayan princess, had a much better time of it. She caught the tragedy of the piece, rendered greater meaning to Anderson's free verse, and projected a wider range of feelings. For all its mannered accents, her role had conviction.

The central theme of the drama, although laid in the 1800's, had a very current ring. It dealt with the marriage of a white man and a colored girl, their ostracism by the community, their blind faith in love amid hate and prejudice and their final undoing. Some of the conceits in the drama bordered on the pretentious. Yet there were golden nuggets of poetry that, on occasion, made the lines soar.

Other members of the cast rendered their roles ably. They included Tim O'Connor, Cathleen Nesbitt, Michael Tolan and Barbara Lord.

Paul Nickell's direction was okay. Music used for the drama was much too obvious and obtrusive. *Horo.*

American Musical Theatre

Blossom Seeley projected her seasoned showmanship in a fleeting half-hour on Jim Morske invariably excellent Sunday midday WCBS-TVer. Himself a sympatico conferencier, he skillfully guided his guest in a recap of her evolution from San Francisco, where Sid Grauman dubbed her "little Blossom"—the name stuck—into the Winter Garden shows with Jolson, Brice & King, Clifton Webb, Vernon Castle et al, Ray Bloch, maestroing the CBS orchestra, got no cramp in the baton hand because Miss Seeley's spontaneous scat-chorus ad lib singing almost completely bypassed the AFMers although, for the finale, they gave out with "Teasin' Rag." This tune dates back perhaps 50 years to the old Tait's-on-the-Beach, Frisco, she explained, and she may well catapult it into revival because of Miss Seeley's dynamic interpretation. It paralleled her "Toddlin' The Todelo" when she was on a recent Ed Sullivan show.

Without talking down to the highschool students who constitute the audiences of this CBS series, done on videotape in conjunction with the N. Y. Board of Education, the kids are showwise. In turn, Miss Seeley utilized the timeless songs to bridge the gap of time. She almost threw away too much; the manner in which her spontaneous fingersnapping (an early-century "beat") was compensation for the "one-piece orchestra" (the piano player); how the Winter Garden first introduced the runway for the showgirl parades (later copied by burlesque) but, there again, she credited Grauman with a variation of the hard-plank "runway" when he gave tentshows following the San Francisco fire, as the earthquake is still euphemistically called by the locals.

There were references to Lew Fields, father of Dorothy, Herbert and Joe. Frances White, and eventually the focus was on Rube Marquard, the southpaw pitcher, and eventually her late husband, Benny Fields. She paid both fine tributes, notably Fields as a pioneer crooner "who had heart and who had hurt, because he had them both," but curiously omitted mentioning she had been married to both. Also, neither she or Morske keynoted the whyfore of "Somebody Loves Me," which was the title of the Paramount biopic of the career of Seeley & Fields, with Betty Hutton as Miss Seeley.

It was a fast 30 minutes and the kids out front knew they were facing a real professional. Morske did mention that his guest was working on her autobiography. She looked as fetching as her song stylings, of which there were many. *Abel.*

NBC White Paper (#5)

The "Anatomy of a Hospital" was explored on NBC-TV's "White Paper" Sunday night (16) with an impact that left the viewer disheartened and disconsolate—not because "White Paper" failed to accomplish its mission (which, in fact, it succeeded in doing all too well), but for its depressing revelations. It was a sad commentary on an otherwise affluent society and a civilized body politic that permits such intolerable conditions to exist in city hospitals.

Dissecting, in this instance, the Cambridge (Mass.) City Hospital as typical of conditions that prevail, "Anatomy" cut into heart of the continuing struggle that goes on for sufficient funds, space, facilities and other vital services to ease the burden of the intern and the resident doctor (of which there is always a shortage) subjected to 120-hour work weeks in trying to administer to ward cases (representing 60% of Cambridge City's total patients load). It's an endless battle against odds and a succession of crises in trying to properly train apprentices while "doing the best with what we've got." It means cutting corners, settling for a $2,500,000 city appropriation when $3,000,000 is the minimum requirement to do the job passably. As a study in frustration it was high drama. "White Paper" made no effort to soften the indictment; narrator Chet Huntley let the staff and patients tell the "editorial."

It was particularly revealing in detailing the plight of the aged in their total inability to cope with high medical expenses while existing on social security. *Rose.*

CBS Reports

"Carl Sandburg at Gettysburg" was a relatively unpretentious installment of "CBS Reports," amounting to little more than an interview with a Civil War historian on location. Not what transpired verbally, but rather the appropriateness of framing the well-known Lincoln scholar in the Gettysburg setting for the Civil War centennial, made the outing worthy of prime time slotting.

With Sandburg, colorful talker that he is, an interview is never commonplace, and Howard K. Smith had no trouble whatever drawing him out with an obviously prepared roster of questions.

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TONY AWARD CEREMONIES
With Phil Silvers, emcee; Meyer Davis Orch, others
Producer: Dan Gallagher
Director: Ray Abel .. ..
Writer: John Mosedale
60 Mins., Sun. (16), 11:15 p.m.
WCBS-TV, N. Y.

Phil Silvers didn't win a "Tony" Sunday night (16) but he did run away with the show. His humorous emceeing of the American Theatre Wing's annual Antoinette Perry ("Tony") Awards presentation, carried for the third consecutive year over WCBS-TV, elevated the affair from just a prize-giving session to one that was nicely spiced with laughs and consequently fairly entertaining.

The program, moving at a comfortable pace, covered the presentation of 21 legit awards during its running time of one hour. Some of the winners weren't on hand to personally accept their awards but, as usual, there were enough top theatre names on view to warrant celeb-ogler attention. This was insured, as in the past, by having each award presented by a different leading actor or actress.

There was little time lost in the generally brief acceptance speeches by the award-winners. The gabbing, wisely enough, was left mostly to Silvers, whose savvy handling of the proceedings ranged from tradey quips to others easily within the grasp of those not in the biz. As is standard in legit today, Broadway producer David Merrick was the subject of some ribbing, while one of Silvers' funniest bits involved his reference to the appearance of Zero Mostel, male dramatic star winner.

Silvers, incidentally, was a nominee in the male musical star category for his role in "Do Re Mi." He lost out to "Camelot" costar Richard Burton, who, in accepting the award, apologized to the losers (Silvers and Maurice Evans of "Tenderloin") and then made the obscure comment that this was his last chance to win whereas Evans, in particular, would have other opportunities.

Acceptance of some of the awards by substitutes was the source of occasional slipups, beginning with the failure of an off-camera commentator or any of the program's participants to identify Lillian Gish, who accepted Coleen Dewhurst's award in the feature or supporting actress division for her performance in "All the Way Home," in which Miss Gish also appears.

The costume designer (play) award to Motley, the professional tag used by Elizabeth Montgomery, had to be accepted by Silvers when nobody appeared on stage to claim the silver medallion. And, when Julie Andrews, costarring with Burton in "Camelot," trekked to the stage to accept the award for the musical's costume designs by Tony Duquette and Adrian, she was identified by the commentator as the star of "My Fair Lady," which she hasn't been for a few years.

Some of those accepting awards got in a few laugh lines and Fredric March, who made the last two presentations, objected to the award-winners rushing to the stage and requested those whose names he called to walk up to the platform slowly. This might have been a deliberate delaying tactic since the show was running a little ahead of the time allotted to it.

Jess.

Oscarcast Itself Rates No Oscar; But Bob Hope a Barbed 'Critic'

By GENE ARNEEL

Conferring the Order of Oscar upon the Academy Awards television show itself must remain for the future; not now. Latest segment in the long-running series adhered to the same script that's been in use for too many years. Here are the virtues first: Monday's (17) exposure was well organized, focused on many top names of Hollywood show business, moved at a good clip despite the marathon running time, had lots of funnies by emcee Bob Hope, and other entertainment plus emotional values. Mere fact that the show, with all its complexities, was done with smoothness is a major credit for producer Arthur Freed, director Vincente Minelli and ABC-TV's Richard Dunlap.

But the constant (over the years) viewer and reviewer has become fidgety about the formula. With so much time, talent and sponsor money available, some departures from program concept would be most welcome. Newest version of the film colony's big night had an abundance of almost everything except imagination.

Armed with a nifty script and with the ability to make with the sharp ad libs, Hope proved himself the old master. He kept the outing lively all the way, frequently with surprisingly cutting comments on the modern era screen material and character portrayals. In referring to the cinema gals of late, using nice language but nonetheless meaning prosties, nymphos, etc., he cracked: "Put all these girls together—does that spell Sarah Lee cookies to you?" Baking outfit was co-sponsor.

Hope sized up the nominated pictures thus: "'Never On Sunday,' a Greek coffee break; 'The Apartment,' the story of Frank Sinatra; 'Exodus,' the Republican Party; 'Elmer Gantry,' fun in an organ loft, and 'Sons and Lovers,' the Crosby family."

When a statuette recipient became overly involved in an acceptance speech, Hope quipped, "He must have been my diction instructor."

Comedian wouldn't let the Acad sweepstakes escape his barbs and these seemed especially fitting this year. "The winners are those who have the best pressagents." he observed. Also said he noticed his maid wearing a Chill Wills button.

Airer was fine musically, starting off with a medley of hit tunes from past pictures with Andre Previn contributing with familiar competence. Backing throughout was top-notch. Best song, "Never on Sunday," was given a lusty, winning rendition by Connie Francis. Vic Damone scored with "Might As Well Be Spring" and a few others. Sarah Vaughan did "Far Away Part of Town" with genuine feeling, the Hi-Los got "Facts of Life" across well, Janet Morgan was fine with "Second Time Around." Juliet Prowse was in there pitching with savvy choreography in a "Fever" number.

Janet Leigh, Tony Curtis and Danny Kaye got together in a "Triplets" gag routine which didn't come off too well.

The Oscar winners performed admirably for the most part—that is, they were on and off pronto and with acceptance words that seemed devoid of phonyness. A sentimental journey for the crowd at the Santa Monica Auditorium was Elizabeth Taylor's trek to the stage aided by Eddie Fisher. She got the heftiest mitting, with Burt

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NEW WEST SIDE STORY
(Expedition: N. Y.)
With Carol Lawrence, Gen. Maxwell D. Taylor, others
Exec. Producer: A. L. Hollander Jr.
Producer: Larry Johnson
Director: Lou Volpicelli
Writer: Mary Dornheim
30 Mins., Tues., 7 p.m.
WABC-TV, N.Y.

In this local breakaway from ABC-TV's "Expedition" series, WABC-TV managed a graphic visualization of the Lincoln Centre for the Performing Arts, New York's $142,000,000 cultural project that's under construction on the West Side and is scheduled for completion in the mid-sixties.

Actress-dancer Carol Lawrence, who had star billing in the legit-musical, "West Side Story," was a bright and effusive stewardess on the tour of something to be, and gave the pubservice seg a particularly strong sendoff with a terp routine on the cement stage of the Philharmonic Hall now under construction. Solid direction by Lou Volpicelli and an effective script by Mary Dornheim provided good support for the terper's enthusiasm.

Show was additionally sparked by musical presentations from the Metropolitan Opera Guild Group and the Julliard Woodwind quint, which were performing in the interests of the Centre. Centre prexy, Gen. Maxwell D. Taylor, was interviewed, and Miss Lawrence used an architect's model and an exhibit of the New York Library's theatre collection (which will be moved to the Centre) to sketch a clear picture of the project's scope. *Bill.*

JFK—REPORT NO. 2
With Ray Scherer, Sander Vanocur, Edwin Newman
Producer: Robert Northshield
Director: James Kitchell
60 Mins.; Tues. (11), 10 p.m.
PROCTER & GAMBLE
NBC-TV (tape)

(Benton & Bowles)

Focus of this second NBC-TV report on President John F. Kennedy really was on his attractive wife. It may not have been planned that way, as she came on for a White House interview at the latter part of the hour show, but that's how it worked out.

Mrs. Kennedy, for about 15 minutes, spoke about her role as wife of the president, as a mother, as the First Lady of the land. It was an engaging, session, reflecting the tremors of a young lady in an awesome post, picturing some of her aspirations, and some of her delights. NBC's White House correspondent, Sander Vanocur, handled the interview gently.

First 30 minutes of the show were virtually a color story on how the President functions as the nation's chief executive. There was no hard news, but that didn't rob the half-hour of its intriguing moments. In a relaxed atmosphere, Kennedy went over a group of still pictures of his official government family. He told how he got to know the various men, what functions they performed and his own method of administration. The run-

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OSCAR AWARDS
With Bob Hope, Vic Damone, Juliet Prowse, Danny Kaye, Tony Curtis, Janet Leigh, Brothers Four, Jane Morgan, Hi-Los, Connie Francis, Sarah Vaughan
Writers: Richard L. Breen, Hal Kanter, Jack Rose, Melville Shavelson
Producers: Arthur Freed, for the Academy; Richard Dunlap, for ABC-TV
Directors: Vincente Minelli, for the Academy; Dunlap for ABC-TV
Musical director: Andre Previn
132 Mins., Monday (17), 10:30 p.m.
PROCTER & GAMBLE, KITCHENS OF SARA LEE
ABC-TV, from Santa Monica, Calif.

Benny On Paar & Sullivan

An old pro, Jack Benny, quite evidently no fair-weather friend either to Jack Paar and/or Ed Sullivan, told off Paar on the latter's NBC-TVer last week in a savvy manner. To Paar's credit he took it courageously and even laughingly acquiesced to his guest's insistence that he "apologize right here and now." Thus should end l'affaire Paar-Sullivan.

Once again it revived an issue which should have remained largely an intratrade affair although, as an incidental, NBC spokesman had taken exception to a VARIETY editorial to that effect. The NBC stance was that VARIETY, of all media, with its accent on showmanship, should have endorsed this extra excitement for the video medium instead of castigating it.

Fact was, in truth, that Benny and Paar made capital of the "feud." Benny's kidding-on-the-square, while a laughing matter, was not to be lightly dismissed. He insisted a pork-on-the-barrel $5 payment from Paar so that he thus established another first—the "highest-priced guest on a Paar show," viz, $325 as against the AFTRA $320 minimum. Affectionately chiding Paar's sentimentality ("you even cry at card tricks") and exposing the fact that Paar had confessed personal regret to Benny off-camera, the comedian brought it all out into the open. He discarded Paar's elaborate salute as having been given his "first big chance" by Benny and, in turn, the latter paid tribute to Sullivan for having given him (Benny) his first big radio opportunity. Withal, it was a socko evening, not forgetting the poised and talented Jean Kerr's entr'acte interview. *Abel.*

Very Truly Yours

With "National Letter Writing Week" only six months off (don't be a last-minute stamp-buyer!), this may be as good a time as any to correct a couple of smart-alecky misconceptions about a broadcaster's attitude toward the mail it receives from viewers.

One of the theories holds that a network couldn't care less about any letter-writer's feelings about anything, and that we answer such mail either out of politeness or out of our conviction that a busy postman is a happy postman.

At the other extreme is the contention that even a single note of praise can zoom our psyche right into orbit, and an isolated message of disapproval plunge us into Stygian gloom.

Both views—like the Yankee Stadium infield in the wintertime—are baseless.

We think that just about anyone who takes the time and trouble to write to a network *deserves* a reply—whether the viewer's note is an inquiry on the color of an Arlene Francis gown; a compliment on one of our shows; or an "authoritative" blast at the quality of all TV from a man who's proud to say he's never owned a set.

The overwhelming majority of letters reaching our individual shows and mail center each year are intelligent and articulate — and that goes even for the occasional beef.

We don't get euphoric over a eulogy, and we don't cringe before a critique. We do learn things from many of the correspondents, and we like to think we are somewhat helpful in the messages sent out in reply.

Few outsiders realize, for example, that we get about 5,000 requests per year for technical information on the TV industry itself. Indeed, we sometimes get the feeling that if we didn't limit the length of our replies to such letters, we'd be writing term papers for half the students in the United States. Not long ago, one eager scholar asked us to send him as much information as possible "on the last 100 years of television" (and we'll bet you thought it all started with Berle).

Not all the mail we get is really meant for us in the first place. There are always a few letters panning shows that were carried by another network. We confess to forwarding these to their proper destinations with a very minimum of delay or melancholy.

but occasionally even a confirmed NBC follower will reach us with a complaint that should have been addressed to his local NBC affiliate rather than the network itself.

He may write, for example, that a certain TV drama — which we may have scheduled in the latter part of the evening — was much too adult for the early period when he saw it locally; or that the NBC documentary to which he'd been looking forward had unaccountably been replaced by a crime show in which he had no interest.

In these cases, we try to make it clear that a network cannot tell any of its affiliates what to program at any given time, and that it would be wise for the viewer to direct his remarks to the affiliate involved.

Among the most gratifying of messages — naturally — are the notes from viewers whose only aim is to hand us a compliment or a bit of constructive advice. When a busy housewife (excuse the redundancy) takes the initiative of explaining to Dave Garroway how to hold a stick of writing-chalk to prevent squeaking — man, that's solicitude!

Which reminds us that it was on the "Garroway Today Show"—just two months ago tomorrow—that singer-composer Oscar Brown, Jr.'s first appearance drew more than 4,000 letters of unbridled praise, a figure unprecedented for any performer in the program's nine-year history.

Another happy deluge of mail was that which greeted the debut of our "Sing Along with Mitch" clambake earlier this year. More than 11,500 letters poured in after the first two performances, a response figuring strongly in the decision to guarantee the show a weekly, full-hour slot on our forthcoming fall schedule.

Sometimes, however, the correspondence from viewers is a bit on the mystifying side. During our coverage of last year's political conventions and Presidential campaigns, for example, the letters charging us with favoring the Democrats were matched in number by those accusing us of leaning toward the Republicans. We even had a few complaints that we were too darned neutral.

Experience has taught us never to be *too* startled by the comments and requests coming to our attention. A few of the more unusual correspondents:

The Pennsylvania schoolgirl who objected to hearing a character in "The Outlaws" say, "I ain't goin'." She pointed out that even her fellow fourth-graders at school speak better English than that.

The woman from Texas who wrote, "Could more baby girls be born to the women on your stories? They always have boys, boys, boys!"

The chap from Indiana who wondered if he could get work on a TV program advertising razors or blades. "I have a ten-week-old beard," he said, "and I'm very proud of it. But I'm ready to shave it off any time, if the right offer comes along."

If the above excerpts don't represent the most vital letters in our files, they do have an ingenuous charm we can't help but admire.

Very few of the messages we get are *not* stimulating. In fact, communications from viewers can be one of many helpful guides in current and future programming. For if the TV screen is our way of visiting the public's living rooms, then the mail service is the public's way of joining us in the conference rooms.

Now, let's get back to that fellow from Indiana who's proud of his ten-week-old beard...

McCann's $100,000,000 TV Budget With $15,000,000 Going to Specials —On Other Madison Ave. Fronts

By BILL GREELEY

The 1961-'62 television season may well go down as the year of the hour and the scatter buy, but at least McCann-Erickson clients will be getting a fair shake in the way of specials.

Out of a total video budget in excess of $100,000,000, McCann will be spending between $13,000,000 and $15,000,000 on specials, according to C. Terrence Clyne, agency's broadcast topper. The total tv budget represents a new high for the agency, and the budget for specials is an increase of from two to $4,000,000 over this season.

Foremost of McCann's special clients is Westinghouse, which is mapping an $8,000,000 spread over the three networks with 18 shows covering a 52-week period.

Bell & Howell will be back this year with its bankroll for ABC-TV's pubservice prime-timer, "Close Up." Sponsorship will cover 20 or 22 outings.

Also contemplated are a couple of specials for Buick and Coca-Cola, but these are in the early blueprint stage.

Otherwise, agency's clients are pretty much playing the standard-fare game, with possibly more attention to alternate than scatter buys in accord with the thinking of Clyne & Co. that sponsor identity still means something.

National Biscuit is pacted for an alternate hour of "Wagon Train" again, and an alternate half of "Rawhide." Besides the special notions, Buick is picking up an alternate half of the Mitch Miller singsong, and is still shopping for another alternate buy.

Helene Curtis, which dropped out of "Tell the Truth" and "Witness" this season, is looking around for two alternate halves. McCann's Colgate biz will bankroll an alternate half of "Twilight Zone." And there's a bag full of Derby Foods loot available for the web that comes up with a satisfactory alternate half hour.

Liggett & Myers, like the other cig firms, is the McCann client in for hour-show participations on NBC and CBS, as outlined in VARIETY last week.

Participations — but daytime — also are in order for Corn Products, Nestle, Swift and U. S. Borax (latter continues with "Death Valley Days").

Esso is sticking with its local news buys for "Esso Reporter," and will be expanding the markets as Humble Oil moves to national distribution.

Talk, Talk, Talk

From the podium beat:

Ewald Turner, prexy elect, National Education Assn., at "Expedition" awards luncheon in Washington, D. C.: "To the television people here today, I say only this: if you don't do your job of getting across the information and understanding we need today, all of your ratings and all of your extra profits won't mean a thing. Your shiny skyscrapers and your big transmittal towers will be crumbled in the nuclear dust along with the rest of civilization."

Dr. J. Cloyd Miller, prexy, New Mexico Western College and chairman of "Expedition" educational advisory council for the awards: "I want to give you one more statistic. You may not know it, but all three networks combined in the 39 weeks of the 1960-'61 television season will produce about 320 hours of informational and education programs in prime evening time—that includes newscasts. Your affiliated stations are producing monthly local shows in conjunction with the ABC-Ralston web series, "Expedition" will have produced 305 half-hours of original programs plus another 209 half-hours of educational film. You can be very, very proud of your station . . ."

John B. Boyd, veepee and creative director, Compton Advertising, at luncheon speech slated for session of the Paterson, N. J. Rotary Club: "As I say, we in advertising are not overly self-conscious about the attacks leveled at advertising itself. Medicine was once considered witchcraft. But it survived. Life insurance survived the jokes about "you've got to die to win." Both medicine and life insurance perform important functions. And so does advertising."

Up and down: Richard King, with the agency for four years in tv casting and production, has been named radio-tv director of Kastor, Hilton, Chesley, Clifford & Atherton. He succeeds Jules Bundgus, resigned.

Alan Baker, formerly with Rogers & Cowan, has been named public relations director for the first International Assembly of the Academy of Television Arts & Sciences.

Curtis Berrien, formerly with Wm. Esty, is now veepee and creative director of Lennen & Newell, a newly-created post.

James H. Cobb, formerly with Fletcher, Richards, Calkins & Holden, has been named veepee and manager of the McCann-Marschalk Miami office.

London Agencies

London, April 18.

Founded only a year ago, MacLeod, Johnstone & Partners is the public relations outfit picked to handle an $8,400.00 contract to boost Spanish goods in Britain and five other European countries . . . Seven major food and drink firms ganging up to launch a 16-day campaign in May on "Summer Sandwich" theme. S. H. Benson Ltd., J. Walter Thompson Co., G. Street and Co., London Press Exchange and Erwin Wasey, Ruthrauff & Ryan Ltd., are the agencies involved in $280,000 project . . . Farmer's Wife is the brand-name for cream made by Cow & Gate Ltd. Now Farmer's Wife is going to a lot of places she has never been before. Clifford Bloxham & Partners running a campaign to open up new sales areas for the brand in Scotland and N.E. England . . . W. S. Crawford Ltd., handling spring campaign for Tempo range of frozen foods . . . Hobson, Bates & Partners Ltd., boosting chopped ham, luncheon meats and Danish cream in 30-second tv commercials for Plumrose Ltd.

WNEW's Eye Op Telecast

An operation to remove a cataract of the eye will be telecast by WNEW-TV, N.Y., on April 30 as a full-hour special in its running series of medical one-shots, "A Question of Life."

The operation has already been taped, at Columbia Presbyterian Hospital, by the station's remote crews, and is in the editing stage. Ted Yates is producing. Station some time back televised a heart operation live.

Lida's V.P. Stripe

CCI Division of Communications Affiliates has named Lida Livingston veepee in charge of consumer products services.

Miss. Livingston joined the McCann-Erickson pubrelations subsid in 1957 with the merger of The Ettinger Co.

FTC Head Sez He Ain't Kidding About False Adv.

Washington, April 18.

"Heavier, faster guns" are being mounted by the Federal Trade Commission against false advertising over radio-television and other media.

This is the ominous word passed along by newly-installed FTC chairman Paul Rand Dixon, in one of his first major policy announcements.

Speaking to the Assn. of National Advertisers confab here, the former Senate anti-trust subcommittee counsel went out of his way to quash reports by "once-over-lightly experts" that he regarded misleading blurbs as a minor evil.

"False advertising," he averred, "became a monopolistic weapon as vicious as any other."

The improved arsenal Dixon said would be brought to bear on wayward advertisers will consist of expedition of hearings and pinpointing of responsibility for each case on a single FTC staffer.

Also, Dixon said he wanted power to issue temporary restraining orders to stop false advertising practices immediately instead of at the end of the consent order process.

In obvious reference to the regime of his GOP predecessors, Dixon said he would not put up with past FTC tendencies to allow a misleading ad practice to "run its merry course until it dies of exhaustion and is buried by its sponsors."

Chi Ice Hockey Coin

Chicago, April 18.

Ice hockey, which hasn't been televised in Chi for several years, plucked a couple of fast sponsors in Hamm's Beer and Phillip Morris ciggies when the local Blackhawks qualified for the Stanley Cup playoffs. On short notice, WGN-TV arranged to do remote pickups of the away-from-home games, in Detroit.

The Trendex for last Wednesday's (12) game shows that there's quite an audience for hockey when you've got a championship contender. Occupying the prime time hours from 7-9:30 p.m., the game topped all network fare with a 21.1 average. NBC clocked 17.7, ABC 16.0 and CBS 9.7 for the period that evening.

With the Station Reps

Adam Young Inc. exec veepee James F. O'Grady has filed a semi-annual report with Young stations and branch offices on trends in radio and tv spot buying.

Some highlights: Summer advertisers are heavy buyers of weekend radio and Friday night driving times. Such advertiser categories as soft drinks, beers, lotions and automotive will be particularly active in weekend radio this summer, among them: Eno, Noxzema and Good Humor.

Beers and soft drinks, formerly principally summer promoters, are tending to spread schedules through the year, but not at the expense of strong summer pitches.

Regional advertisers — coffees, beers and breads—are using more radio. One reason is the diminishing of good tv availabilities.

General Mills' Cheerios is in radio for the first time, and there'll be more cereals on the air [illegible] soon.

Fels is still the only major soap in radio. There's a virtual boycott [illegible] &G, Lever and C[illegible]

More advertisers are using radio to pitch teenagers with a number of commercials being designed to [illegible] is coming out of mags. Categories include hair tonics and lotions and one of the big companies is Gillette.

Secondary markets for spot radio have virtually dried up. This spring it's a rare radio campaign that goes into more than 15 top markets.

In television, trend to minutes continues. All the big soaps, particularly, want minutes, as do cold tablets. Night times are preferred, and are in short supply.

Aside from oils, coffees, cigarets and beers, there's not much demand for ID's.

Cupcakes and novelty cake divisions of bread companies are now heavy in kidvideo.

There's a definite trend of spot campaigners to late-night shows because of increased audience stability in this time segment during the summertime.

Briefs: KOA-TV, Denver, another NBC Spot Sales client forced to move, is switching to Blair-TV, effective July 16 . . . Robert Eastman reppery has landed WSAI, Cincinnati . . . H. Victor Hollingshead, formerly media director of Grant Advertising's Detroit office, has joined Geyer, Morey, Madden & Ballard as associate media director of the Detroit office.

TV-Radio Production Centres

IN NEW YORK . . .

Two CBS-TV religioso shows hit the road this week, with **Prentiss Childs** taking "Lamp Unto My Feet" to Washington for a week and **Dick Siemenowski** traveling "Look Up and Live" to Milwaukee for four stanzas . . . American Research Bureau is moving its Arbitron headquarters to larger offices, with such new equipment as a solid state computer to compute and print the seven-city Arbitron returns and the reinstated Arbitron Auto-Board, the instantaneous visual rating monitor . . . **Beryl Berney**, ex-WNTA-TV's "Daywatch" host, guests today (Wed.) on WBNC-TV's "Family" stanza on behalf of the UN Art Show and UNICEF . . . **Johnny Carson** takes over for **Bill Cullen** "I've Got a Secret" for two weeks, May 3 and 10 . . . WCBS' **Jack Sterling** to emcee the annual Stamford (Conn.) Chamber of Commerce dinner May 8 . . . Nancy Townsend, 13-year-old daughter of CBS Newsman **Dallas Townsend**, becoming nationally prominent as a figure skater; she passed her third USFSA test, putting her into the championship class . . . **Mel Allen** takes over as host of the 9-12 a.m. "Monitor" segment Saturdays on NBC, in addition to his N.Y. Yankees ballcasting duties . . . Friars Club honoring **Garry Moore** as "entertainer of the year" at a testimonial dinner April 23 at the Astor Hotel. CBS Radio is taping the proceedings and will present a special on the dinner . . . **Jack Drees** will handle the Triple Crown commentary for CBS . . . **Donald A. Benjamin**, formerly assistant advertising-sales promotion manager at WBZ-TV, Boston, joining Association Films as assistant and-promotion director . . . "American Musical Theatre" moves to a 4:30-5 slot next Sunday (23) with **Howard Lindsay & Russel Crouse** as guests and **Earl Wrightson** and **Lois Hunt** as soloists . . . **Les Keiter** becoming sports director for WINS . . . **Wayne Howell, Art Ford, Bob Haymes** and **Jim Lowe**, who have their own regular outings on WNBC Radio, will take turns pinchhitting for **Bill Cullen** when the early morning deejay-gabber vacations the first two weeks in May . . . Trumpeter **Al Hirt** guesting on **Ed Sullivan** May 7 and June 18 . . . After seven years with WVNJ, **Ray Wilson's** weekly stanza moved last week to another Jersey-based radio outlet, WNTA—stanza comes from a L.I. eatery, remote . . . **Herb Mendelsohn** joining WABC Radio as sales manager . . . **Dick Goldstein** becomes director of NBC labor relations under veep **George Fuchs** . . . Deejay **Fred Hall**, formerly with WAME, Miami, has taken over the 10 to noon and 3 to 6 p.m. stints on WABC . . . **Fred Robbins**, back from Coast trip, interviews **Andy Griffith, Connie Stevens, Troy Donahue, Ziva Rodann** and **John Wayne** on his syndicated "Assignment Hollywood" this week.

Les Arries Sr., veteran web sports topper, has been assigned the producer chores for WPIX's baseball stanza, "Bill Stern's Baseball Central" (pro-road games) which kicks off Friday (21). Arries has lined up some top baseball announcers who will act as correspondents, filling Stern in at his home bass studios at WPIX, N.Y. On the Arries-Stern roster are **Jack Brickhouse** in Chicago, Detroit's **Van Patrick; George Rogers** of Baltimore; **Jim Britt** of Boston; **Bruce Rice** who calls the plays and color for the new Los Angeles Angels; **Tom Manning** at Cleveland; and **Bob Wolff** of the new Minnesota Twins. Arries and coproducer **Jerry Gross** are currently lining up the announcers who will serve as correspondents covering activities for the Kansas City and Washington teams . . . **Fred M. Thrower**, general manager and v.p. of WPIX, back at his desk after Easter vacation in St. Thomas and San Juan . . . WOR-TV marks the 13th anni of Israel with a special hour show, Saturday (22) at 7:30 p.m., titled "The Great Bar Mitzvah."

Art Henley, who controls the veteran paneler, "Make Up Your Mind," has a deal with MacFadden Publications to do a monthly mag feature on the stanza . . . **Diana Barth** stepped in as lead on "My True Story" for a thesp whose plane was stacked up over LaGuardia . . . "Burning Court," the John Dickson Carr mystery, done on "Dow Hour," won the Mystery Writer's Edgar for best mystery hour on video . . . NBC's United Nations correspondent **Pauline Frederick** won the top award in McCalls's 10th annual "Gold Mike" award for women in broadcasting.

IN HOLLYWOOD . . .

For an independent subscription station to win a Peabody Award is quite an accomplishment so they're swelling with pride at L.A.'s KPFK. Citation is for superior locally produced programming. Station now has 8,200 subscribers paying $12 a year. Catherine Corey is the station manager . . . Young & Rubicam's **Walter Bunker** calls that hirsute adornment on the chins of **Mitch Miller** and **Al Hirt**, "outdoor advertising" . . . Foote, Cone & Belding closed its Hollywood office for a downtown consolidation . . . **Wendell Niles'** dad, 93, passed away in Seattle . . . "Dobie Gillis" will be a year older next season so **Max Shulman** will make him a year older. No other changes, he says . . . **Jules Schirmer** has the solution for less violence on "Roaring 20's" next season. More of **Dorothy Provine** . . . **Larry White** passing a few days here with **Bruce Lansbury** to get the house in order for the move of CBS-TV's daytimer, "The Brighter Day," from N.Y. . . . DuPont's **"Dreamy" Dean** chatted for a day with BBD&O's **Bud Stefan** and spaced off to Hawaii . . . **Robert L. Welch**, the comedy writer, is having his troubles staying apart from the head of the John Birch Society of the same identical name. So that his upcoming tome, "Velvet Foxhole," won't be confused as to authorship, he's signing himself as staff sergeant, retired, U.S.A. . . . **Marvin Young** has a project rolling that would have college plays televised weekly. Its two-pronged benefits: to showcase fresh and promising talent for Hollywood and tv, and to lighten the heavy run of violence. He'll make the presentation to networks and agencies this week. Young heads up his own ad agency and instructs in basic and advanced tv writing in the UCLA extension course.

IN CHICAGO . . .

Bob Mulholland, chief writer on WGN-TV's "Tenth Hour News," snatched away by WNBQ as alternate writer for its 10 p.m. newscast . . . **Dick Biondi**, WLS deejay whose stock is rising with the local teenage gentry, emceeing a rock 'n' roll bash at McCormick Place next weekend . . . **Bob Keenan** in from NBC, New York, to take over here as manager of sales planning for the tv network . . . **Toni Gilman** spelling off **Sig Sakowicz** on his WTAQ interview stanza, while latter is in Hollywood taping Academy Award interviews . . . **Hugh Hill** and **George Menard** standing in for **Frank Reynolds** during his two-week news tour of Latin America . . . **Tom Fouts**, known professionally as Captain Stubby, teaming with **Chuck Bill** for a 5 ayem "Farm Special" on WLS . . . **John W. Almburg** named asst. farm service director for WGN Inc. . . . WBKB replacing "Open End" Saturday nights with a roundup of vidtape highlights of the Eichmann trial. It'll run approximately two hours, versus **Irv Kupcinet's** "At Random" . . . **John Bell** producing a four-part series for WIND on Chicago's projected growth . . . **Red Quinlan** due back at his desk today (Wed.) after a protracted bout with hepatitis.

IN LONDON . . .

Effect of children's tv on the adult viewer is a topic down for probing by the BBC Television's new comedy current affairs program "It's A Square World." Starting Wednesday (26), show will take the mick out of BBC's own "Panorama" and "Tonight." Ex-goon comic **Michael Bentine** is man in charge . . . **Roberta Peters**, her husband and two children are moving into the home of the Maharaja of Coochbehar for

(Continued on page 48)

VARIETY - ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week five different markets are covered.*

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. *Coupled with the rating performance of the top ten network shows on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every tv market in the U. S.*

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

WASHINGTON, D.C.

STATIONS: WRC, WTTG, WMAL, WTOP. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 10:00-10:30)	WTOP	34
2.	Perry Mason (Sat. 7:30-8:30)	WTOP	33
3.	Untouchables (Thurs. 9:30-10:30)	WMAL	29
3.	Wagon Train (Wed. 7:30-8:30)	WRC	29
4.	Perry Como (Wed. 9:00-10:00)	WRC	28
4.	Red Skelton (Tues. 9:30-10:00)	WTOP	28
5.	Candid Camera (Sun. 10:00-10:30)	WTOP	27
6.	Have Gun, Will Travel (Sat. 9:30-10)	WTOP	26
6.	Real McCoys (Thurs. 8:30-9:00)	WMAL	26
6.	77 Sunset Strip (Fri. 9:00-10:00)	WMAL	26
6.	Surfside 6 (Mon. 8:30-9:30)	WMAL	26

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Huckleberry Hound (Thurs. 7:00)	WTTG	Screen Gems	17	39
2.	Woody Woodpecker (Wed. 6:30)	WTTG	Kellogg	14	31
3.	Three Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	13	42
3.	Quick Draw McGraw (Mon. 6:30)	WTTG	Screen Gems	13	30
4.	Brothers Brannigan (Mon. 7:00)	WTOP	CBS	12	28
4.	Copter Patrol (Fri. 7:00)	WTOP	CBS	12	34
4.	Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	12	28
4.	Tombstone Territory (Wed. 7:00)	WRC	Ziv-UA	12	29
5.	Shotgun Slade (Sat. 7:00)	WTOP	MCA	11	26
5.	Roy Rogers (Sun. 6:00)	WTTG	Roy Rogers	11	25

TOP COMPETITION PROGRAM	STA.	AV. RTG.
7:00 O'Clock Final	WMAL	13
6:30 Spotlight	WTOP	13
News-D. Edwards	WTOP	11
Early Show	WTOP	8
6:30 Spotlight	WTOP	12
News-D. Edwards	WTOP	12
7:00 O'Clock Final	WMAL	13
7:00 O'Clock Final	WMAL	9
7:00 O'Clock Final	WMAL	13
7:00 O'Clock Final	WMAL	14
Highway Patrol	WTTG	14
Meet The Press	WRC	13

SAN FRANCISCO

STATIONS: KRON, KPIX, KGO. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1.	Perry Mason (Sat. 7:30-8:30)	KPIX	35
2.	Wagon Train (Wed. 7:30-8:30)	KRON	34
3.	Have Gun, Will Travel (Sat. 9:30-10)	KPIX	33
4.	Ed Sullivan (Sun. 8:00-9:00)	KPIX	32
5.	77 Sunset Strip (Fri. 9:00-10:00)	KGO	31
6.	Rawhide (Fri. 7:30-8:00)	KPIX	30
7.	Untouchables (Thurs. 9:30-10:30)	KGO	29
8.	Perry Como (Wed. 9:00-10:00)	KRON	27
8.	Hawaiian Eye (Wed. 9:00-10:00)	KGO	27
8.	Alfred Hitchcock (Tues. 8:30-9:00)	KRON	27
8.	Laramie (Tues. 7:30-8:30)	KRON	27
8.	Thriller (Tues. 9:00-10:00)	KRON	27

1.	Sea Hunt (Tues. 7:00)	KRON	Ziv-UA	30	54	Expedition
2.	Manhunt (Tues. 6:30)	KRON	Screen Gems	25	58	This Is Alive
3.	San Francisco Beat (Sat. 7:00)	KPIX	CBS	22	42	Fight of Week
4.	Tombstone Territory (Wed. 7:00)	KRON	Ziv-UA	19	38	Tightrope
5.	Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	18	44	Two Faces West
6.	Divorce Court (Sat. 6:00)	KRON	KTTV Prog. Sales	16	44	Champ Bowling
6.	Lock-Up (Thurs. 7:00)	KRON	Ziv-UA	16	37	You Asked For It
6.	Two Faces West (Wed. 6:30)	KRON	Screen Gems	16	39	Huckleberry Hound
7.	Cannonball (Mon. 7:00)	KTVU	ITC	15	30	Phil Silvers
7.	Honeymooners (Mon. 6:30)	KRON	CBS	15	38	Woody Woodpecker

64	Expedition	KGO	19
58	This Is Alive	KTVU	9
42	Fight of Week	KGO	19
38	Tightrope	KGO	13
44	Two Faces West	KRON	16
44	Champ Bowling	KTVU	9
37	You Asked For It	KTVU	11
39	Huckleberry Hound	KTVU	13
30	Phil Silvers	KGO	13
38	Woody Woodpecker	KTVU	13

SEATTLE - TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. *SURVEY DATES: NOV. 23 - DEC. 20, 1960.

1.	My Three Sons (Thurs. 9:00-9:30)	KOMO	43
2.	77 Sunset Strip (Fri. 9:00-10:00)	KOMO	40
2.	Wagon Train (Wed. 7:30-8:30)	KING	40
3.	Real McCoys (Thurs. 8:30-9:00)	KOMO	39
4.	Untouchables (Thurs. 9:30-10:30)	KOMO	37
5.	Adv. In Paradise (Mon. 9:30-10:30)	KOMO	35
5.	Flintstones (Fri. 8:30-9:00)	KOMO	35
6.	Roaring 20's (Sat. 10:00-11:00)	KOMO	34
7.	Disney Presents (Sun. 6:30-7:30)	KOMO	33
7.	Lawrence Welk (Sat. 9:00-10:00)	KOMO	33
7.	Surfside 6 (Mon. 8:30-9:30)	KOMO	33

1.	Death Valley Days (Wed. 7:00)	KING	U.S. Borax	33	64	Brothers Brannigan
2.	Bold Journey (Thurs. 7:00)	KOMO	Banner	28	52	Best of Post
3.	Sea Hunt (Mon. 7:00)	KING	Ziv-UA	26	48	People's Choice
4.	Quick Draw McGraw (Wed. 6:00)	KING	Screen Gems	24	47	Shell News
						News
5.	Deputy Dawg (Tues. 6:00)	KING	CBS	21	42	Shell News
						News
5.	Woody Woodpecker (Mon. 6:00)	KING	Kellogg	21	46	Shell News
						News
6.	Manhunt (Tues. 7:00)	KING	Screen Gems	20	35	Expedition
7.	Best of Post (Thurs. 7:00)	KING	ITC	15	28	Bold Journey
7.	People's Choice (Mon. 7:00)	KOMO	ABC	15	28	Sea Hunt
8.	Ivanhoe (Fri. 6:00)	KING	Screen Gems	14	33	Shell News
						News

64	Brothers Brannigan	KOMO 10
52	Best of Post	KING 15
48	People's Choice	KOMO 15
47	Shell News	KOMO 17
	News	KOMO 19
42	Shell News	KOMO 19
	News	KOMO 19
46	Shell News	KOMO 17
	News	KOMO 18
35	Expedition	KOMO 25
28	Bold Journey	KOMO 23
28	Sea Hunt	KING 23
33	Shell News	KOMO 20
	News	KOMO 22

ATLANTA

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Gunsmoke (Sat. 10:00-10:30)	WAGA	49
2.	Have Gun, Will Travel (Sat. 9:30-10)	WAGA	45
2.	Wagon Train (Wed. 7:30-8:30)	WSB	45
3.	77 Sunset Strip (Fri. 9:00-10:00)	WLWA	40
4.	Andy Griffith (Mon. 9:30-10:00)	WAGA	37
5.	Flintstones (Fri. 8:30-9:00)	WLWA	36
5.	Perry Mason (Sat. 7:00-8:00)	WAGA	36
5.	Real McCoys (Thurs. 8:30-9:00)	WLWA	36
6.	Bonanza (Sat. 7:30-8:30)	WSB	35
6.	Untouchables (Thurs. 9:30-10:30)	WLWA	35

1.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	35	64	Vikings
1.	Brothers Brannigan (Thurs. 7:00)	WSB	CBS	35	55	Rescue 8
1.	Mr. Ed (Tues. 7:00)	WSB	MCA	35	65	Expedition
2.	Meet McGraw (Sat. 10:30)	WAGA	ABC	32	63	Fight; Bowl
						Fight; Spare Bowl
3.	Sea Hunt (Fri. 7:00)	WSB	Ziv-UA	31	54	Rawhide; Backus
4.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	30	71	Three Stooges
5.	Deputy Dawg (Wed. 6:00)	WSB	CBS	24	63	Bunny; Wea; Press Conf
6.	Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	23	64	Three Stooges
7.	U.S. Marshal (Thurs. 10:30)	WSB	NTA	22	59	Notebook Rpts.; Nation
7.	Coronado 9 (Sat. 8:00)	WAGA	MCA	22	32	Bonanza

64	Vikings	WAGA 12
55	Rescue 8	WLWA 19
65	Expedition	WLWA 11
63	Fight; Bowl	WLWA 10
	Fight; Spare Bowl	WLWA 9
54	Rawhide; Backus	WAGA 13
71	Three Stooges	WLWA 7
63	Bunny; Wea; Press Conf	WAGA 8
64	Three Stooges	WLWA 8
59	Notebook Rpts.; Nation	WAGA 9
32	Bonanza	WSB 23

HOUSTON

STATIONS: KPRC, KHOU, KTRK. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Untouchables (Thurs. 8:30-9:30)	KTRK 48
2.	Real McCoys (Thurs. 7:30-8:00)	KTRK 46
3.	My Three Sons (Thurs. 8:00-8:30)	KTRK 43
4.	Gunsmoke (Sat. 9:00-9:30)	KHOU 42
5.	Hawaiian Eye (Wed. 8:00-9:00)	KTRK 40
5.	77 Sunset Strip (Fri. 8:00-9:00)	KTRK 40
6.	Rebel (Sun. 8:00-8:30)	KTRK 39
7.	Wagon Train (Wed. 6:30-7:30)	KPRC 38
8.	Andy Griffith (Mon. 8:30-9:00)	KHOU 37
8.	Donna Reed (Thurs. 7:00-7:30)	KTRK 37

1.	Coronado 9 (Sat. 9:30)	KHOU	MCA	34	64	Fight, Bowl
						Fight; Frank; Spts.; Bowl
2.	Manhunt (Tues. 9:30)	KTRK	Screen Gems	21	38	Garry Moore
3.	Whirlybirds (Mon.-Fri. 6:00)	KHOU	CBS	20	36	World at Large
						News Commentary
						Newsreel
4.	Popeye (Sat. 9:30)	KTRK	UAA	17	53	King Leonardo
5.	Blue Angels (Sat. 6:00)	KPRC	CNP	16	37	Whirlybird-Days
6.	Secret Journal (Tues. 10:00)	KPRC	MCA	10	34	News; Weather
						Mike Hammer; Sports
6.	State Trooper (Thurs. 10:00)	KPRC	MCA	10	31	News; Weather
						Late Show
7.	Grand Jury (Mon. 10:00)	KPRC	NTA	9	31	News; Weather
						Late Show
8.	U.S. Marshal (Mon. 9:30)	KPRC	NTA	8	15	Peter Gunn
9.	Dangerous Robin (Sat. 9:30)	KPRC	Ziv-UA	7	13	Coronado 9
9.	Rough Riders (Wed. 10:00)	KPRC	Ziv-UA	7	24	News; Weather
						Late Show
9.	Roy Rogers (Sat. 10:30)	KHOU	Roy Rogers	7	22	Kitrikville

64	Fight, Bowl	KTRK 15
	Fight; Frank; Spts.; Bowl	KTRK 9
38	Garry Moore	KHOU 22
36	World at Large	KPRC 19
	News Commentary	KTRK 19
	Newsreel	KPRC 29
53	King Leonardo	KPRC
37	Whirlybird-Days	KHOU 13
34	News; Weather	KHOU 18
	Mike Hammer; Sports	KHOU 13
31	News; Weather	KHOU 13
	Late Show	KHOU 7
31	News; Weather	KHOU 13
	Late Show	KHOU 6
15	Peter Gunn	KTRK 25
13	Coronado 9	KHOU 34
24	News; Weather	KHOU 13
	Late Show	KHOU 9
22	Kitrikville	KTRK 16

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Untouchables (Thurs. 9:30-10:30)	WNAC	43
2.	Perry Como (Wed. 9:00-10:00)	WBZ	38
2.	Gunsmoke (Sat. 10:00-10:30)	WHDH	38
3.	Ed Sullivan (Sun. 8:00-9:00)	WHDH	37
4.	Perry Mason (Sat. 7:30-8:30)	WHDH	36
5.	Candid Camera (Sun. 10:00-10:30)	WHDH	35
6.	Jack Benny (Sun. 9:30-10:00)	WHDH	34
7.	77 Sunset Strip (Fri. 9:00-10:00)	WNAC	33
8.	Checkmate (Sat. 8:30-9:30)	WHDH	32
8.	Lawrence Welk (Sat. 9:00-10:00)	WNAC	32

1.	Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	22	40	News; Weather
						Huntley-Brinkley
2.	Lock-Up (Sat. 10:30)	WHDH	Ziv-UA	19	40	Highway Patrol
3.	U.S. Marshal (Fri. 10:30)	WNAC	NTA	18	39	Shayne; Thinking
4.	Mr. Ed (Sat. 7:00)	WBZ	MCA	17	41	Miami Undercover
4.	Rescue 8 (Tues. 7:00)	WNAC	Screen Gems	17	39	Shotgun Slade
4.	State Trooper (Thurs. 7:00)	WNAC	MCA	17	37	News; Sports; Weather
						News-D. Edwards
5.	Brothers Brannigan (Thurs. 10:30)	WNAC	CBS	16	37	Johnny Midnight
5.	Death Valley Days (Fri. 7:00)	WBZ	U.S. Borax	16	35	Whirlybirds
5.	Quick Draw McGraw (Mon. 6:30)	WNAC	Screen Gems	16	32	News; Weather
						Huntley-Brinkley
5.	RCMP (Wed. 7:00)	WBZ	CNP	16	36	Honeymooners

40	News; Weather	WBZ 26
	Huntley-Brinkley	WBZ 25
40	Highway Patrol	WBZ 14
39	Shayne; Thinking	WBZ 14
41	Miami Undercover	WHDH 12
39	Shotgun Slade	WBZ 14
37	News; Sports; Weather	WHDH 14
	News-D. Edwards	WHDH 17
37	Johnny Midnight	WBZ 15
35	Whirlybirds	WNAC 15
32	News; Weather	WBZ 24
	Huntley-Brinkley	WBZ 26
36	Honeymooners	WNAC 15

(Continued on page 42)

OUTSTANI TELEVIS

CBS 1960 OLYMPIC COVERAGE (WINTER AND SUMMER)

CBS REPORTS

G-E COLLEGE BOWL

DING SION

For more than twenty years the annual George Foster Peabody Awards have paid tribute to the conscience and ability of the nation's broadcasters in discharging their public responsibility. This year's Peabody jury has just singled out the CBS Television Network for five awards in network television. It thus confirms the judgment of millions of Americans that we are providing not only the programs they enjoy most, but those that are most essential to a greater understanding of the events and issues of our time.

CBS TELEVISION NETWORK

THE FABULOUS FIFTIES

KENNEDY-NIXON DEBATES

"OUTSTANDING CONTRIBUTION TO INTERNATIONAL UNDERSTANDING: CBS 1960 Olympic Coverage . . . was the outstanding presentation in all 35 years of broadcast time. Technical problems were surmounted with stunning ingenuity. For the Winter Games at Squaw Valley, equipment was brought in by toboggan and cameras were carried up icy slopes on the backs of cameramen. For the Summer Games at Rome, the events were brought to the American public (often on the same day they took place) through tape, split-second transatlantic jet schedules... As a result, the American audience participated Winter and Summer in a great international undertaking. Such a television achievement is clearly an outstanding contribution to international understanding . . ."

"OUTSTANDING TELEVISION ENTERTAINMENT: The Fabulous Fifties combined style, humor and imagination. It was rich in touches of quality showmanship and equally rich in the memories of a decade which it revived. In recognition, the Television Award for Entertainment is presented to *The Fabulous Fifties* with a special word of praise for producer Leland Hayward, and the top talent which appeared in this memorable entertainment special."

"OUTSTANDING TELEVISION PUBLIC SERVICE: CBS Reports. This Award cites, in particular, the "Harvest of Shame"; commends David Lowe as producer of this unflinching account of how the migrant worker lives in America, and Fred Friendly, executive producer; and carries a special Citation to William S. Paley, Chairman of the Board of the Columbia Broadcasting System, for his valor and vision in espousing the cause of public enlightenment by underwriting these documentary studies of the world of reality and airing them in the face of formidable opposition from the competing world of unreality."

"OUTSTANDING TELEVISION YOUTH PROGRAM: G-E College Bowl. Through contests between two teams of students, *G-E College Bowl* helps to focus the nation's attention on the intellectual abilities and achievements of college students. The competition emphasized quick recall of specific facts and therein lies its appeal which is illuminating, educational, entertaining and exciting. The program provides weekly scholarship grants to colleges and universities. Allen Ludden as moderator deserves special mention for his excellent work . . ."

"SPECIAL AWARD FOR OUTSTANDING PUBLIC SERVICE: Dr. Frank Stanton, CBS. 'The Great Debates' between the Presidential candidates are recognized as conceivably the most important service ever performed by Broadcasting and one that may become a permanent part of our political heritage. The Award goes to Dr. Frank Stanton for his initiative... and his courageous leadership in bringing about the Joint Resolution of Congress which made the debates possible."

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top six syndicated shows in the same particular market. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

(Continued from page 39)

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	47
2.	Untouchables (Thurs. 8:30-9:30)	WBKB	44
2.	Candid Camera (Sun. 9:00-9:30)	WBBM	44
3.	Danny Thomas (Mon. 8:00-8:30)	WBBM	38
4.	Lawrence Welk (Sat. 8:00-9:00)	WBKB	36
5.	Garry Moore (Tues. 9:00-10:00)	WBBM	35
5.	Perry Como (Wed. 8:00-9:00)	WNBQ	35
5.	Perry Mason (Sat. 6:30-7:30)	WBBM	35
5.	Real McCoys (Thurs. 7:30-8:00)	WBKB	35
6.	What's My Line (Sun. 9:30-10:00)	WBBM	34

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Best Of The Post (Thurs. 9:30)	WGN	ITC	18	28	Take A Good Look	WBKB	22
1.	Lock-Up (Thurs. 9:30)	WNBQ	Ziv-UA	18	28	Take A Good Look	WBKB	22
2.	Huckleberry Hound (Wed. 7:30)	WGN	Screen Gems	17	24	Price Is Right	WNBQ	27
3.	Mr. Ed (Wed. 9:30)	WNBQ	MCA	13	21	City: Hong Kong	WBKB	21
4.	Jim Backus (Tues. 6:30)	WBBM	Screen Gems	11	21	Laramie	WNBQ	22
4.	Superman (Sat. 5:30)	WGN	Flamingo	11	33	Early Show; Weather	WBBM	11
5.	Death Valley Days (Wed. 9:00)	WGN	U.S. Borax	10	15	City; Hong Kong	WBKB	21
5.	Divorce Court (Sat. 10:30)	WGN	KTTV Prog. Sales	10	19	Best Of CBS	WBBM	29
5.	Sea Hunt (Mon. 9:30)	WGN	Ziv-UA	10	14	June Allyson	WBBM	22
5.	Science Fiction (Sat. 6:00)	WGN	Ziv-UA	10	19	CBS News Special	WBBM	23

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Untouchables (Thurs. 9:30-10:30)	WXYZ	45
2.	77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	38
3.	Gunsmoke (Sat. 10:00-10:30)	WJBK	35
4.	My Three Sons (Thurs. 9:00-9:30)	WXYZ	34
5.	Wagon Train (Wed. 7:30-8:30)	WWJ	33
6.	Surfside 6 (Mon. 8:30-9:30)	WXYZ	31
7.	Have Gun, Will Travel (Sat 9:30-10)	WJBK	30
8.	Hawaiian Eye (Wed. 9:00-10:00	WXYZ	29
8.	Candid Camera (Sun. 10:00-10:30)	WJBK	29
9.	Adv. In Paradise (Mon. 9:30-10:30)	WXYZ	28
9.	Perry Como (Wed. 9:00-10:00)	WWJ	28
9.	Perry Mason (Sat. 7:30-8:30)	WJBK	28
9.	Ed Sullivan (Sun. 8:00-9:00)	WJBK	28
9.	Real McCoys (Thurs. 8:30-9:00)	WXYZ	28

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	24	44	Michigan Outdoors	WWJ	15
2.	Sea Hunt (Sat. 10:30)	WJBK	Ziv-UA	23	47	Fight; Bowl	WXYZ	16
						Fight; Spare; Bowl	WXYZ	15
3.	Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	19	45	News; Sports	WWJ	12
						Huntley-Brinkley	WWJ	15
4.	Divorce Court (Tues. 7:00)	WJBK	KTTV Prog. Sales	17	35	Tugboat Annie	CKLW	14
						Trackdown	WWJ	11
4.	Popeye (Mon.-Sun. 6:00)	CKLW	King Feat. UAA	17	46	Trackdown; Kennedy	WWJ	13
						Wrapup: Pierrot	WWJ	20
						FB; G. Pierrot	WWJ	22
						Pierrot; FB	WWJ	18
5.	Dangerous Robin (Wed. 7:00)	WWJ	Ziv-UA	16	39	Aquanauts	WJBK	15
5.	Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	16	35	Pierrot; News		
6.	Tugboat Annie (Tues. 7:00)	CKLW	ITC	14	29	Funny	WWJ	19
7.	Jim Backus (Thurs. 10:30)	WWJ	Screen Gems	13	38	Divorce Court	WJBK	17
						Take A Look	WXYZ	12
7.	Clutch Cargo (Sat. 9:30)	WWJ	G. Bagnell & Assoc.	13	62	Little Rascals	WXYZ	25

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Untouchables (Thurs. 9:30-10:30)	WEWS	54
2.	My Three Sons (Thurs. 9:00-9:30)	WEWS	43
3.	77 Sunset Strip (Fri. 9:00-10:00)	WEWS	42
4.	Gunsmoke (Sat. 10:00-10:30)	WJW	41
5.	Real McCoys (Thurs. 8:30-9:00)	WEWS	39
6.	Flintstones (Fri. 8:30-9:00)	WEWS	37
6.	Lawrence Welk (Sat. 9:00-10:00)	WEWS	37
7.	Adv. In Paradise (Mon. 9:30-10:30)	WEWS	36
8.	Surfside 6 (Mon. 8:30-9:30)	WEWS	34
9.	Donna Reed (Thurs. 8:00-8:30)	WEWS	32
9.	Lawman (Sun. 8:30-9:00)	WEWS	32

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	U.S. Marshal (Fri. 10:30)	WEWS	NTA	29	47	Eye Witness	WJW	19
1.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	29	49	City Camera; Sports	WJW	18
						News-D. Edwards	WJW	20
2.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	22	47	City Camera; Sports	WJW	21
						News-D. Edwards	WJW	20
2.	Mr. Ed (Sun. 6:30)	KYW	MCA	22	46	Play of Month; Theatre	WJW	13
3.	Jim Backus (Sat. 10:30)	WJW	Screen Gems	20	38	Jackpot Bowling	WEWS	19
4.	Assignment Underwater (Wed. 7:00)	WEWS	NTA	19	36	Death Valley Days	KYW	19
4.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	19	36	Assignment Underwater	WEWS	19
4.	Sea Hunt (Tues. 7:30)	WJW	Ziv-UA	19	33	Bugs Bunny	WEWS	25
5.	Three Stooges (Mon.-Fri. 6:00)	WEWS	Screen Gems	18	49	Early Show	KYW	11
						Show; Press Conf.	KYW	17
6.	Mike Hammer (Sun. 10:30)	WEWS	MCA	17	27	What's My Line	WJW	27

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Untouchables (Thurs. 9:30-10:30)	WCPO	51
2.	Gunsmoke (Sat. 10:00-10:30)	WKRC	46
3.	Real McCoys (Thurs. 8:30-9:00)	WCPO	42
3.	Wagon Train (Wed. 7:30-8:30)	WLWT	42
4.	My Three Sons (Thurs. 9:00-9:30)	WCPO	38
5.	Bonanza (Sat 7:30-8:30)	WLWT	36
6.	Lawrence Welk (Sat. 9:00-10.00	WCPO	34
7.	77 Sunset Strip (Fri. 9:00-10:00)	WCPO	32
8.	Cheyenne (Mon. 7:30-8:30)	WCPO	31
8.	Flintstones (Fri. 8:30-9:00)	WCPO	31

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Huckleberry Hound (Thurs. 6:30)	WCPO	Screen Gems	23	49	News; Weather	WLWT	19
						Huntley-Brinkley	WLWT	24
2.	U.S. Marshal (Thurs. 10:30)	WCPO	NTA	21	47	Best O. Post	WLWT	16
3.	Three Stooges (Mon.-Fri. 6:00)	WCPO	Screen Gems	19	56	Gold Cup Matinee	WLWT	16
						Matinee; Spts.; Kennedy	WLWT	15
4.	Jim Backus (Thurs. 7:00)	WLWT	Screen Gems	18	41	News	WCPO	15
						Waite Hoyt; Paula	WCPO	13
4.	Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	18	42	News	WCPO	14
						Waite Hoyt; Paula	WCPO	12
4.	Mr. Ed (Fri. 6:30)	WCPO	MCA	18	41	News; Weather	WLWT	19
						Huntley-Brinkley	WLWT	20
4.	Sea Hunt (Thurs. 7:30)	WKRC	Ziv-UA	18	32	Outlaws	WLWT	21
4.	Quick Draw McGraw (Tues. 6:30)	WCPO	Screen Gems	18	42	News; Weather	WLWT	20
						Huntley-Brinkley	WLWT	25
4.	Vikings (Wed 6:30	WCPO	Ziv-UA	18	42	News; Weather	WLWT	20
						Huntley-Brinkley	WLWT	24
5.	Best Of Post (Thurs. 10.30)	WLWT	ITC	16	36	U.S. Marshal	WCPO	21

Gertrude Berg Tome

Continued from page 28

skill hotel, but today's menage is unrevealed.

But her softly persuasive writing which made her a success in radio, with seeming ease, and carried her into the successor medium of tv, shows in the text. It breezes along with many a chuckle. It is impossible not to like Gertrude Berg and to admire above all the indomitable character and personality which underlies her make-believe.

There is of course, today's wonder at how remarkably simple it once was to "crash" broadcasting. With zero for experience, on single audition, she crashed both CBS and NBC, though CBS had second thoughts and NBC did not, no fools they.

The story (278 pp) terminates with Mrs Berg achieving stardom in legit. Again there is an account of nerves and prayers but almost devine demonstration of success. A thousand miles from the beatniks and the Actors Studio, Mrs. Berg has the supreme gift of being herself, a good, sturdy commodity in a variety of media for 40-odd years. She conveys to the reader some of her future plans, including an air series with Sir Cedric Hardwicke. He is plainly a favorite of hers. She quotes his explanations of how he became Sir Cedric in his native Britain. They needed a theatrical knight that year who was hetrosexual!

The memoirs (no index) contain interesting reminders of some of the young actors and actresses who were part of radio's "Rise of the Goldbergs," including the Broadway actor-director Alfred Ryder. There are also samples of the kind of dialog. Mrs. Berg wrote for herself and her cast. Even over the span of decades these lines ring true as Bronx idiom, as readily recognizable characterization, and as the reason for the success. It takes nothing away from the actress to say that she was made by her alter ego, the author.

Wm. Firman's Exec Post In CBS Radio Sales

Series of shifts in the CBS Radio sales setup have resulted from the appointment of Wiliam S. Firman to the new post of assistant general sales manager under g.s.m. Ben Lochbridge. Firman has been the web's eastern sales manager.

Succeeding him in that post is Cornelius V. S. (Neil) Knox Jr., who's been sales manager of the web's Detroit office since '56. Succeeding Knox in Detroit is Wayne Wilcox, who has been an account exec there.

Craig Rogers, head of the web's Coast sales operation in Los Angeles, moves to N.Y. with the Gotham sales staff, while George H. Galltup, a Gotham account exec for the past three years, moves to the Coast to become the new Pacific Coast sales manager.

'Who, Me?'

Continued from page 30

which commercial vhf channel should be shifted to educational purposes?

In N. Y., the focus is on WNTA-TV, although the terms of reference for the broad inquiry involves all the stations. Whatever merits the alternative service programming approach may have — and even the pity of such a commercial tv operation fading—the FCC has before it a sale situation with a substantial educational tv money offer. The background of FCC chairman Newton N. Minow has been in educational tv, and reports from Washington leave little doubt where he leans in the tv-less N. Y. and Los Angeles situations.

In light of Minow's background, the "Who Me?" game also can be played by the current WNTA-TV owners and prospective commercial buyers. If the station is sold away from etv presumably at a higher price, what will be the position of Minow & Co., in light of the inquiry.

In the Kennedy-Minow era, the N. Y., Los Angeles etv situation may just be a curtain raiser for things to come in cities between the populous metropolitan coastal areas. Ergo, the growing popularity prospects oft he new "Who Me?" game.

New Orleans—Arthur D. Cloud Jr., Chicago advertising agency exec, who was recently named general manager of WYES-TV, the greater New Orleans educational tv station, will assume his new duties today (19), succeeding Duff Browne, who resigned last December. Cloud leaves the position of director of radio-tv for the Chicago office of Campbell-Mithun ad agency. He is a native of Chicago, but is no stranger here. Cloud was employed by the Fitzgerald advertising agency in New Orleans

TV Panacea—'30 Lashes At Sunrise'

Chicago, April 18.

The heroes *in* tv and the heroes *of* tv bear a striking resemblance under the skin, according to Daily News telecritic Terry Turner. Both have lost their sense of values and have the same singular goal—to make money. The private eye hero "will hire out to anyone who will pay the price," and the network exec hero sells airtime by the same principle.

What he deplores, he told the Chi chapter of American Women in Radio & TV last week, is that these are the values that television is handing down to our younger generations: "To drive expensive convertibles, to sip cocktails in fancy bars, to paw the buxom, vacuous-faced blondes."

Where, Turner wants to know, are the detective heroes of yesteryear who, like Sherlock Holmes, read books, knew art and music, and "solved crimes through the use of acute mental faculties, not through skill with a gun or fist?"

His belief is that broadcasting has been corrupted by power and that it is corrupting the audience. Turner expressed a hope that, "for the public good," the FCC will take a harder look at what is happening and establish some lesser sentence than the "death penalty" (revocation of license to check station and network flirtation with over-commercialism). Turner suggests "30 lashes at sunrise, or a week in the stockades," something akin.

Gordon's D.C. 'Clearing House' To Give Radio Indies Fairer Shake

Washington, April 18.

Recent rhubarbs over radio coverage of Presidential news coverages, pitting the webs against independents and audio news services, have spawned idea of a special indie radio news committee in Washington.

Brainchild of Herb Gordon, head of News Associates Inc., an audio news group here, the committee would not presume to speak for the nation's independent stations. Rather, it would serve as a point of contact and clearing house whereby the indies could be alerted when arrangements are being made for radio coverage of upcoming events of moment.

Gordon cites as typical the way National Aeronautics and Space Administration and the four radio networks began making arrangements early this year for coverage of the slated sub-orbital flight of a U. S. astronaut. Upshot was a network pool arrangement which will cost an independent $250 to tie into live audio coverage of the event. The group rate, according to Gordon, for two or more indies is $250 for the first and $75 for each additional link-up.

Gordon claims this deal doesn't represent the interests of audio news services or indies, and if latter had been brought into the negotiations, they would have achieved a fairer shake. If some group such as he conceives had been in existence, NASA would have had someone to contact, who, in turn, could have alerted other indies to fact arrangements were being undertaken for the suborbital flight coverage.

Gordon, who likes to think of himself as a thorn in the sides of the webs, has been active in fighting for rights of indie news outfits to set up their separate audio coverage of capital events.

He was one of three indie reps who sat down with White House News Secretary Pierre Salinger and the four radio nets several weeks ago and evolved a modus operendi for Presidential news conference coverage. The indies, represented by Westinghouse and WWDC here in addition to Gordon, won right to their own pool line from the State Dept. auditorium where the JFK q&a takes place.

EVERYBODY HAS HIS PRICE

U.S. Steel Swaps Harriman Plane Trip For No Preemption'

U.S. Steel saw its chance and took it. Westinghouse Broadcasting was expecting Ambassador-at-Large Averill Harriman to hop up to Pittsburgh to address the final meeting, Wednesday (12), of the WBC public service confab there. But bad weather out of Washington, and, finally a broken strut on the Westinghouse private plane, threatened confrenciers with having no guestspeaker.

It was learned, after a delay of several hours, that U. S. Steel (which is homebased in Pittsburgh) had a private plane in D. C. The big company was called, but before it promised to fly Harriman from Washington to Pittsburgh, it made Westinghouse promise that the speech he was to make would not be allowed to preempt showing of "U. S. Steel Hour," carried in the home market via WBC's KDKA-TV. Steel got its way, and Harriman got there.

British TV Producers Exit

London, April 18.

Two leading commercial tv producers ankled their posts last week. They are John Irwin of Associated Television and Peter Hunt of Associated Rediffusion.

Irwin has accepted a new appointment, but has so far declined to reveal details. Hunt is to freelance as a producer and writer.

BURR SHIFTING TO NBC-TV SOAPERS

Gene Burr, who recently exited as program development veep at the web, is going to produce the NBC-TV daytime soap, "From These Roots." Under a new deal, which has been in negotiation since he ceased being a staffer over two weeks ago, the ex-veep will also develop and produce a new daytime serial, just in case "Roots" or the other NBC-TV soap, "Dr. Malone" fail to keep up the Nielsen pace.

Third phase of the Burr-NBC-TV deal is that he is definitely to produce a minimum of two of the Du Pont Sunday night hours next season.

Paul Lammers, who was both producer and director of "Roots," stays on as the strip's director.

Has JFK Scuttled Landis Reforms? Others See It As A Delayed Action

By JAY LEWIS

Washington, April 18.

No one went so far as to characterize it as completely toothless, but a sizable body of the initial reaction leaned toward the view President Kennedy had the cutting fangs removed from his Congressional message on regulatory reform.

Except for the portion dealing with massive problem of the Federal Power Commission, the message was generally treated by the press as a much-diluted version of the pre-Inauguration regulatory report by White House assistant James M. Landis (former Harvard Law dean, member of three and chairman of two regulatory agencies in New and Fair Deal times).

The tack generally taken was to stress the message's omissions rather than it contents. After a few days for reflection, a second-round response is shaping which, generally speaking, holds that instead of being extracted the Presidential missive merely concealed its incisors; that the bite will come later.

Primarily responsible for the off-the-cuff view of the message as somewhat emasculated was its complete failure to mention—much less endorse—Landis' proposed Office for the Oversight of the Regulatory Agencies. Played up as the keystone of Landis' recommendations, the idea was to set up an overseer, with official White House status, who could crack a whip over the agencies, goad them to take up any slacks in procedures and evolve reorganization schemes where needed.

The proposed White House regulatory aide was immediately tagged a "czar," and keen Congressional resentment, arose, as it always does when the legislature fears encroachment from another branch of government. The message's silence on this score was taken to mean Kennedy had junked Landis' notion in order to placate this vestment.

Also, fact that Federal Power Commission was singled out for elaborate special treatment led to the belief Kennedy perhaps was not overly concerned over the remainder of the sprawling regulatory complex.

Additionally, Kennedy sidestepped any reference to Landis' proposals for coordinating offices, under the Presidential aegis, to shape cohesive, "national" policies in transportation, power and communications, now thwarted by conflicting programs of agencies with overlapping jurisdictions. Here again, Congressional jealousy was ascribed as the reason for what was taken for Kennedy's abandonment of Landis' idea.

But those taking the opposite view that Kennedy is still intent on more far-reaching reform of the agencies coupled with a iron-fisted White House supervision reason as follows:

—On the score of the White House oversight office, fact Kennedy didn't mention it doesn't mean necessarily he has dropped it. Besides, Landis is performing many of the functions envisioned in his earlier report for the so-called "czar."

—The same goes for Kennedy's failure to endorse establishment of what's been called "super-agencies" in communications, transportation and power. He can always carry these proposals out later.

—That he gave special treatment to Federal Power Commission can be attributed to fact this agency probably is in the greatest need for immediate reform.

Generally, it might be assumed the President adopted a go-slow approach, mindful of opposition stirred by the earlier Landis report. Kennedy is credited with an unusual finesse in his Congressional relations. There was no need for him to show his full hand at this juncture.

Also, the message made several references to the Chief Executive's intention to send up actual legislative recommendations at a later date.

Can Colgate, P&G Live Next Door to Each Other? CBS-TV Takes a Chance

CBS-TV will find itself confronted with a unique product protection dilemma next fall, thanks to its decision to okay Colgate as the new alternate-week sponsor of "Dobie Gillis." Colgate will be sandwiched directly between two shows sponsored by Procter & Gamble.

Colgate bought in on "Dobie" as the replacement for Pillsbury, which is dropping the show after two years in a reevaluation of its television planning. Philip Morris continues as alternate sponsor of the Tuesday at 8:30 showcase.

Problem lies in the fact that P&G will sponsor all of the Dick Van Dyke show at 8-8:30 and half of "Ichabod," immediately following "Dobie" at 9-9:30. Quaker Oats has the other half.

Solution will lie in some of the deftest juggling CBS can summon up. For one thing, the Colgate "major" week on "Dobie" will have to be arranged to occur during the P&G "minor" week on "Ichabod." For another, because P&G has full sponsorship on Van Dyke, noncompetitive brands will probably have to be scheduled for the closing Van Dyke commercial and the opening Colgate "Dobie" blurb.

CBS hasn't worked out a pattern, since it's just accepted the Colgate order, but the solution will probably lie along these lines. That may not be enough to keep both clients happy, but CBS evidently is prepared to take that risk. Meanwhile, the Colgate deal probably means the end of product protection as it's been known in tv.

Grady Cole Retiring

Charlotte, April 18.

Grady Cole, a drawling radio broadcaster whose early morning programs are known to thousands, will retire in June to become a roving goodwill ambassador for WBT radio and WBTV.

Cole, special assistant to the general manager of the Jefferson Standard Broadcasting Co., has presented a 5 to 9 a.m. program on WBT for the past 31 years.

The story of the grey-headed "Mr. Dixie" dates back 32 years when he left the Charlotte News as a "Harum-Searum, scatter-brained reporter," as News Editor Brodie Griffith described him.

Gaines Prexies C of C

San Antonio, April 18.

James M. Gaines, prez and general manager of Southland Industries Inc., owners and operators of WOAI and WOAI-TV, has been elected prez of the San Antonio Chamber of Commerce.

Illinois Proposes Slapping Tax on TV Pix Revenues

Chicago, April 18.

State of Illinois, hoping to fatten the exchequer without resorting to a personal income tax, appears to have drawn a bead on the tv industry.

Legislation was introduced in the Illinois House last week, and is now in committee, to impose a 3% tax on gross revenues deriving from the televising of motion pictures. Not defined as yet is whether half-hour vidpix would classify as motion pictures, or whether the proposed law pertains only to feature films, in which case there would be hairs to split. Incidentally, there is no state tax on films exhibited at theatres.

Trade reaction to the bill in this state is divided. Certain station operators feel it is such an outlandish bill that they refuse to experience any anxiety over it. Others, however, are very much concerned and are mapping a strategy to fight it. As of now, WBBM-TV and WBKB in Chicago are trying to enlist Illinois stations to team up against it. Attorneys are currently investigating the constitutionality of such a bill and will probably fight it on the grounds that it is grossly discriminatory.

Bill was introduced by Rep. Joseph Fanta, a Chicago Democrat, and Robert Coulson, a Waukegan Republican.

Some tradesters opine that the bill will not be passed in its present form in the current session of the state legislature but that probably some form of a television tax will be legislated by 1962. There have been hints in the state capital at Springfield that another highly potential pigeon for new revenues is the advertising industry.

Eichmann, Gagarin: 'Instant TV'

Between Eichmann and Gagarin, the American broadcasting industry has had quite a time of it these past few days. It has created an excitement of sorts, in "day-&-dating" global news coverage, reminiscent of tv's early pioneer days, and the results, for the most part, have been overwhelming in their impact and clarity.

A single event of international importance—whether it's Princess Margaret at the altar or Khrushchev yelling "U-2"—is enough to drive radio and tv wild, but catching a Russian cosmonaut and a German butcher doing their stuff on the same Tuesday (11) has been more than enough to throw networks and indies into the most fantastic and frenetic drive for news yet. The three network news chieftains, CBS' Dick Salant, NBC's Bill McAndrew and ABC's Jim Hagerty were at it overtime in trying to prove the value of "instant tv."

The Russians went a long way, too, in proving the values of "instant tv." Gagarin's triumphal arrival in Moscow were transmitted via Eurovision as far off, for the first time, as London.

As Adolf and Yuri made news, prepared tv programs were dumped to make room for new ones, cues were lost, jet planes skittered across the Atlantic so that one or another of the network news departments might luckily score a two-minute scoop on an arch rival, experts were dragged out of bed or out of left field for "exclusive stories" and, in the past seven days, a great deal of airtime was consumed keeping listeners and viewers abreast of the times.

For instance, who got a "beat" on the first tapes of the Eichmann trial? One is likely never to know unless he had two tv sets going in the same room, between 8 and 8:15, on the morning of Wednesday (12). CBS-TV says it won (by seven minutes). NBC-TV says CBS did not . . . CBS-TV said it got the first tapes of Eichmann hearing the charges by the Israeli court on the air at 8 a.m. sharp. Doubting that CBS could make it into the Richard Hottelet newscast that quickly (without any intro) and emphatically denying any seven-minute scoop by a rival, NBC said it got Eichmann on the air by 8:03. No comment from ABC-TV.

But there is no contest who got the scoop on Dr. Leonid Sedov; everybody did—ABC, CBS and NBC. Sedov, called "Father of the Sputnik" who is visiting here at a New England U. evidently believes in fair treatment of all tv networks, but he did have to take them one at a time.

It might serve, in illustrating the ingenuity, chaos and comprehension of the webs during the double-header—to provide a sketchy rundown of the more significant running events at each place on Wednesday alone:

Logging The Coverage

CBS: At 2:13 a.m., the network broke into the WCBS-TV, N. Y., "Late, Late Show" to say that the Russians had launched a man into space . . . Bulletin repeated 10 minutes later, but still no pictures . . . In vicinity of 8 a.m., on Dick Hottelet newscast, web shows Eichmann tape . . . Same program, moments later, had CBS' first look at Yuri (in flyer's helmet). CBS Moscow correspondent Marvin Kalb, who said a few words earlier on WCBS-TV's "Late, Late Show," gave some Cosmonaut filler, de-

(Continued on page 48)

All This & Cuba, Too

As the space man story began to wane on Monday (17) and the Eichmann yarn was beginning to settle into the groove of a running story that's going to be around for months, the invasion of Cuba by counter-revolutionary forces broke, giving the webs their third big story in one week and cueing a "remobilization" of news staffers.

The spot coverage was limited mainly to analyses on the webs, since there were no pix of the revolutionaries hitting the beaches or fighting their way inland yet. In just one instance, it gave NBC-TV reason Monday in the 9:30-10 p.m. slot to program a new special on Cuba, much of which pictorially was a recapitulation of the preparations the counter-rebels went through prior to the landing.

Taken from
VARIETY
April 5, 1961

IF IT'S GOOD ENTERTAINMENT, IT'S GOOD ENTERTAINMENT ALL OVER THE WORLD!

"**The recently completed ATV House** (the Great Cumberland Place sanctuary of Associated TeleVision in London) **and the soon-to-be opened ATV Elstree production center,** representing an $11,000,000 outlay with its multiple studio complex, **rivals, if not exceeds, anything in the world.**"

"ATV's net (profits) last year was $16,000,000. For the current fiscal year, which winds up April 30, Val Parnell and Lew Grade, the show biz-minded factotums of the operation, expect it will hit $17,000,000."

"ATV's television and auxiliary enterprises include: vested interest in eight Australian stations; in Halifax and Canada; **its major vidfilm operation; its ownership of ITC (the biggest vidfilm distributor throughout the world with 67,300 half-hours sold in the past 11 months);** 50% ownership of Pye Records (one of the four major diskeries in Britain); and sundry auxiliary businesses such as a British exclusivity on Muzak and Wired Wireless."

"Although American vidfilm product enjoys great popularity in England . . . tastes are not that much different here from those in the U.S. . . . British tv can hold its head higher in respect to live vs. film programming (live programming, totalling more than 60% of the schedules, in contrast to the 88% celluloid dedication on tap for next season in the U.S.). Live drama, mostly in hour-form, is a seven-nights-a-week attraction on the British channels, whether out of ATV or any other, and most of it constitutes original fare."

"**The talent, for both live and film productions, is the finest, recruited mainly from the London stage or films, with no name too big. There's a respect for writers, and the writers, in turn, respect the medium (and that applies to the vidfilm creators, too, now that their fees have been upped to sums commensurate with U.S. scales).**"

"**It is the air of prevailing excitement and enthusiasm and a shooting-for-something-different and new that characterizes the entire television medium in England. The U.S. will see an example of this with "DANGER MAN" (which bows this week on CBS-TV).**"

"With **"DANGER MAN," "ADVENTURES OF SIR FRANCIS DRAKE,"** the on-location-in Australia **"WHIPLASH"** series and the upcoming **"GHOST SQUAD"** series, among others, Parnell & Grade have embarked on a major "shoot the works" undertaking involving, in all, 10 different series. They have given international vidfilm topper Les Harris the go-ahead for 26 installments of each, representing a multi-million outlay, on the strength that sooner or later the U.S. will have to sit up and take notice."

"**On the basis of the initial three installments of "DRAKE" as viewed even in rough cut here, there's no denying the qualitative merits of the production. Brought in for some $35,000 per installment, a comparable Hollywood-produced segment of similar quality would represent a minimum tab of $60,000. It's a departure in costume production for tv, combining historical values (based on authentic episodes in the life and times of "the king of the seas"), with a format designed for both youth and adult appeal. Both the production and performance components are topgrade.**"

"And that's why Parnell and Grade, in a now-it-can-be-told story, were willing to gamble to the tune of some $20,000,000 to prove their point that with quality product, British accent should prove no U.S. deterrent. Just about a year ago, when Parnell and Grade were trying to sell **"DANGER MAN"** to either of the three U.S. tv networks they were rebuffed on all counts. So the ATV impressarios then and there expressed a willingness to buy a full hour weekly on all three webs as a showcase for **"DANGER MAN"** and other British product, with ATV taking responsibility for delivering the sponsors. But that wasn't necessary—blue-chip sponsors Brown & Williamson, through Ted Bates, and Kimberly-Clark, through Foote, Cone & Belding, bought **"DANGER MAN"** for the Wednesday, 8:30 PM time spot."

"**If there are any doubts as to ATV's progress here, one has only to see how the Elstree Studios are being transformed into a wondrous razzmatazz of electronic wizardry to clinch any argument.**"

"***And the P & G that spells out Parnell and Grade go together like Procter & Gamble.***"

Thanks, VARIETY *You've told our story well!*

COMING FROM ITC | **WHIPLASH**

Peter Graves in the distinctive, on-location saga of the American who blazed the first Australian stage coach line. Series now complete, ready to show.

COMING FROM ITC | **GHOST SQUAD**

26 one-hour mystery-adventures, highlighting the most fascinating, least known, undercover agents... produced in association with The Rank Organisation. Available for Fall showing.

COMING FROM ITC | **SIR FRANCIS DRAKE**

"The King of the Sea" and the greatest adventurer of them all... the discoverer of San Francisco... the rescuer of Sir Walter Raleigh's lost colony in Virginia... Exploits in Cuba, South America, The Philippines, Africa ... 26 ½-hour episodes with all the incredible excitement and breathtaking scope of history ... more fantastic, stranger than fiction. Available for Fall showing.

COMING FROM ITC | **NIGHT AT THE PALLADIUM**

England's consistently highest rating show... presenting the world's greatest talent... An NBC Spectacular in the Fall.

COMING FROM ITC | **THE JO STAFFORD SHOW**

13 hour-long specials starring Jo Stafford in a unique format of sparkling song and dance entertainment with showbiz greats from all over the world. Exciting, all-family entertainment. In production, June 20.

COMING FROM ITC | **SUPERCAR**

Revolutionary new concept in space-age electronic heroism... and featuring the amazing "Supercar." This unusual ½-hour series is ideal for week-end and daytime programming for young and old. Ready for delivery.

COMING FROM ITC | **ON LOCATION SPECIALS... HOUR-LONG DRAMAS... MUSICAL SPECTACULARS... DOCUMENTARIES...**

Important, on-the-spot coverage of newsworthy events like the Eichmann trial in Israel.

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Medallion's Deal On Jayark 'Blockbusters'

Medallion Pictures has acquired foreign distribution rights via a licensing agreement to 15 feature films from the Jayark Films' Blockbuster groups now in U.S. syndication.

Agreement covers both theatrical and tv distribution in specified foreign countries with Medallion in turn licensing Britain's Associated Television for the video disbursement. There will be immediate delivery on five titles, and delivery of 10 more in Jan. '62.

Vidfilm Chatter

Anthony Azzato, former exec with National Telefilm Associates, has been appointed a v.p. of Swan & Mason Advertising . . . **Karl Von Schallern**, vet syndie exec, has joined Peter J. Robeck & Co. as v.p. in charge of midwestern operations and sales. He will be based in Chicago . . . **Monroe Mendelsohn**, who has for the past five years been director of promotion for Metro TV, has resigned to open a commercial photography studio along Fifth Ave. . . . **Arthur H. Singer** named associate producer of MGM TV's "Cain's Hundred" skein . . .

Murray M. Kaplan, sales manager of Medallion Pictures, left for a five-city tour which will finally take him to Hollywood . . . **David Victor** named associate producer of Metro's "Dr. Kildare" series . . . Medallion Pictures prexy **Ben R. Schrift** left for Europe yesterday (Tues.) . . . **Murray Oken** named eastern division manager of Trans-Lux Television . . . MGM-TV's commercial and industrial film division has set deals for color commercials for Newport cigarets and for Mennen's Skin Bracer . . . WPIX, N.Y., repeats "Secret Life of Adolf Hitler," on Wednesday (26).

TV Acad

Continued from page 26

appear) and Robert Dowling, N.Y. realtor and international art patron also involved. Huntington Hartford is also newly wrapped up in the affair.

Assembly committee is weighing whether to start a so-called "Geocommunications Year," similar to the Geophysicial Year, in which several nations exchange views and findings.

Assembly execs say that it will not be anything like the Cannes fete or the tv program prize fete that millionaire Hartford intends running in the Caribbean area this year. The bent in the case of the Assembly is more to an exchange of information and ideas.

Japan

Continued from page 31

disclocations, the Japanese government promised complete freedom of exchange for the '62 fiscal year.

Government in the current fiscal year places no limitations on what is spent for features, newsreels, and pubaffairs shows.

Japan is the top non-English speaking market for American tv program exports, with West Germany close behind. Japanese tv market was said to be growing by leaps and bounds.

Problems related to another top foreign market, England, are being explored this week by TPEA prexy McCarthy, now in London. In England, there's a quota of 13% allocated to all foreign tv programs on the commercial outlets, and 10% on the government financed British Broadcasting Corp. Prospects of easing these strict quota restrictions in the forseeable future seem dim.

McCarthy during his London visit is due to confer with U.S. Ambassador Dave Bruce, Reginald Maulding, president of the British Board of Trade; Sir Robert Fraser, chairman of the Independent Television Authority, BBC execs and others.

Dallas — W. S. Bill) Morgan resumes his post as veepee in charge of national sales for all McLendon stations. Morgan had taken a six-month leave of absence to devote his entire time to KLIF, Dallas, which he also continues to serve as general manager.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

Philadelphia • STATIONS: WRCV, WFIL, WCAU • SURVEY DATES: NOV. 10-23, 1960.

WCAU Average Rating: 9 Average Share: 25

MONDAYS 6:00-7:00
Program: EARLY SHOW

Nov. 14 "WELCOME STRANGER"
Bing Crosby, Barry Fitzgerald, Joan Caulfield
1947, Paramount, MCA, Repeat

Nov. 21 "ADVENTURES OF SHERLOCK HOLMES"
Basil Rathbone, Nigel Bruce, Ida Lupino
1939, 20th Century Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Popeye 6:00-6:45	WFIL 20
Popeye, Cargo 6:45-7:00	WFIL 21

WCAU Average Rating: 10 Average Share: 25

TUESDAYS: EARLY SHOW
Program: EARLY SHOW

Nov. 15 "CALCUTTA"
Alan Ladd, William Bendix, Gail Russell
1947, Paramount, MCA, Repeat

Nov. 22 "ROAD TO ZANZIBAR"
Bob Hope, Bing Crosby, Dorothy Lamour
1941, Paramount, MCA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Popeye 6:00-6:45	WFIL 22
Popeye, Cargo 6:45-7:00	WFIL 25

WCAU Average Rating: 10 Average Share: 40

WEDNESDAYS 11:15-12:45
Program: LATE SHOW

Nov. 16 "BEYOND GLORY"
Alan Ladd, Donna Reed, George Macready
1948, Paramount, MCA, 1st Run

Nov. 23 "HATTERS CASTLE"
James Mason, Deborah Kerr
1948, Paramount, MCA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WRCV 11
Worlds Best Movies 11:15-12:45	WFIL 4

WCAU Average Rating: 16 Average Share: 36

THURSDAYS 6:00-7:00
Program: EARLY SHOW

Nov. 10 "LET'S FACE IT"
Bob Hope, Betty Hutton
1943, Paramount, MCA, Repeat

Nov. 17 "MY FAVORITE WIFE"
Cary Grant, Irene Dunne
1940, C&C Films, RKO, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Popeye 6:00-6:45	WFIL 20
Popeye, Cargo 6:45-7:00	WFIL 24

WCAU Average Rating: 9 Average Share: 33

FRIDAYS 11:15-12:45
Program: LATE SHOW

Nov. 11 "THE MARK OF ZORRO"
Tyrone Power, Basil Rathbone, Linda Darnell
1940, 20th Century Fox, NTA, 1st Run

Nov. 18 "SO EVIL MY LOVE"
Ray Milland, Ann Todd
1948, Paramount, MCA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-12:45	WRCV 10
Worlds Best Movies 11:15-12:45	WFIL 9

WCAU Average Rating: 15 Average Share: 54

Program: LATE SHOW

Nov. 12 "AND NOW TOMORROW"
Alan Ladd, Loretta Young, Susan Hayward
1944, Paramount, MCA, 1st Run

Nov. 19 "JESSE JAMES"
Tyrone Power, Henry Fonda, Nancy Kelly
1939, 20th Century Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Movie 3 11:15-12:45	WRCV 3
Worlds Best Movies 11:15-12:45	WFIL 10

WCAU Average Rating: 8 Average Share: 42

SUNDAYS 11:15-12:45
Program: LATE SHOW

Nov. 13 "SPECIAL DELIVERY"
Joseph Cotten, Eva Bartok
1955, Columbia, Screen Gems, 1st Run

Nov. 20 "SHACK OUT ON 101"
Frank Lovejoy, Keenan Wynn, Terry Moore
1955, Allied Artists, M&A Alexander, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Movie 3 11:15-12:45	WRCV 1
Worlds Best Movies 11:15-12:45	WFIL 10

Quinlan

Continued from page 27

Council, a Loop chamber of commerce organization, letting that information speak for itself. (The film, reputedly, gives a not very chamber-of-commercey portrait of the city.)

Wallerstein told VARIETY that Molloy had quoted him out of context and jumped to conclusions, but he was reticent to discuss the matter further or contradict the implications. Although he would not comment on whether he had taken an actual part in the decision-making, he cited a release by the station's p.r. department (issued after Molloy's story broke) that Quinlan had authorized a certain group of persons to make the decision.

Reached for comment, Quinlan said he would abide by the no-show announcement so as not to embarrass his company. He grunted ambiguously to the query of whether he did actually "authorize" a group to decide for him but would not explain, if this were so, why he reversed his original plan to wait until he recovered from his illness. Quinlan said that so far as he knew, Wallerstein had no purview in television matters—"unless New York knows something I don't know."

It's been learned from other reliable sources that Quinlan recently dispatched a wire to AB-PT headquarters inquiring as to how much authority, if any, Wallerstein has in local tv operations.

To the local press corps, Wallerstein has always held the unofficial rank of an elder statesman of the station, chiefly through his silent presence at virtually all WBKB functions. His connection with the station dates back before the merger of American Broadcasting Co. and Paramount Theatres, when Balaban & Katz had owned the station. It's known that he was sometimes consulted by Quinlan.

Remains to be seen now whether Wallerstein will turn up at future WBKB functions.

CBS Reports

Continued from page 1

the hearingroom as the arguments against the ban were heard.

Morse also interviewed at length Mrs. Christine Gilliam, Atlanta's chief censor, who expounded her views on the need for censorship. Representing the other extreme was attorney Ephraim London, who represented Times Films before the U.S. Supreme Court in the action against the Chicago Police Board ban on "Don Juan."

Program will also explore other views, with interviews of Production Code Administrator Geoffrey Shurlock, National Legion of Decency topper Msgr. Thomas F. Little, and Britain's chief censor, John Trevedyan. Morse and "CBS Reports" exec producer Fred Friendly had originally planned to use "La Dolce Vita" as their case history in censorship, but "Vita" was allowed into the U.S. (it opens tonight) without incident, and meanwhile the "Sunday" Atlanta hassle came up.

WNTA-TV

Continued from page 31

nel 13 situation, Gov. Meyner was asked whether he would oppose the sale to the educational group. He responded that the question would be explored along with the economic feasibility of New Jersey leaders putting in a bid.

In competition with commercial bidders, the educational group, represented by Stark in the negotiations, upped its offer from $4,000,000 to $5,000,000 and now $5,750,000. Pressures by the FCC and the increased ante of the educational group apparently have worked against the commercial bidders. Latter group included David Susskind, backed by Paramount, and Ely Landau, former board chairman of NTA.

FCC, in a surprise move recently, ordered an inquiry in the N.Y. and Los Angeles markets. Purpose of the inquiry is to explore how a vhf channel in the two largest cities in the country could be converted to an educational channel. In light of the inquiry, a selloff to a commercial group of WNTA-TV might invite prolonged hearings before FCC approval is won. NTA, in putting up the tv station for sale, had the announced intention of realizing needed cash on the deal.

Also up for sale, though not drawing the limelight, are the two sister radio properties, WNTA AM & FM. These properties are understood to have a standing offer of over $2,000,000.

CBS Films

Continued from page 31

"Baron Gus," comedy with Ricardo Montalban and Pippa Scott and directed by Dan Petrie; "Russell," western based on the life of painter Charles Russell, scriped by Borden Chase; and "Daddy-O," comedy with Don De Fore.

First three shows all got orders, from clients like Procter & Gamble, Lever Bros., Campbell Soups and Sealtest, but in terms of the high rejection rate this season by the webs of advertiser-purchased shows and the amount of time devoted to hours, they just couldn't find timeslots. It wasn't a case of coming in too late with the pilots for existing half-hour periods either, since all four of them were in the can by the end of February.

What to do? Would it have paid to do two hour pilots without a co-production commitment instead of four half-hours. CBS Films programming v.p. Bob Lewine thinks not. There's only been a single case on record where a non-network-committed hour show got sold, that being Bert Leonard's "Route 66," and Lewine still can't figure out how Leonard did it. He can't see a network buying an outside hour package in which it has no participation when it can't even schedule half of those it has already financed.

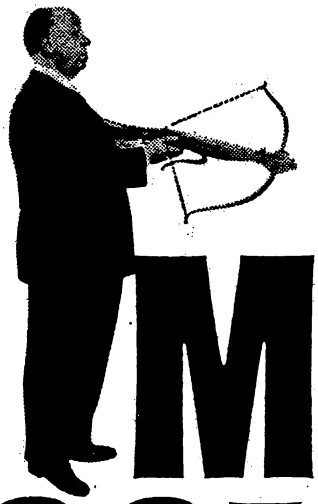
However great the risks in doing half-hours, they don't compare with that involved in prodcing uncommited hour pilots, Lewine feels. But the alternatives are slim; considering the reaction CBS Films got from advertisers and the final result, the network vidpixers have a tough row to hoe.

Webs' Pix Equity

Continued from page 31

in the series, starting with the pilot monies.

Privately, vidfilm production-distribution execs may howl about the state of affairs, talk darkly of "monopoly" with only three possible outlets, etc. It's readily acknowledged that a good deal of the pilot making gamble has been assumed by the webs, via coproduction deals. That's to the credit of the situation, from the viewpoint of the production-distribution execs. What brings on many of the howls is the hard bargaining by the webs to up their rights, to encompass greater financial interests in the possible success of a series. That's when the rubs set in, and, from the looks of things, it doesn't look as if things will get better—not in the immediate future anyhow.



'DIAL M' MURDERS COMPETITION

KOGO-TV's Seven Arts premiere proves lethal to competitive shows in San Diego prime time

ARB rates KOGO's "Films of the 50's" audience share above all other shows combined

AVERAGE (2 HOUR PERIOD)	RATING	SHARE
KOGO ("Premiere Movietime" telecasting Alfred Hitchcock's "Dial M for Murder")	26.0	50.9
Station A	9.5	18.6
Station B	12.0	23.5
Other	3.5	6.9

Jay Grill
Vice President, KOGO-TV
San Diego, Calif.

Says Jay Grill, "'Dial M's' high ratings made happy music but the big Cash Register Crescendo is audience response direct to the sponsors! Our first Seven Arts feature film ran in prime time Friday night.

By Saturday noon:

"Special spring plants offered by Nursery Land cleaned out!

"101 Dalmatian puppies offered by Dairy Mart Farms all happily licking listeners' faces in 101 of KOGO's TV homes!

"889 metal refuse containers featured on San Diego Glass & Paints commercial sold at retail!

"Viewer response like this bodes well indeed for exciting results from our whole package of Warner's 'Films of the 50's'."

Warner's Films of the 50's . . . Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue	YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill.	OR 4-5105
DALLAS: 5641 Charlestown Drive	ADams 9-2855
BEVERLY HILLS: 232 South Reeves Drive	GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data)

TV-Radio Production Centres

Continued from page 38

their London trip. Miss Peters is singing for Associated Television's "Sunday Night at the London Palladium" May 7 as well as making four appearances at Covent Garden . . . **Helen Cherry**, just back from Tahiti where husband **Trevor Howard** is filming "Mutiny on the Bounty," takes lead in **Alan Melville's** comedy "Dear Charles" on BBC Television April 27 . . . French lark **Colette Renard** flying in for Associated-Rediffusion's network show "Hippodrome" tonight (19) . . . **Betty Davies**, producer of BBC's long-running radio skein "Mrs. Dale's Diary," is author of "Cat and Mouse," radio thriller which BBC is putting out Saturday (22).

IN BOSTON . . .

N. E. Chapter AWRT meets Thursday (20) with **Angela McDermott**, exec. dir. Mass. exec committee for school tv and 21-inch classroom, chairing program, which has **Tony LaCamera**, American tv columnist as special guest speecher. Miss McDermott is twotime winner of McCall "Woman of the Year" award . . . WNAC radio broadcasting annual 65th BAA marathon from Hopkinton to Boston . . . **George Brown** is WNAC's correspondent at the Eichmann trial and his reports from Israel are included in 9 a.m., 1 p.m., 6 p.m., and 11 p.m. editions of the Yankee Network News . . . **Jack Maloy**, WNAC-TV program dir., back from JFK's confab in Washington on pubaffairs . . . **Bill McCormick**, prexy WNAC-TV, profiled as "Idea Man in Action" in latest N. E. Grocery and Market mag . . . **Guy Giampapa**, WNAC-TV film dir., plotting "shock week" on late show starting Sunday (23) followed by Clark Gable and Cary Grant weeks . . . As of May 22, Channel 7 will be only Hub station to have film features at 11:15 p.m. . . . **Bill Whalen**, formerly WICC, Bridgeport news dir., now in post of asst. ed in chief of all news on both WNAC and WNAC-TV plus Yankee net news service . . . Wrigley's inked for renewal on WNAC-TV, and Hamilton Watch inked for spots in station's "Music From Studio X" with **Bill Marlowe** . . . **D-Zerta**, via Foote, Cone & Belding, switched to WNAC to buy strip sked in the **Louise Morgan** and the **Carlton Fredericks** shows . . . **Sid Mesibov**, ABC-TV's exploitation chief in from New York for huddle with **Phyl Doherty**, WNAC-TV's pubad chief and Hub tv eds . . . **Jane Day**, WNAC-TV's weather girl, voted fave forecaster of USS Yellowstone crew.

IN SAN FRANCISCO . . .

NABET took it on the chin in ABC's o-and-o KGO-TV-AM publicity and promotion department. The union lost an NLRB decertification election, three to one, in March, and is now charging KGO "conspired" with its employees. NABET's chance of winning this one is slim. The union also appears to have lost its fight with Corinthian's KNXT-TV, in Sacramento. Strike there has been going on since late September, but NABET members have drifted away from Sacramento to pick up jobs elsewhere . . **Ken Langley** is sparking the effort to establish a Frisco chapter of the TV Academy and says **Harry Ackerman** and **Gail Patrick Jackson** will hold a May 22 meeting at the Sheraton-Palace to discuss the possibility with interested tv workers—a meeting this month was cancelled . . . KEWB's **Gary Owens** departed for Los Angeles . . . **Bob Arbogast** out at KFRC and **Jimmy Lyons** started his nightly 7-11 stint Monday (17) . . . **William Winter's** nightly ABC newscast originating in Frisco—it began April 10 . . . **William Cancilla**, ex-KNBC, named new merchandising director of KGO-AM and **Ray Watson**, ex-KVNI, Couer d'Alene, Id., appointed a salesman . . . General Mills bought a heavy schedule on KRON's nightly sports desk, with **Bill King**.

IN TORONTO . . .

Alex Barris, entertainments columnist for The Telegram, has had his CFTO-TV program, "Barris Beat," extended from 15 to 30 minutes. Daily series deals with interviews of show biz types here, plus columnist's patter . . . **Phil Stone**, veepee of CHUM, beaming because his radio station has won the annual international National Safety Award . . . **Gwen Grant** of CBC-TV's "Open House" back from her nine-day Jamaica holiday with a sun-bathing tan . . . **Barbara Franklin**, whose oldie ballads are a feature of "Country Style" with Bob Scott's Orch over CFTO-TV, exchanging dates on same series with **Jean Ramsay** as temporary replacement . . . **Susan Fletcher**, first cousin of Toronto-born **Raymond Massey**, resuming her "too busy to act" tv career after acceptance of three of her 30 minutes scripts, of "First Person" series on CBC-TV.

IN PHILADELPHIA . . .

Frank Mangan, manager of the Chicago office of NBC-TV spot sales, appointed director of tv sales for WRCV-TV. He replaces **Theodore H. Walworth Jr.**, recently named vice president and general manager of WNBC-AM-FM-TV. NBC owned stations in New York . . . Triangle Stations' 30-minute documentary on the Sebring 12-hour sports car endurance race (March 25) developing into a syndicated success, with 15 stations skedded to telecast the special session, including all five Triangle and 10 other stations. Schmidts Beer sponsors the program locally on WFIL-TV. Vet sports car racer **Charles Beidler** handles the commentary . . . **William Goldman**, legit and film house operator and pres. of WHYY-TV, currently in Washington, attending series of FCC hearings on the application of the Philly educational station for the purchase of Channel 12.

IN ST. LOUIS . . .

Shaun Murphy, national sales manager of KTVI, has been named vice president and general sales manager . . . **Robert A. Davis**, former football coach of Ladue High School, appointed acting station manager of KPLR-TV, with **Adele Shelley** named to newly-established post of director of promotional services . . . **Bruce Hayward**, KTVI director public affairs, organizing a regional news gathering agency for St. Louis known as Midwest Broadcast News, Inc. . . . **Ray Nardoni**, formerly with KVAR-TV, Phoenix, now a producer-director on KMOX-TV . . . KADY celebrating its third anni by giving each advertiser who has been on the station for the three years free one-minute commercials during the week of celebration.

IN PITTSBURGH . . .

Ed Schaughency, who made his debut on KDKA 30 years ago, has a new radio show on that station every Sunday from 12:45 to 1 p.m. He will play records that have had million sales . . . **Sam LeDonne**, former KDKA-TV floor director has joined the Ralph Klinefelter public relations office as an account exec . . . **Tom Daugherty**, head of WKJF FM for eight years, has left the company . . . **Tom Petry**, WQED production manager, has won a CBS Foundation news fellowship and will take a year's leave of absence in the fall to study at Columbia . . . WIIC has just completed one of its finest promotions in kicking off its "Third Man" series . . . **John B. Hughes** has dropped his newscasts on WCAE to devote more time to his work at WTAE.

IN DETROIT . . .

Detroit Educational Television and Radio Council annual awards for tv shows went to "George Pierrot Presents," "Church of the Crossroads," and "Corktown Story," all three on WWJ-TV; "Youth Bureau," and "Johnny Ginger," both on WXYZ-TV; "Popeye," CKLW-TV, and "Musicale," WTVS; awards for radio shows went to "Adventures in Good Music," "You and Your Health," "Make Way for Youth," and "Junior Town Meeting of the Air," all four on WJR; "Dr. John Dempsey and the News," WJBK; "Ven Marshall and the News," WWJ . . . **Seymour "Hap" Eaton** is the new national sales manager of WJBK-TV . . . Chunky Chocolate Prize Giveaway Contest" drew 25,836 entries as a result of CKLW promotion on its "Capt. Jolly and Popeye" show . . . First program of a new WWJ-TV series of open-end interviews is "Profile: George Romney," Romney, prexy of American Motors, will be questioned by newsman **Don Perris**. Show goes into the 1 a.m. spot following "The Jack Paar Show" on Fridays and will be repeated at 2:30 p.m. Sundays . . . **Shirley Eder**, WJBK-TV's girl-on-the-go, reports Academy Award color via beeper phone; she'll also tape interviews with stars for later telecast.

IN MEMPHIS . . .

Russ Hodge, WRWEC and WREC-TV news chief, and news boss **Tys Torway** of WMPS trekked to Washington to attend the special radio-tv powwow with President Kennedy addressing some 400 visiting spielers . . . **Don Thomson** to WMPS in a deejay role . . . **Roy** (Honky Dory) **Meaders** turning in a hefty daily matinee stint over WLOK . . . **Art Linkletter** checked in here for a one day p.a. for local soft drink company . . . **Ed Crump**, longtime WMPS hired hand, upped to the P.D. post . . . **Boone Nevins** working under his old side kick **Bill Grumbles** as skipper of WHHM . . . Ditto **George Klein** now at same outlet and handling the nightly lobster stint . . . **Tom Crawford** exited his WMPS sales spot to take over Memphis management of National Claims Service . . . **Sid Leake**, Memphis radio performer, now in the WHBQ news editor slot . . . **Van Cliburn** stopped here between planes and gave a radio and tv interview.

IN MINNEAPOLIS . . .

Time, Inc.'s WTCN-TV, lone Twin Cities independent since ABC ended its affiliation, offers news-on-the-hour every hour from midmorning to midnight . . . An anchored helicopter which performs like a real plane in a tv studio is the basis for a smallfry tv show Minneapolis advertising exec **Saul Wernick** hopes to syndicate nationally. Show entitled "Flying Time" teaches youngsters to fly by means of a model helicopter that climbs, banks and dives on the end of a greased pole. Norstan Research in Richfield, Minn., developed the unit . . . Radio officials in this predominantly Scandinavian area have been getting plenty of letters from irate listeners complaining about Nash's Coffee advertising campaign which features a stereotype of a Swedish character . . . WTCN-TV has scheduled an hourlong baseball special for Thursday (20). Written by tv sports producer **Jack Burnett**, show will salute the game of baseball and the new Minnesota Twins entry in the American League. Hamm's Brewing Co. is sponsor.

Eichmann & Gagarin: 'Instant TV'

Continued from page 43

claring that Gagarin was not Russia's first such gentleman; that the first went up a few days before and was too sick to be put on display. (This allegation brought counter-claims later from NBC's Moscow correspondent, John Chancellor, who said Yuri didn't have any secret challengers.) . . . By 1:05 p.m. (Ron Cochoran's newsstrip), Yuri's voice was played, and Eichmann news was updated . . . Doug Edwards at 7:15 the same night, used "animation on space travel" and told more of the Israeli trial . . . 7:30, CBS preempted the commercial hour, "Malibu Run," and presented "First Man Into Space," produced by Les Midgley and Don Hewitt on the news staff. They had film interviews with Werner Von Braun from Youngstown, O.; Dr. Albert Parry, the Russian expert at Colgate, and with the, by now, ubiquitous Dr. Sedov, who was at the moment in Providence. Charles Collingwood reigned.

NBC — Going back, briefly, to Tuesday, this network had producer Fred Freed tape, as they usually do, on the next morning's Dave Garroway stanza, but by 3 a.m. on Wednesday, Yuri made Freed decide to dump the show (at least for a day or two) and fronter Garroway was roused out of bed in order to make an unusual 5:30 a.m. visit to a network studio, where they began all over . . . Dr. Parry, whom NBC had lined up ("just in case the Russians were first"), was now standing by . . . Aeronautic expert James Webb was available too, but Sedov, who was yet to make his maiden trip that day via "Today," could not be located . . . Meantime, because the first Eichmann tapes had been delayed in London, they arrived at 6:30 in N. Y. instead of several hours sooner, and this gave "Today" what NBC hoped would be first crack at them. (The plane stood out at Idlewild for several minutes, upon landing, before the Eichmann tape could be located in its fuselage, but it was finally found in time for that near-8 exposure) . . . Shortly before 8 a.m., Sedov was found (in Boston), roused out of bed, while NBC had less than an hour to set up Boston-N. Y. cables . . . He got on by 8:40, talking to Dr. Parry . . . At about 8:55, Parry and Sedov discovered they came from the same Russian neighborhood and then ensued a duolog in Russian that reportedly prevented Garroway, at less than a minute to 9, from lucidly enunciating his usual signoff, "Peace."

ABC—at 10:30 a.m. that same Wednesday, web offered a 10-minute report by science editor Jules Bergman on how Yuri might have done it. Actual footage lacking, Bergman and Don Gardner showed Russian-made film on previous rocket launchings and also included a previously-made interview with American astronaut John Glenn, who, possibly anticipating a Russian space victory, noted that the U. S. would continue with its plans despite same; "This is not a race," said Glenn . . . 5 p.m. led to a half-hour in which the segments most pertaining to Yuri's feat were gleaned from the Presidential press confab of a short while earlier. Sedov appeared in that half-hour, too . . . at 6:30 WABC-TV, N. Y. carried its regular half-hour distillation of Eichmann trial coverage.

Eichmann trial footage, more words on Yuri scattered throughout day the next day, Thursday (13), and, by Friday, the networks had a chance at some live shots of Gagarin, who had soon before appeared at the official Moscow reception for the hero. In anticipation, CBS' Hewitt flew to Paris late Thursday and in four hours there edited enough from Moscow's Eurovision feed of the event to take a tape and fly it back to Idlewild. The tapes made Hottelet's Friday ayem show. NBC worked at it much the same way, and ABC, with its leased Telenews cameras in Moscow and a chance to take from Eurovision, too, if it wanted, also got into the celebration coverage. By Friday night CBS' "Eyewitness to History" had a lulu of an "instant tv" show.

Both the Eichmann and Gagarin stories are running events, and all weekend long the coverage continued almost as intensively as the first day, Wednesday. On Sunday, ABC-TV did the first of the weekly half-hours on Eichmann that it intends airing for the duration of the trial. Local WNTA-TV had started on Wednesday carrying the full available hour of the Eichmann affair twice a day.

Jim Burke to Buff

Jim Burke is exiting CBS News to become director of news and public affairs at WGR-TV-AM-FM in Buffalo, effective May 1. Burke, presently an editor at CBS, was at one time managing editor of the web's television news operation.

The Buffalo outfit, owned by Transcontinent Television Corp., plans to upbeat its news and public affairs programming. Burke has been with CBS for the past 15 years, serving as a writer, editor, producer, managing editor and assignment editor.

Reno—Richard Boone has been selected to receive the Reno Chamber of Commerce "Silver Spurs" award for 1961 for his role as Paladin on "Have Gun, Will Travel."

Dave Lown

Continued from page 29

usually has large interests abroad anyway. A cherished Yank video dream, often voiced by RCA board chairman David Sarnoff, is a completely international tv hookup either by multi-billion dollar cables, beaming off satellites or using guided missiles. But the time differentials will still be in effect and recording will still be a necessity. It is early in the morn at one end of the globe when it is early afternoon in the other.

Lown states that many network reps tell ITC that they cannot give them anything that cannot be duplicated on Hollywood back lots, and the Yanks will not accept foreign accents. Lown just points to the many Yank films made overseas that have become great U.S. grossers and also that the American has become the great international tourist, plus the millions of GIs who were overseas, and can usually tell the difference between the Grand Central and the Gowanus canal, speaking anachronistically.

Says Lown, "the constant search for the lowest common denominator of public interest is the greatest crime perpetrated on humanity today. The human mind is not that simple a machine nor can it ever be simplified to the extent that its hungers, dreams and aspirations can ever be satisfied by formula. Otherwise man would soon be back to where he started, a single-celled blob of protoplasms."

Lown also opines Yank networks could gain a great deal by organizing and putting into the field an overseas creative tv production team, a la President Kennedy's Peace Corps, which could learn while they teach.

Bob Banner

Continued from page 26

musicals, all for conversion to specials.

Next season he'll concentrate on his pilots and his two current shows, the Garry Moore hour and the "Candid Camera" stanza. No major changes are planned for the Moore show, but "Camera" will have several. One of course is the deal for Bill Cullen to serve as host, replacing Arthur Godfrey. Another is the increased use of a group of "regular" guests on the show with multiple commitments, a la Dorothy Collins. He has such people as Vivian Vance and Betty White in mind. And a third change is the use of a traveling camera crew, idea being to use more sequences done away from N. Y., to the extent of at least one every other show.

Apart from his tv operations, Banner is readying his first Broadway musical, an adaptation of Jean Giraudoux's one-acter, "Appollo of Bellac," for which he and his wife have done the book, Alan Scott the lyrics and Fred Textor and Marilyn Scott the score. He did the straight-one acter as an "Omnibus" segment several years ago, and has expanded the original play to full-length.

Oscarcast

Continued from page 35

Lancaster a close second. Jimmy Stewart accepted Gary Cooper's special citation with commendable dignity. Billy Wilder, who stole the show as top producer, writer, director, and a gagster as ever, thanked "you lovely, discerning people."

Names were all over the place, as in past. The ladies' gowns were strikingly beautiful. The Hollywood elite was out in full force. The man from Price Waterhouse was probably the only one not held in suspense, this being the anxiety about who the accoladed people will be—this always being a major plus.

Running 132 minutes, the program was excessive and this particularly for viewers in the east. Embarrassing climax, which had better not be tried again, had Mitzi Gaynor and Wendell Corey in the press room to interview the stars. But nobody showed up.

As for the commercials, there sure were a lot of them and with not too much sparkle.

IDEA RADIO

A good idea is one that works well for everyone concerned.

That is why KMOX Radio in St. Louis (where it started) and other CBS Owned Radio Stations across America (which followed suit with their own local interpretations) are beaming about the provocative new programming idea called "At Your Service."

STEVE ROWAN COVERS THE NIGHT BEAT AT THE CORONER'S COURT

In San Francisco, listeners hear "At Your Service" on Station KCBS; in Philadelphia on WCAU; in New York on WCBS Radio. Up in Boston, the new program concept is known as "Listen!" over Station WEEI. In Los Angeles over Station KNX it is "Story Line." And now Station WBBM is planning its own show for Chicago. Wherever listeners hear it, they are reacting eagerly to a stimulating new kind of radio, more useful than ever in their lives.

Here's how "At Your Service" places radio in a more active role in its community. St. Louis, for instance. Top Midwest personality, Jack Buck, opens the program with a press conference with an unusual twist. The listening audience questions the guest of the day by phone. Answers are spontaneous—without rehearsal. The other important "regular" on the show is St. Louis educator, Professor Roy McCarthy, whose lively give and take with the audience has become a favorite local topic.

ST. LOUIS CARDINALS AT THE BALL FIELD

"AT YOUR SERVICE" IS PRESENT AS ANTIQUE VIOLIN IS APPRAISED BY J. F. HUNLETH OF HUNLETH MUSIC STORE IN ST. LOUIS

Next, "At Your Service" travels the main streets and the backrooms of St. Louis. Well-known KMOX personalities make the news come alive through the mobile microphone. The gymnasium where the Red Birds are training; the complaint department of the Better Business Bureau; the back of a snow-plow—nothing is off limits for this culture-with-showmanship program.

The final two hours are divided into lively 5-, 10-, and 15-minute time-segments, each devoted to a special department of news, sports, or provocative feature vignettes, coordinated and brightened by the presence of Jack Buck.

You find this kind of *idea* broadcasting only on the CBS Owned Radio Stations across America. Already sponsors know listeners are really listening. Because listeners are really buying.

Are you selling on the CBS Owned Radio Stations? They are at your service, too.

THE CBS OWNED RADIO STATIONS
WCBS, NEW YORK · WBBM, CHICAGO
WCAU, PHILADELPHIA
KNX, LOS ANGELES · WEEI, BOSTON
KCBS, SAN FRANCISCO · KMOX, ST. LOUIS

CBS-TV Balancing Its East-West Originations; Shifts Soaper To Coast

Still another CBS-TV daytime show is moving to the Coast, and this time it's the first of the web's oldline soapers to make the move. Show is "The Brighter Day," one of seven longrunning soap operas on the network, which will shift to Television City effective the last week in June.

Shift marks the first time CBS-TV has as much daytime programming originating from Hollywood as it does from N.Y. And that's figuring in the early-morning Dick Hottelet news and "Captain Kangaroo" as an hour of Gotham originations. On a straight daytime basis, from 10 a.m. to 5 p.m., the Hollywood originations far outnumber N.Y., three and a quarter hours for the Coast to two and a quarter for Gotham.

Reason for the move is a familiar one, the need to utilize facilities more efficiently. CBS' Television City plant doesn't have enough programming to keep it busy, while the network in N.Y. is trying to operate more efficiently by dropping studio leases.

"Brighter Day" was selected for the move from among the seven CBS soapers because it's the only one of the group that's produced by the web itself. The other six—"Love of Life," "Search for Tomorrow," "Guiding Light," "As the World Turns," "The Secret Storm" and "Edge of Night"—are all agency produced. They represent the only CBS daytime programming remaining in N.Y., and amount to only two and a quarter hours a day.

The CBS-TV Hollywood boom finds three new morning half-hours, "Video Village," "Double Exposure," "Your Surprise Package," plus the "Face the Facts." "House Party" and "Verdict Is Yours" stanzas in the afternoon added to "Brighter Day." Of these, only "House Party" was a Coast origination a year and a half ago. Others either moved from Gotham or were started on the Coast.

Added to the Coast totals are CBS-TV's two daytime vidpix reruns, "I Love Lucy" and "The Millionaire."

That Foreign Yield

Importance of the foreign market to vidfilm producers again is underscored. Many series, on their first time out on the network hardly break even on costs. It's the foreign take, in instance after instance, which brings an immediate profit.

Metro TV's "National Velvet" could serve as a case in point. Sale to Canada and Australia brings in an extra $6,000 to $7,000 per episode, putting the series in the profit column on its first time out. Metro has foreign rights to the series in English speaking areas of the world, with NBC distributing series in non-English areas.

WMCA's Labunski On Editorials: 'Sponsors Respect You for Them'

Topeka, April 18.

Veepee and general manager of New York independent radio station WMCA, Stephen B. Labunski, gave an inside view of his station's w. k. on-air editorial policy in a talk Saturday (15) before the Kansas Assn. of Radio Broadcasters here.

"If there is a single activity for which WMCA is distinguished in the minds of New Yorkers," Labunski said, "it is its hard-hitting, free-swinging editorial policy."

He cited the WMCA precedent last year of endorsing a presidential candidate both on the air and via full-page newspaper ads, and said that the Senate's Freedom of Communications Subcommittee hearings on the endorsement of the Demo candidate established a principle: "a radio broadcaster has an unqualified right to endorse any political candidate so long as he properly allows opportunity for opposing views."

"Don't let anybody tell you that you should avoid controversy for fear of offending listeners, sponsors or newspaper writers," Lubinski told the broadcast gathering. "WMCA thrives on controversy, and the vast majority of our listeners and the vast majority of our advertisers respect us for the positions we take and, in fact, for the bluntness with which the station expresses its views."

Providence, R. I.—Richard C. Dreyfuss, who has resigned a similar job with WSAZ-TV, Huntington, W. Va., has become program manager of WPRO-TV here. He originally came into Broadcasting administrative work with NBC-Chicago back in '46.

NBC, MCA Defendants In 100G Suit Over Use Of 'Suspicion' Title

Manni E. Moore, prexy of Transcribed Radio Shows, is suing NBC and Music Corp. of America for $100,000, charging in New York County Supreme Court that they "misappropriated" his rights to the title "Suspicion." Plaintiff said that use of the title (for an old Alfred Hitchcock format) destroyed its value to him in the video market.

Moore alleged that NBC and MCA, which co-produced "Suspicion" with the network, knew of his claims to the title before they produced it for tv. He charged that he had attempted to sell his radio series, "Suspicion," to tv producers and that he offered it to MCA, the co-defendant before MCA made the show for airing. Suit claims that NBC and MCA, "due to their size in the industry and the scope of their operations, may effectively foreclose a single entrepreneur from a means of presenting his product to the public."

Representing the plaintiff are Florynce R. Kennedy and the firm of Irving T. Bergman & Louis Smigel.

Technician Strike Hits BBC-TV, ATV

London, April 18.

Both of Britain's tv networks were hit by unofficial strike action last week. The first victim was Associated Television and their live transmissions were affected by a walkout of members of the Association of Cinematiograph and Television Technicians which took place on the morning of the opening of the company's new $11,000,000 studio centre at Elstree.

As a result some weekend programming was affected, mainly a live transmission of the latest episode in the "Emergency Ward Ten" series. A film program was substituted. At one time it was also feared that the weekend transmission of "Sunday Night At the Palladium" would also be affected but an arrangement was reached in time to enable the show to go on the air on schedule.

BBC-TV services were interrupted when members of the Electrical Trades Union staged a walkout following the introduction of new shifts as a result of the recent agreement of a 42-hour week. Some minor rearrangements were necessary in the program schedule.

One studio program, "Tonight," managed to go on the air when it was switched from the studio to an outdoor location on an iron emergency staircase about 100 feet above the studios to catch the last of the daylight.

Mex Stations

Continued from page 28

Chamber of the Mexican Radio Broadcasting Industry, and top radio outlets throughout the republic.

In general feeling is that the interest of the public in sporting and other major events has been exploited by major sponsors, including Gillette, and that stations have been taking the short end for far too long a time.

From now on no programs offered under these "economically harmful conditions" will be accepted by Mexican broadcasters.

Inside Stuff—Radio-TV

Storer Broadcasting has reported first quarter earnings of $1,055,417.87 net after taxes compared to $1,423,079.11 for the same period a year ago. Company points out that the first quarter of '60 included a loss tax carry-forward at tv station WITI and no such carryover applied this year.

Per share earnings amounted to 42.6c for the quarter, compared to 57.5c in the first three months last year (there are 2,474,950 shares outstanding).

Making the report at the annual stockholders' meeting in Miami, company chairman George B. Storer said despite the dip from earnings a year ago, current figures indicate that the decline has "bottomed out" in March. He said the remaining months of '61, and particularly the latter half, should show substantial improvement. Part of his optimism, he said, was due to the biggest March in the group's 34-year history for billings of the seven radio outlets.

George B. Storer Jr., was elected president, succeeding his father who remains chairman of the board. Storer Jr. had been veepee for tv since May, 1957.

Visual Electronics Corp., a five-year-old privately held company selling and servicing equipment to broadcasters, got a longterm loan from American Broadcasting-Paramount Theatres. In return, ABPT has options to buy up to 40% of the stocks in the company.

James B. Tharpe, president of Visual, declined to specify the amount of the loan, since it is a closed company. The five Visual offices in the U.S. deal in items such as tv automation equipment for stations.

Number of television picture tubes sold at the factory rose from January to February, but a decline in prices caused a drop in revenues from the sales. Factory sales continued below last year's level, Electronic Industries Assn. reported.

February sales of tubes were pegged at 728,989, as against 707,835 in January. Revenues, however, fell from $14,430,755 in January to $14,395,981 in February. For the first two months of this year, 1,436,824 tubes, worth $28,826,736 were sold at the factory, compared with 1,536,483 tubes, worth $30,326,910 for the same 1960 span.

National Assn. of Broadcasters is distributing a booklet designed to give civic and other non-profit groups information on how to go about getting free radio and television time.

The handbook, prepared by NAB Public Relations Service, points out that stations are not bound to give cuffo time but that they pride themselves on being alert to public service needs. NAB is selling the handbook at 15 cents a single copy or 12 cents for lots of 100 or more to member stations only.

Salant

Continued from page 26

ages in the public affairs field will be permitted on CBS-TV if they deal with subjects in the non-news field which do not require the editorial control of CBS News. A history of Hollywood, produced by Dave Wolper, was the precedential case, but other non-fiction shows in such areas will also be permitted. Heretofore, CBS had taken the position only its own pub-affairs staffers can undertake such non-entertainment shows. Basic motive behind Salant's ruling was to free his staff for the more serious stuff in the pubaffairs field.

Decision to transfer CBS Sports out of the CBS News Division and into the CBS-TV network, one which has worked out satisfactorily for all concerned, since the sports unit felt hamstrung as part of the news operation and Salant believed that sports didn't properly belong under the jurisdiction of news.

Salant is far from sure that his overall policy moves will restore to CBS its former ratings preeminence, though he is certain they will bring back to the network its reputation as the best news organization in the business. As to the ratings and the Huntley-Brinkley dominance of news auds, he views this as a matter of personality over content. Right now, CBS doesn't have the personalities to match Huntley-Brinkley, but Salant's going to make sure it has the content.

Chi WMPP in Jeopardy

Washington, April 18.

A Chicago Heights, Ill., AM station has been called on the carpet by Federal Communications Commission for allegedly making false statements to conceal an unauthorized transfer of control.

FCC ordered Seaway Broadcasting Co.; headed by William S. Martin, to show cause why its construction permit for WMPP should not be withdrawn. A hearing on the order will be held in Chicago at a date to be set later.

Overseas Press Club's Radio-TV Citations

Network news and pubservice coverage was prominent in the broadcast citations at the annual Overseas Press Club awards dinner Friday (14) in New York.

In the Class II category, best radio and/or television reporting from abroad, CBS-TV's "Eyewitness to History" was the winner for the seg titled "The Road Ahead," which climaxed a series of six shows presented by the web when the Paris Big Four Summit meeting collapsed. The weekly half-hour news show is produced by Leslie Midgley.

Same category radio winner was Edwin Newman, NBC Radio, for his reporting from abroad.

For the best interpretation of foreign affairs, NBC-TV's "White Paper" on the "U-2 Affair," produced by Irving Gitlin and narrated by Chet Huntley, was the winner.

Other broadcasting awards went to Yung Su Kwon, NBC photog, for his coverage of the Japanese riots at the time of press secretary James Hagerty's arrival; George Markman, CBS, Paris, for coverage of the rioting in Algiers; and Erwin D. Canham, ABC Radio, a citation of excellence for his news commentaries and analyses.

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Television Reviews

Continued from page 35

down gave further insights into the man in the White House, holding up the image, already partially established, of Kennedy as a TV President.

The still photographs used were those of Jacques Lowe, working for the web. NBC correspondent Ray Scherer asked the questions.

Reminder of the program shaped up as padding, with web correspondent Edwin Newman, acting as anchor man. Newman gave a hurried rundown of what had happened during the first 82 days of the new administration. Overseas correspondents also were called for brief foreign appraisals of the administration, with the votes heavily favorable. Show would have been tighter and more interesting without this segment. *Horo.*

BOB HOPE SHOW
With Bob Hope, Phil Harris, Patti Page, James Darren, David Rose Orch, others
Producer: Jack Hope
Director: Jack Shea
Writers: Lester White, John Rapp, Mort Lachman, Bill Larkin, Charles Lee
60 Mins., Wed., April 12, 9 p.m.
BUICK
NBC-TV, from Hollywood
(McCann-Erickson)

The amazing thing about that hardy perennial of standup and skit comedy Bob Hope is that his material is just as hardy and perennial as he is.

In his Buick special on NBC Wednesday night (12), for instance, Hope and guest Phil Harris wound it with a whiskered bit concerning two sailors on pass in Paris. The burleycue bird-dogging of Parisian femmes was just as funny—in fact, funnier, with the added sight values—as it was 17 years ago when Hope was doing it for the Armed Forces Network in Europe.

Likewise, the show opened with Hope's standup institutional of one-liners. The jokes are the same, only the subject matter has been changed; updated: "They're sending x-ray machines to the Congo. They're still looking for Lumumba."

In between, there were less funny family situation skits with Hope again dominating. In support were Harris and chic pop chirp Patti Page, who was kept so busy with comedy thesping she didn't get the song spotlight until the last 15-minutes. She was fine in a brace of tunes that were backed by segue.

There also were 13 kids in one of the family skits that made for a busy background if not much else.

Young singer James Darren did the opening song seg. He had more style than voice and came off as sort of a peach-fuzzed Dean Martin.

David Rose's musical backing was excellent throughout, and the whole show managed to have a firm pace that still seemed offhand and unaffected. *Bill.*

WONDERAMA
With Sonny Fox, emcee; Yaffa Yarkoni, Neomy Shemer, Hava Kohav Danvers
Producer: Norman Berger
Director: Arthur Forrest
Exec Producer: Mel Baily
240 Mins., Sun.; 9 a.m.
PARTICIPATING
WNEW-TV, N.Y.

Long a children's program, "Wonderama" came up with a salute to Israel's 13th birthday on its Sunday (16) edition via WNEW-TV, N.Y. For this special the station sent emcee Sonny Fox to survey the new state and report on how its people live. What he learned there made a tremendously interesting documentary.

Among other places, Fox visited a Tel Aviv street cafe and an Israeli kibbutz (a collective farm). His camera crew filmed street scenes, noted the abundance of bicycles and even lensed a couple of supermarkets. But unfortunately the effect of this informal tour of Israel was largely dissipated by integrating the footage within the "Wonderama" show.

As most pre-schoolers are aware, "Wonderama" is chock full o' animated cartoons. It was disconcerting to have a "Felix the Cat" or a "Heckle & Jeckle" short continually interrupt an absorbing study of Israeli customs. No doubt it was hoped to amuse the moppets with the regular format and at the same time show them what life is like in Israel.

However, most tots prefer cartoons exclusively. And older viewers who want to be informed have little or no interest in "Felix the Cat." Fox' fresh footage deserved separate exposure. Such an airing unquestionably would have commanded a larger audience. Aside from the travelog, Fox also had folk singer Yaffa Yarkoni, composer-singer Neomy Shemer and the Hava Kohav Dancers on hand. They provided a lusty sample of Israeli culture. *Gilb.*

TEA TIME
With Buff Cobb
Producer: Aaron Ehrlich
Director: Arthur R. Spitzer
15 Mins., Mon.-Fri., 4 p.m.
WHITE ROSE TEA
WNTA-TV, N.Y.
(Al Paul Lefton)

This 15-minute WNTA interview strip finds hostess Buff Cobb and a guest nervously rattling tea cups in a parlor setting and making chit-chat that's about as potent as the stuff they're quaffing.

Show caught Wed. (12) guested authoress Anita Loos who got in plenty of plugola for her current, "No Mother to Guide Her," a satirical novel about a Hollywood starlet.

Miss Cobb was fidgity. Miss Loos was phlegmatic. Between them, the banter was only fleetingly alive. Miss Cobb said Hollywood was a dangerous town to go to because a person could be terribly swayed out there. Miss Loos said morals were a matter of boredom. Miss Cobb asked Miss Loos if she had a beautiful daughter would she let her go to Hollywood. Miss Loos said if she had a beautiful daughter who wanted to go to Hollywood, she'd disinherit her.

The authoress and former screen writer mentioned some of the genuine friends she had during her Coast days, among them W. C. Fields and Paulette Goddard (who was a neighbor and with whom she'd fly off to Paris to celebrate finishing a project).

While Rose tea sponsors Miss Cobb ("and how do you like your tea, Anita Loos?" was the intro) on Monday, Wednesday and Friday. Tuesday and Thursday were sustaining at this writing. *Bill.*

ABC FINAL REPORT
With Don Goddard, John MacVane, John Scali, Peter Clapper, John Rolfson, others
Executive Producers: John T. Madigan, William McSherry
Writers: Al Berglund, Robert Armstrong
Editors: Jack Kinkel, Nick Allen
Directors: Marshall Diskin, Armstrong
15 Mins., Mon.-thru-Fri., 12:45 a.m. (preem), 11:00 p.m. (regularly)
SUN OIL
ABC-TV, from N.Y., Washington
(William Esty)

First key innovation by ABC News chief, Jim Hagerty, was "ABC Final Report," the news strip that premiered Monday (17). Initial stanza came very late, after the Oscarcast, but hereafter it is scheduled to begin at 11. It's the first time any network has skedded a news stanza in a latenight spot, when local stations normally cover the news. Actually, it is hard to call the lineup for the program a network, since it consists, for the moment, only of the ABC o&o stations in N.Y. and D.C., which are also the originating points for the program. (Next fall, ABC hopes to feed it to the full web prior to the nightly start of the hour Warner Bros. reruns.)

The new strip had a very ragged beginning Monday. Hagerty's idea is to get coverage from the newsmen closest to the scene, which is what he tried to do on the first "Final Report." Yet it led to so many unnecessary cuts from N.Y. to Washington and visa versa that the strain of the day's principal story, the Cuban invasion, was lost. The cutting to and fro seemed needless. Though the program divorced itself from using an "anchor man," one was necessary to bring cohesion out of confusion. On the plus side, though, was the work of John Rolfson, Peter Clapper and particularly John Scali from Washington. While they had no visual aids in telling the news, they were hip to the D.C. angles. Still and all, one, at the most two of them, could have told the story from Washington and been done with it.

After the long and confusing story on Cuba, there was a brief one on Laos. Afterwards, for the last five minutes, Don Goddard, took over, but he really couldn't be called an anchor man because he only narrated the closing news features, which were indifferent to bad: Pix of Adenauer in Texas, of Ike making a Pa. speech, and of Bangkok boxers. While they had film to back 'em up, these were stable stories.

Hagerty seems to have a competent news staff, specialists in their way, but to kill them with razzle dazzle as was the case on the first show and to simultaneously deprive them of a decent pictorial background was distracting. If ABC can work out the innumerable kinks, it might just win some of its affils away from local news nightly at 11. *Art.*

DUBONNET TIME
With Mantovani Orch, Dorothy Collins, John Conte, others
Director: Duke Goldstone
30 Mins., Sat., 10 p.m.
SCHENLEY IMPORT
WNTA-TV, (film)
(Kleppner)

Mantovani may have the disk and concert field under control but he's got a long way to go to make a similar impact in tv. The maestro, whose London records have sold in the millions here, comes on for Dubonnet wine with a presold audience but he won't hold it if the initialer in this series is a sample of things to come.

The opening show was a throwback to pic studio musical short subjects that were prevalent a decade or so ago. Those musical shorties had a purpose then as a fill-in for the main feature but wouldn't hold up as a solo entertainment. Neither does Mantovani's half-hour footage.

The show was devised in cliche terms. There were shots of the big orch as it worked through the musical numbers, some production dance sequences in an attempt to bring visual values to a strictly audio presentation and a guest star for a vocal fillip. The format won't set back tv but it doesn't indicate any progress, either.

For the opener, Mantovani had Dorothy Collins as guest star. She did okay by "Lover Come Back To Me" and "Over The Rainbow." John Conte was a stereotyped emcee and the bulk of the presentation featured Mantovani's lush musical interpretations. Worked over were "When You Wish Upon A Star," "That Certain Smile," "La Ronde" and "Warsaw Concerto." All were offered in Mantovani's rich and colorful manner but it all had the effect of a visual LP which some manufacturers are reported to be working on now.

In an attempt to build added audio values the show is being aired simultaneously on WNTA-AM and WNTA-FM. The three-way hookup is supposed to bring in high fidelity reproduction. *Gros.*

BETTER HEALTH FOR YOUR CHILDREN
With Howard Whitman, narrator
Producer-writer: Whitman
Director: Dennis Kane
60 Mins., Wed., 8 p.m.
UPJOHN CO.
WNEW-TV, N. Y. (tape)

Ethical drug house, the Upjohn Co., got together with the American Pediatric Assn., writer Howard Whitman (who incidentally has set up his own packaging operation) and Metropolitan Broadcasting to present this one-hour special as part of a continuing series on medicine.

With Whitman producing and narrating, a panel of pediatricians and other doctors participating, and Metropolitan providing the technical facilities and televising the show via tape on WTTG in Washington (where the program was produced) and WNEW-TV, N.Y., the show represented an intelligent method of using television for public relations purposes. And the blurbs, in this case, were all institutional in nature, stressing Upjohn's research.

Pediatrics can fill a book, and have, in fact, filled several which have become bestsellers. Consequently, a one-hour runthrough covering ages from birth through adolescence can afford only a fleeting once-over of the subject. More properly, this should be a weekly series (like Dr. Benjamin Spock's a few years ago on NBC).

But considering the limitations of time, Whitman covered a remarkable amount of informative ground on the subject of children's health problems, running the early-age gamut of toilet training and demand feeding right on through smoking for teenagers. Generally, the advice given by the several pediatricians on the show was sound and reassuring, and there were some interesting demonstrations of new techniques to extract swallowed objects from the aesophogus or bronchial tubes and methods of conducting hearing tests and of anaesthetic treatment for children.

All in all, a fastmoving, informative hour which achieved much in spite of a necessary tendency toward skimpiness. Director Dennis Kane moved his cameras nicely through the various elements of the show, cutting from panel to demonstrations easily and giving an overall effect of continuity throughout. *Chan.*

TV Practices

Continued from page 27

virtue of Como's new contract with the web, there are those who see a third go-round for the series.

CBS programmers presumably made the mistake of plunking down some $700,000 for 13 installments of the Wiere Bros. comedy series, "Oh Those Bells." It was originally scheduled a year back for the current semester, but the key affiliates (under the new practice that entitles them to a closed-circuit pre-screening) flatly rejected it. But if for no other reason than to square that 700G outlay, CBS is still determined, somewhere, somehow, to sneak it into the schedule (although it's presently on the shelf.) For a while there was talk of writing them off as a summer entry.

Perhaps of the three webs, ABC would seem to have the stronger conviction as to what it wants (as evidenced by the continuing cycle of program rejections, despite sponsor pressure) as opposed to the self-perpetuation motives of others more anxious to curry topside favor and play it cozy rather than an anxiety to always do what they feel is right for the viewer.

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Produced by ROBERT SCHEERER

Directed by ROBERT HULTGREN

Station Break Hassle

Continued from page 29

toward a chaos of over-commercialization extending from Coast to Coast."

Gribbin also charged that "such a reduction in program time is in effect an increase in network rates. Time is being taken away from the purchase of a program and not compensated for by a proportionate decrease in charges." He also declared that the increase in local announcements would "increase the difficulties in policing announcement schedules and determining the efficiency of performance." Gribbin "strongly" urged Treyz to reconsider and asked Stanton and Kintner to hold the line.

Treyz, in his reply to Gribbin, said that ABC "is now firmly committed" to the revision, and in effect said Gribbin was closing the barn door after the horse had been stolen. Pointing out that ABC had made its Feb. 1 announcement well before the start of the selling season so that any business placed and accepted would provide for the expansion in station breaks, Treyz declared that some $200,000,000 in nighttime business had since been written, including substantial billings from Y&R itself, all with the full understanding that the 42-second breaks would obtain.

Treyz told Gribbin that his quarrel is not with ABC, but with the other networks, who are "attempting retroactive changes by proposing to alter terms and conditions of business already placed and accepted by them." In other words, ABC clients had the option of not doing business with ABC if they didn't like the new breaks, but in the case of CBS, the expanded breaks would be imposed on contracts already written to include 30-second breaks.

T'aint So: Treyz

Treyz followed up his initial wire to Gribbin with another one explaining why ABC thought the move would be in the public interest. He said that "the entire extra revenue provided by the slight increase in commercial time goes to the local affiliated station, thus providing a broadened and stronger economic base for the station to help finance improved television service in the public interest." He used the local versions of "Expeditions" as an example of such programming.

He also stated that under the new plan, programming time (including billboards and network identification) would still comprise 87.8% of the evening hour as compared with the present 88.3% and commercial time would increase from 11.7% to 12.2%, an increase which "cannot be properly described as 'a chaos of commercialism' or 'an infringement upon responsible use of the free airwaves.'"

Of this breakdown, Treyz said, the advertiser will receive 10% and the local station 2.2%, as compared with its current 1.7%, an increase to which the station is entitled, in Treyz' opinion.

New ABC pattern will call for two 20-second spots and a non-commercial two-second ID between programs. Treyz said he didn't believe that this constitutes over-commercialization because the number of commercials in the break remains the same; only the length is changed. Current 30-second break has one 20-second spot and a 10-second ID (of which eight seconds are copy and two seconds ID).

Competitively, it's another story, however. Hylan said CBS is opposed to any expansion, but must protect its own affiliates. What would happen, he stated, is that ABC would double the number of nighttime adjacencies by the move, and opening up new adjacencies around its top shows like "The Untouchables" and diverting business now held by CBS affils in weaker time slots.

For example, a CBS affiliate wouldn't lose its adjacencies around "Gunsmoke," but might lose those it has around "CBS Reports" because the advertiser involved had a crack at a new adjacency tagged onto "Untouchables." Consequently, it's incumbent on CBS to protect its affiliates by doubling the number of its own desirable adjacencies so that the affil can keep that business.

As to Treyz's point that the number of adjacencies won't be changed, fact is that only a limited number of advertisers use 10-second ID's, whereas use of the 20-second spot is universal (in fact advertisers usually make the same basic commercial for one-minute and 20-second use, saving on production costs, but must make a separate 10-second blurb). Consequently, the ABC move would double the number of the most-used commercial form, the 20-second spot.

There's only two exceptions to the new ABC plan, the breaks following the Monday 8:30-9 and Thursday 9:30-10 programs. These time slots had been committed to Procter & Gamble verbally prior to ABC's Feb. 1 announcement, and on that basis Treyz indicated that the current 30-second break will obtain for all of next season.

Outward Bound—A German Tragedy

Berlin, April 18.

A tragic incident is reported from Berlin. It concerns a German vid pic production, "On the Seven Oceans," which Max Nossek is going to direct for NDR (Hamburg) on an extended voyage.

When the team was to go on board in Hamburg, it was informed that the ship would only take 30 people. Since the list contained 31 people, one person had to be dropped at the last moment. It was Berlin actor Karl Ludwig Schreiber. The bitterly disappointed 51-year old man couldn't take it—he committed suicide via an overdose of sleeping pills. The ship with the 30 tv people left Hamburg April 5.

43,000,000 TV Sets

Continued from page 1

ting stations jumped 36%, from 899 to 1,224.

The East-West propaganda war via tv continued in 1960 without any slack, with the greatest Communist emphasis on East German facilities. However, USIA said Russia is believed to be constructing a tv station near its border with Norway and Finland.

The East German telecasts are aimed at an estimated 600,000 West German viewers. "Meeting in Berlin," "The Black Channel" and "Telestudio West" are three "highly propagandistic" programs telecast regularly, according to USIA. East Berlin obtained a telecast of Milan's La Scala opera, according to USIA, and slipped in a virulent anti-West propaganda program during the intermission, catching countless West German viewers who didn't want to miss the rest of the opera.

USIA also said the Kennedy-Nixon "Great Debates" rubbed off internationally. Both Japan and Italy now have debate-format tv programs.

Communist bloc countries have also established a network called "Intervision," the report said.

TV Followups

Continued from page 35

While it never achieved the feeling of spontaneous conversation, which would have been desirable, it nevertheless made for an engaging (though not absorbing) hour of television.

Smith addressed Sandburg as though he were an eyewitness to the war, and the poet unbashfully answered with the authority of one who had been, although he was born 13 years after Appomattox. Best slants were those that went beyond history book documentation, such as the insights into the kind of person Lee was; the way in which Mary Lincoln, although a "borderline mental case," was actually good for her husband; and how a photographer missed a shot of the President delivering the Gettysburg Address because he hadn't counted on so short a speech.

To relieve the straight q.-&-a. format, Sandburg recited one of his Civil War poems, read an account of the Gettysburg battle (the camera illustrating with shots of the statuary), quoted from Lincoln and sang movingly a few bars of "Dixie." The battle site abounds now in monuments, cannons and grave markets, as a sort of al fresco museum, but it was the surrounding natural landscape that afforded the chief pictorial interest.

Les.

Close-Up!

One of the best documentaries on ABC-TV's "Close-Up!" series was "I Remember," telecast Friday (14) night at 10:30. In simple, telling terms, in words and pictures, the half-hour documentary told the moving story of one man's revisit to Nazi concentration camps.

The telecast in a sense served as a backdrop to the Eichmann trial now going on Israel. The odyssey of a nightmare revisited was symbolized by one Simon Gutter, a former inmate of the Nazi camps, now an American citizen, who revisited the sites of his torture.

It was an intimate story and the production-writing team never strayed from the individual perspective, making the story all the more powerful for the viewer. Gutter, playing himself, was an engaging, moving figure.

Leo Swaim, credited as the writer, showed masterful restraint. Producer-director Nicholas Webster handled his assignment with a sure touch. Photography and editing all helped to complete a fine outing for Bell & Howell.

Horo.

Treyz to Rivals: 'You're Copycats' In Diversity Plea

Cincinnati, April 18.

Oliver Treyz, ABC-TV president, blasted the other tv networks last week for copying the program paths "pioneered" by his web.

"The leaders of yesterday," Treyz said before the Cincinnati Ad Club, "have become the followers . . . As it has progressed, ABC-TV has made a valuable contribution to a healthy state of varied programming within the network, but there is a higher balance to achieve—and this can only come at the overall industry level."

Treyz declared that each of the three tv webs "must strike out on its own, confident of its inherent strength and creativity." The ABC topper felt that the quick death of the tv quizzes, which his network did not air, cancelled out the "significant dividing line" that existed up until then between ABC, on the one hand, and NBC and CBS on the other.

He said he could have emulated the quiz successes at the other webs, but chose instead to find "fresh formats with basic appeal to the audience that ABC primarily seeks." He said he thought it a trap to become a "carbon copy."

Treyz said that by counter-programming, ABC was able to make its fast climb. "Imitation," he added, "is the sincerest form of flattery, but the poorest kind of programming."

For a moment, the ABC prexy relaxed his broadside at the competition to make an object lesson out of the rating success of NBC's "Singalong With Mitch." He said that it became the No. 1 stanza on Friday nights at 9 because of its total dissimilarity to the competition on ABC and CBS.

"We at ABC are persuaded that the highest cause of television is served by each network delevoping its own vitality, its own individuality and its own uniqueness and personality."

AN OPEN LETTER TO TELEVISION PROGRAM EXECUTIVES, PRODUCERS, ETC.:—

In June, I'm beginning a new program for Westinghouse Broadcasting. The project, which has been in the works for several months, is already fully staffed. Hence my present staff, on The Mike Wallace Interview, will shortly be available.

Because they are people of intelligence, inventiveness, efficiency and independence, too good to be launched into the anonymity of random job hunting, it occurred to me that this might be an effective way to call them to your attention. Here they are:

AL RAMRUS . . . Al has produced the interview program for the past two years. Before that, he was my chief writer when the interview was on ABC; and prior to that, a writer from the beginning of Night Beat on Channel 5. In his spare time, he has written public affairs specials, and film documentaries; and done on-the-spot radio broadcasts of major news events. Back in the dim past he served for two years as a crackerjack police reporter. I've never seen Al take on a piece of work in a new field or old, that he didn't do superbly.

EDITH EFRON . . . Edith now works for me as a television writer and she also edited my newspaper column. She has an incisive, original mind, a remarkable talent as both writer and editor. Her other credits: staff writer at the age of 22 for the New York Times Magazine Section, Central American correspondent for Time-Life, Assistant Woman's Editor of Look Magazine. Her by-lined articles have appeared in Esquire, Life, Good Housekeeping, New York Times Magazine. Wants to stay in TV.

TOM COHEN . . . Within a year after graduating from Yale, Tom had produced three consecutive public affairs series for META, over Channel 11, which made him, at 23, New York's youngest producer. Following that, he had a hand in various documentaries and television series including Sylvania Award winner "Astronomy for You", and Sherwood Award winner "Concept" for the CBS network. This year, he's done topflight work as one of my writers. Has a versatile mind, masters new and difficult assignments with remarkable speed. Producer-writer capabilities.

RITA QUINN . . . Rita has been my production assistant, gal Friday, social secretary, and as a booker, has cajoled nearly 1,000 celebrities onto my interview program within the past four years. She has personal contacts with all major publicity and PR people in town. Carries 300 important phone numbers in her head. Types 100 words per minute, shorthands 180 per minute, spells like Webster, is grammatical as Fowler. Granite loyalty.

These four know and respect each other . . . work together as an efficient machine. So if anyone were to buy the whole package, he'd really have something.

If you're interested, call me or any of them directly at JUdson 2-7300.

And if you're not in the market now, you might hold on to this ad for the future.

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COLLEGE BOWL

WITH ALLEN LUDDEN

The producers of the G-E College Bowl wish to thank the Peabody Award Committee for their recognition of G-E College Bowl as a series that *"helped to focus the nation's attention on the intellectual abilities and achievements of our college students... [in presenting a weekly half-hour program]... which is illuminating, educational, entertaining and exciting."*

Our gratitude also goes to the General Electric Company, and its agency, Maxon, Inc., and to the American Colleges and Universities throughout the country who participated in the G-E College Bowl.

Our special thanks are extended to the College Bowl staff:

LAMAR CASSELLI NANCY FOBES SHIRLEY LAVINE JEAN HELLER

MOSES, CLEARY, REID PRODUCTION

CBS Network
Sunday, 5:30-6:00 PM

PRODUCED BY JOHN CLEARY
ORIGINATED BY
JOHN MOSES, DON REID

Jocks, Jukes and Disks

By HERM SCHOENFELD

Danny & The Juniors (Swan): "CHA CHA GO GO" (Conley*) is a solid rocking entry with a Latin flavor that'll get the kids hooting. "MISTER WHISPER" (Conley*) is a routine side.

The Darby Sisters (Musicor): "DON'T LET IT END" (January), a ballad in the contemporary groove, gets an interesting workover by this team. "YA GOTTA" (January*) is a snappy uptempo slice.

Abby Hoofe's Trumpets (Amy): "TRUMPET IN PARIS" (Gil*) is a lilting Latin-flavored item, with some trumpet and choral angles that'll draw spins. "FIRE IN THE FLESH" (Reynolds*) is another instrumental item with good chances.

Eddie Hodges (Cadence): "I'M GONNA KNOCK ON YOUR DOOR" (Sigma*), bows this young thesper on a bright rocking ballad with strong chances to land in the pop bestseller lists.

Roy Hamilton (Epic): "YOU'RE GONNA NEED MAGIC" (We Three*) is an excellent ballad delivered with potent commercial impact. "TO THE ONE I LOVE" (Saxon*) is a big ballad entry with a beat that should find broad appeal.

Frankie Avalon (Chancellor): "WHO ELSE BUT YOU" (Debmar*), a nifty romantic ballad, is handled in pleasing, relaxed style by this teenage fave. "GOTTA GET A GIRL" (Sequence*) is another winning ballad with a light Latin flavor.

George Greeley (Warner Bros.): "LUCY'S THEME FROM 'PARRISH'" (Witmark*) is a melodic pic tune in a neat instrumental setting spotlighting George Greeley's pianistics. "ALLISON'S THEME" (Witmark*), from the same film, is another highly listenable slice with a choral assist.

Dave Gardner (RCA VICTOR): "COWARD AT THE ALAMO" (Film-TV: Johnstone-Montei†) is an amusing historical saga skillfully delivered by this southern comic. "YOU ARE MY LOVE" (Milgard*) is a cornball vocal.

The Renegades (Dorset): "STOLEN ANGEL" (Starling-Dara‡) is a good rocking ballad tailored for the teenage market in lyric and in this combo's high-pitched delivery. "KEEP LAUGHIN'" (Starling-Dara‡) is another side with colorful sound.

Clyde McPhatter (Mercury): "WHOLE HEAP OF LOVE" (Edison‡) is a nifty rhythm number with an amusing teen-slanted lyric delivered to the hilt by this singer. "YOU'RE MOVIN' ME" (Eden-Progressive‡) is another rocking side with good chances.

Los Machicambos (London): "PEPITO" (Raleigh‡) is a neat straight Latin entry in a fine vocal and instrumental setting rating spins. "DIMELO EN SEPTIEMBRE" (BIEM) is an interesting ballad entry also with lyrics only in Spanish.

The Ventures (Dolton): "LULLABY OF THE LEAVES" (Bourne*), the standard, turns up in a striking guitar arrangement that'll draw spins. "GINCHY" (January) is a similarly grooved instrumental.

The Blossoms (Challenge): "SON-IN-LAW" (Golden West Melodies‡) is an amusing rocking comment from the mother-in-law's point of view, which is, at least, a fresh perspective. "I'LL WAIT" (Brana‡) is a more conventional rhythm item.

Bobbi Martin (Coral): "CRY, CRY, CRY" (David‡) is a strong rocking ballad effectively delivered by this songstress. "I NEED YOUR LOVE" (David‡) is an okay uptempo slice.

Warren Covington-Tommy Dorsey Orch (Decca): "THE HUM DE DOO (Abbott‡) is a bouncing slice introducing a new dance in a catching choral-instrumental format. "PAYDAY" (Wakabe‡) is a nifty instrumental.

James O'Gwynn (Mercury): "DOWN ON THE CORNER OF LOVE" (Pamper‡) has an okay country ballad flair that will get it good spinning returns in alfalfa areas. "I'M GETTING NOWHERE FAST" (South Coast‡) is based on alfalfa strains and it's strictly for hillbilly traffic.

*ASCAP. †BMI. ‡SESAC.

Best Bets

JACK SCOTT ..... **A LITTLE FEELING**
(Capitol) ..... **Now That I**

Jack Scott's "A Little Feeling" (Wolfpack‡) bows this singer under the Capitol banner with a strong ballad due for strong teener impact. "Now That I" (Wolfpack‡) is a more routine rocking ballad.

* * *

NEIL SEDAKA ..... **LITTLE DEVIL**
(RCA Victor) ..... **I Must Be Dreaming**

Neil Sedaka's "Little Devil" (Aldon‡) gives this singer another swinging entry which he belts strongly. "I Must Be Dreaming" (Aldon‡) is a pretty ballad also with chances

* * *

DORSEY BURNETTE.....**THAT'S ME WITHOUT YOU**
(Era) ..... **Great Shakin' Fever**

Dorsey Burnette's "That's Me Without You" (Doral‡) is a solid rocking idea delivered in standout style by this rockabilly performer. Great Shakin' Fever" (Studio) is another snappy side.

* * *

PAT BOONE ..... **A THOUSAND YEARS**
(Dot) ..... **Moody River**

Pat Boone's "A Thousand Years" (Conga‡) is an excellent ballad handled at the top of this singer's form. "Moody River" (Keva‡) is a sad ballad in a bright rhythm format.

* * *

TOMMY EDWARDS ..... **THE GOLDEN CHAIN**
(MGM) ..... **That's The Way With Love**

Tommy Edwards' "The Golden Chain" (Summit‡) is a bright ballad with a shuffling rhythm catchily projected. "That's The Way With Love" (Southern‡) is a lilting ballad also with strong chances.

* * *

RICKY NELSON ..... **TRAVELIN' MAN**
(Imperial) ..... **Hello Mary Lou**

Ricky Nelson's "Travelin' Man" (Four Star‡) is a nifty ballad handled in pleasing low-pressure style by this young singer. "Helly Mary Lou" (January‡) is another appealing rocking item.

* * *

THE DELACARDOS.....**HOLD BACK THE TEARS**
(United Artists) ..... **Mr. Dillon**

The Delacardos' "Hold Back the Tears" (Saxon‡) is a sharp rocking ballad projected in top contemporary style by this combo. "Mr. Dillon" (Saxon‡) is a cute novelty idea nicely handled.

* * *

SID BASS.....**THE GIGGLING GIRLS OF GREECE**
(Carlton) ..... **Funny Bone**

Sid Bass' "The Giggling Girls of Greece" (E. B. Marks‡) is a colorful instrumental entry with an infectious melody due for lotsa spins. "Funny Bone" (Pambill) is another brightly styled orchestral side with a choral assist.*

* * *

ROGER WILLIAMS.....**THE SONG OF THE RAIN**
(Kapp) ..... **A Lover's Symphony**

Roger Williams' "The Song of the Rain" (Mills) is another attractive piano-styled instrumental due for big play. "A Lover's Symphony" (Stearns-Lorab‡) is a lush melodic idea tastefully handled.*

LAWRENCE WELK

Features FRANK SCOTT'S Harpsichord on a Great New Dot Album and "Single" "CALCUTTA" ...Following his Top-Hit "Last Date!"

Festival Showmanship: Railway Station Dance, Latin Frolic In Togas

Yehudi Menuhin is artistic manager of this year's Bath Festival, June 1-11, at the English spa. In this he follows the latterday pattern of talent taking charge of a music festival, per Pablo Casals, Gian-Carlo Menotti, et al. Menuhin has also used the occasion for a booking of his piano-playing sister, Hephzibah.

Novelties pend for this event, including a midnight dance at the railway station and a gala in the old Roman baths, admission requiring the wearing of a toga. Invitations are couched in Latin, of course.

Soloists at Bath include pianists Louis Kentner and Fou Ts'Ong, harpsichordist George Malcolm, cellist Gaspar Cassado and guitarist Andres Segovia.

Album Reviews

"Ella Fitzgerald Sings The Harold Arlen Song Book" (Verve). Ella Fitzgerald has made another notable addition to her recordings of "song books" by the top pop and showtune writers. In this double LP set, she does two dozen Harold Arlen melodies, comprising some of the greatest standards in the ASCAP catalog, with her customary swinging style. She gets excellent backing from the Billy May arrangements on numbers like "Blues In The Night," "Between The Devil and The Deep Blue Sea," "That Old Black Magic," "It's Only A Paper Moon" and "Over The Rainbow," among others. It's a thoroughly attractive packaging job from the Matisse sketch to the enclosed photos and notes.

Ferrante & Teicher: "Golden Piano Hits" (Ultra Audio). One of the hottest instrumental combos currently in the pop market, this piano duo has come up with another surefire entry in this lush workover of familiar pop and long-hair standards. Backed by an orch under Nick Perito, Ferrante & Teicher display a neat change of pace between swinging sounds on tunes like "Begin The Beguine" and "Canadian Sunset" and the lusher attack on numbers like the "Warsaw Concerto" and Tschaikowsky and Chopin melodies. This United Artists subsid label maintains its high technical standards.

Henry Jerome Orch: "Brazen Brass Brings Back The Bands" (Decca). Henry Jerome is sticking to his click "Brazen Brass" formula in this nifty instrumental stanza in which he evokes memories of the great swing bands of 30 years ago. Using sharply contrasting sections to accent the sound impact, Jerome achieves solid musical values at the same time in this rundown of numbers like "In The Mood," "Dipsy Doodle," "Sing, Sing, Sing," "Woodchopper's Ball" and "Cherokee."

Bobby Darin: "The Bobby Darin Story" (Atco). This packaged "Bobby Darin Story" is the story of his single clicks. "Splish Splash," "Mack The Knife," "Artificial Flowers," "Queen of the Hop" and "Lazy River" are some of the jukebox faves reprised here. It's a swinging package headed for strong sales action.

"Stravinsky Conducts-1960" (Columbia). A striking packaging conception, involving the use of transparent plastic case, a photo gallery and some autobiographical notes plus a disk of spoken commentary by Stravinsky, sets off this fine musical offering of two of the composer's most popular works. "La Sacre du Printempos" and "Petroushka." Both works are interpreted by Stravinsky conducting the Columbia Symphony Orch.

Teri Thornton: "Devil May Care" (Riverside). Teri Thornton, in her disk bow, impresses as a solid jazz vocal talent. The texture of her voice is rich and her style is consistently tasteful, whether on the slow or uptempo ballads. In this set, she turns out standout versions of songs like "Blue Champagne," "The Song Is You," "Left Alone" and "What's Your Story, Morning Glory," among others. A jazz combo backs up ably.

Morton Gould Orch: "Moonlight Sonata" (RCA Victor). This set spans the pop and classical idioms with a repertory and orchestral style that have across-the-board appeal. Morton Gould has shaped some glistening arrangements of works by composers as diverse as Beethoven and Arthur Schwartz. Also included are numbers by Harold Arlen, Vincent Youmans, Debussy, Kreisler and one piece of Gould, all dressed in rich symphonic garb.

George Cates: "Polynesian Percussion" (Dot). Joining the roster of percussion packages, this set hinges its music on familiar Hawaiian standards played by a flock of assorted string and tympany instruments. Although the sound effects are present, George Cates keeps the accent on the music without any obtrusive gimmicks. As such, it's a listenable wrap-up of numbers like "Pagan Love Song," "The Hawaiian Wedding Song," "Beyond The Reef," "Kaiua" and others.

Webley Edwards: "Let's Sing With Hawaii Calls" (Capitol). This set gives an Hawaiian setting to the "sing along" format and its a pleasing entry in this groove. The usual pattern of using a choral ensemble and including the song lyrics is followed in this offering on such island song faves as "Hawaiian Wedding Song," "On The Beach At Waikiki," "Aloha Oe" and others.

"Dance To The New Live Sound of Ralph Flanagan Orchestra" (Coral). The spearhead of the "bring-back-the-band campaign some 10 years ago on the Victor label, Ralph Flanagan has again come up with a smart dance band set for Coral. It's not likely that now, as then, the bands will be coming back, but Flanagan is at least keeping alive the big band tradition in these cleanly executed, danceable arrangements. It's a varied book of standards and lesser known numbers.

Doris Day: "Bright and Shiny" (Columbia). Doris Day is in a bubbling happy mood in this package. The mood is contagious and spreads a sunny feeling for overall programming pleasure. The title song, "I Want To Be Happy," "Make Someone Happy" and "Happy Talk" help spell out her jovous disposition. Neal Hefti's bouncy backing helps.

Herm.

Longplay Shorts

Arnold Maxin, MGM Records prez, will put the original cast album of "Carnival" into the grooves this Sunday (23) . . . **Mel Brooks** and **Carl Reiner** cut a new comedy album for Capitol at diskery's N.Y. studios Friday (14) . . . **Johnny Mathis** has recorded 15 LPs for Columbia not six as erratumed in last week's VARIETY . . . **The Modern Jazz Quartet**, Atlantic diskers, have a concert in Springfield, Mass., Friday (21) and then go to M.I.T. in Boston the following day . . . Roulette Records has scheduled 12 LPs for its April schedule and will introduce a new sound series under the banner of "Multi-Directional Sound—Front-Row-Center Stereo." Roost Records, a division of Roulette has a **Sonny Stitt** LP on tap for the month . . . **Chris Connor** is coordinating her club and concert schedule this month with a tv and personal appearance tour for her two new albums with the **Maynard Ferguson** orch on Atlantic and Roulette. "Double Exposure" on Atlantic and "Two's Company," on Roulette were released simultaneously this week.

Reprise Records, **Frank Sinatra's** new label, bowed in the package field with five LPs. Release list includes Sinatra's "Ring A Ding Ding," **Sammy Davis Jr.'s** "The Wham of Sam," **Mavis Rivers'** "Mavis," **Joe E. Lewis'** "It Is Now Post Time" and **Ben Webster's** "Warm Moods." Diskery will release its first **Mort Sahl** album, "The New Frontiers," later this month . . . **Phil Skaff**, Kapp's sales boss, is launching a spring sales program April 17 under the heading of "Operation Exposure" with his key men in sales and promotion hitting the road to see distributors and deejays . . . Everest Records is prepping a special tie-in promotion with Playboy mag on the **Cy Coleman** LP, "Playboy's Penthouse." Coleman is slated for a three-week stint at the Playboy's Chicago Key Club starting May 9 . . . The first recording of **Ernest Bloch's** Concerto Symphonique for Piano and Orchestra will be made in Vienna in May with American-born pianist **Marjorie Mitchell** who's been signed by Vanguard. The Vienna State Opera Orchestra will be conducted by **Vladimir Golschmann.**

WELK GETS CERTIFIED SINGLE, LP GOLD DISKS

Lawrence Welk has copped gold disks for both his "Calcutta" pop single and album on the Dot label. The awards have been certified by the Record Industry Assn. of America.

To qualify for RIAA certification, a single record must sell 1,000,000 copies and an album a minimum of 500,000 units with a factory billing of at least $1,000,000. The sales are audited by a firm of certified public accounts before RIAA certification is granted. The "Calcutta" tune is published by George Pincus' Gil Music.

Bill Manville Column Getting LP Showcase

Bill Manville's "Saloon Society" has been parlayed from a newspaper column to a book to a record album. The "Saloon Society" LP will kick off Roulette's Spoken Word Series.

Manville's column first appeared in the Village Voice, weekly published in N.Y.'s Greenwich Village, and was later published in book form by Duell, Sloan & Pearce. In the album, Manville narrates stories about the hipsters and the non-conformists who inhabit his "Saloon Society."

'60 GRAMMY AWARDS & WAILS

Col A&R Chiefs Become Hot Talent So Prexy Lieberson Taking Charge

The artists & repertoire direction of Columbia Records is being taken over by the company's prez Goddard Lieberson. The prexy's takeover stems from the fact that in the past couple of years his a&r chiefs have developed as creative artists with little time to spend on the administrative functions of an a&r post. This applies to Mitch Miller, who's developed as Col's most important album seller via his "Sing Along" sets, Frank DeVol and Percy Faith, who've established themselves as potent sellers in the album and singles field.

DeVol, who took over as pop a&r chief in the east last year, will continue as a recording artist and record producer. Percy Faith, on the Coast, meantime, has resigned as musical director but will continue as a recording artist via his longterm disking contract with the label.

Lieberson will conduct the diskery's a&r operation on a floating concept with Col's artists & repertoire staffers. "Old a&r men never die," he sums up, "they just become creative performers."

The Col move follows a deemphasis of the a&r chief that stems from the inroads being made by indie disk producers, master buys and productions teams that some of the major companies have established. RCA Victor, for example, has shifted its a&r chief Steve Sholes to head the Coast office and is now operating without a designated a&r chief. This is a far cry from the days when a Mitch Miller was in charge of all pop at Columbia or a Dave Kapp, and a Joe Carlton had the last words in pop at the Victor operation.

Phono Sales Still Sliding

Washington, April 18.

The slump continues in phonograph sales with February figures sharply off January totals, according to Electronic Industries Assn. Sales for the first two months of 1961 were also far behind last year's pace.

EIA reported 204,638 stereo sets sold at the factory during February as against 211,383 the month before. The total through February was listed at 416,021 compared with 665,995 for the first two months of 1960. Retail stereo sales for February stood at 225,722 units 45,402 fewer than in January. For the first two months of this year, 496,846 sets were sold at retail as against 715,699 for the same 1960 period.

Monaural set sales at the factory totalled 50,710 for February—44,107 below January. For the first two months of this year, factory monaural sales stood at 131,076 compared with 211,049 for the first two months of 1960. Retail monaural sales amounted to 61,646 in February and 105,753 in January. Through February, 167,399 sets were sold, as against 253,876 for the same 1960 span.

Caro Joins Victor

Howard Caro, formerly with Grand Award Records, has joined RCA Victor as manager of the pop albums editorial and creation services department. He'll be repsonsible for coordinating pop LP production and for the development of new ideas in this market.

He'll work under George Avakian, head of the pop album department.

Name Solti Dallas Maestro

George Solti has been signed as the 1961-62 conductor of the Dallas Symphony Orchestra. Pact is for one season. Solti, who resigned last month as conductor of the Los Angeles Philharmonic, replaces Paul Kletzki here.

Latter resigned after three years to return to his Switzerland home.

BMI's First Oscar

Broadcast Music Inc. copped its first Academy Award with the title song from the "Never On Sunday" pic. Song was written by Greek cleffer Manos Hadjidakis. An English lyric was written by Billy Towne.

The tune is published by Michael Stewart's Sidmore Music and Esteem Music, a subsid of United Artists, which released the picture.

Tooter Plight Cues Drive For Fed Subsidies

Cleveland, April 18.

The plight of the U.S. musician will be used to accent the need of a Federal legislation to subsidize the performing arts, it was indicated here today (Tues.) by American Federation of Musicians prexy Herman Kenin in an address to the Assn. of Women's Committee of the Cleveland Orchestra.

Kenin said that the average annual income derived from symphony performances was less than $4,060 before taxes or about $75 per week. This average, moreover, is distorted by the five symphonies, Boston, Chicago, Cleveland, New York and Philadelphia, which pay higher scales and have longer seasons than all the others. Kenin said that symphony musicians are forced to supplement their earnings with outside work, some of it in non-musical fields which run the gamut of aerial surveyor to paramutuel official.

Kenin pointed to the "strange paradox" that existed in both the U.S. and Canada where the market for good music is growing but where fewer musicians are earning their livelihood today than there were 30 years ago. He pointed to the sharp increase in disk sales as reflecting a greater public interest in music.

The AFM prexy said his union would shortly present to Congress a program for financial aid to symphony and operatic companies.

CREED TAYLOR SWITCHES FROM ABC-PAR TO MGM

Creed Taylor is switching his artists & repertoire berth to MGM/Verve. For the past several years Taylor had been in the a&r slot at ABC-Paramount main'y producing albums. In recent months he had been producing packages for the Impulse label, ABC-Par's subsid jazz label.

According to Arnold Maxin, MGM/Verve prez, Taylor will concentrate on producing jazz packages for Verve releases. ABC-Par execs are currently scouting the field for a jazz man to a&r their Impulse line.

Evansville Hosting Indiana Jazz Festival

Chicago, April 18.

Evansville, which picked up the Indiana Jazz Festival last year two weeks after it had been cancelled by the French Lick Sheraton, will host again this year on June 23, 24 and 25 at the city's new $2,000,000 Municipal Stadium. French Lick hostelry dropped the affair on short notice after showcasing it for two years, apparently because of the riots at Newport and several other festivals.

Dave Brubeck, Benny Goodman and Dinah Washington will headline this year's show in the 15,000-seat stadium.

INDIES SQUAWK AT MAJORS' HEFT

RCA Victor walked away with the third annual National Academy of Arts & Sciences Grammy awards and the indie Artia label walked out of the organization. The Artia beef stems from NARAS' award selection techniques which drew a hefty squawk from Columbia prexy Goddard Lieberson last year and which forced a modification of the nominating procedure.

The Artia complaint, echoing gripes of many indies and voiced by its veepee Peter C. Sutro, claimed that NARAS favors the major manufacturers. His stress was on the classical categories since Artia deals in longhair imports from overseas. Sutro pointed out that in the 10 categories in which longhairs were listed there were 67 nominations, as follows: RCA Victor, 33 nominations; Columbia, 10 nominations; London, nine nominations; Capitol, seven nominations; Artia, two nominations; Angel, one nomination; Vanguard, one nomination; CRI, one nomination; DGG, one nomination; Oiseau-Lyre, one nomination; American Society, one nomination. Victor copped six awards, Capitol two and in two categories in which classical artists were named, a pop artist won the award.

This, says Sutro, is obviously a lopsided situation that is caused by the fact that records are nominated and awards given by "creative people" in the industry. "How any person working in the classical a&r department of RCA can have more than a cursory knowledge of what is being released by the rest of the industry is a mystery. He is, in fact lucky if he can keep up with his

(Continued on page 63)

Carlton Swings Into Jazz With Parker Estate

Carlton Records is making its first major move in the jazz field in a tieup with the estate of the late Charlie Parker. The deal gives Carlton access to recorded material owned by the Charlie Parker Record Co., which was recently activated by the widow, Doris Parker, manager Aubrey Mayhew and attorney Florence R. Kennedy to reclaim the jazz saxist's works.

According to Joe Carlton, who heads the Carlton diskery, the albums will bear the Charlie Parker Record Co. tag with the additional legend stating that Carlton Records is the sole selling agent. Carlton will handle the platters on a worldwide basis.

It's expected that there is now enough Parker material available to produce 25 albums. In addition to Parker, the company will issue disks made by Lester Young and Billie Holiday. There will also be a contemporary jazz group which will be kicked off with sexist Cecil Payne. Latter's first album will be titled "Cecil Payne Performing Charlie Parker Music."

Carlton will debut the line in two weeks. In addition to the Payne LP, a Parker and Young album will make up the first release. The packages will be double-fold deluxers and will be marked at $5.98.

Cash 14G, Des Moines

Des Moines, April 18.

The Johnny Cash show, in three performances here last week, grossed over $14,000 at the KRNT Theatre here, topping a record set by Cash a couple of years ago.

Show included the Tennessee Two, Bob Luman, Buck Owens, Rose Maddox and Gordon Terry. Smokey Smith Enterprises promoted.

Celler's Proposed New Federal Act (Stiff Fine and Jail) Designed To Curb Disklegging Mfrs. & Distribs

The war against disk piracy, which has been conducted on various courtroom fronts in the past few years, may get a key weapon in the form of Federal legislation being sponsored by Rep. Emanuel Celler (D., N. Y.). Celler, sponsor of many bills aimed at helping the music biz, has put a bill into the hopper which will make interstate and/or foreign commerce in pirated or counterfeit disks a criminal offense subject to five years in jail and a $10,000 fine. Both manufacturers and distributors knowingly handling illegal disks would fall under the law.

Sparking the new legislation for Celler was the fact that the counterfeiters are now draining the disk biz of some $20,000,000 a year. This represents not only a loss of Federal excise taxes to the Government but also of income taxes since it's presumed that the counterfeiters are not declaring their income.

The Music Publishers Protective Assn., with Julian T. Abeles as counsel, has been an important factor in shaping the bill. Abeles, who testified before the Celler House committee some years ago on amending the Copyright Act to remove the exemption from jukebox operators, has been spearheading the campaign recently against the pirates and forgers.

Abeles has been pushing to make bootlegging a criminal offense but also subject to civil damages. Celler has incorporated several of his suggestions into his bill, including the angle of overseas coverage since disk piracy has now become an international business. Abeles is optimistic now about getting a general revision of the 1909 Copyright Act since the Celler bill would make an important modification in the penalty provisions of the Act. Instead of treble damages of 6c per illegal disk manufactured, Celler would award an automatic

(Continued on page 60)

Elvis' Hawaiian Payoff

Honolulu, April 18.

Hawaii's House of Representatives formally thanked Elvis Presley and his manager Col. Tom Parker for raising $52,000 at a recent concert here in benefit for the U. S. S. Arizona Fund.

Resolution stated that the Presley show, which drew 5,000 payees, was the biggest single gate in the history of Hawaii. Parker was included in the resolution of thanks for helping to make the benefit a success.

MGM Accenting 'Live' Kickoffs For New Disks

MGM Records is stepping up its promotional activity in the grassroots areas to kick off its new releases. Diskery is scheduling personal appearances of its key artists at large shopping centers in the hinterlands to stir up the drive.

In a tie-in with Modell's Shoppers World in Lodi, N.J., arrangements were made for a Tommy Edwards to appear at the record department Monday (17) afternoon. Modell's advertised the event in local newspapers and on radio and tv as well as through use of store window displays, in-store displays and through continuous announcements over the public address system. The Edwards' appearance is for his new release of "Golden Chain."

The arrangements call for Modell's to purchase a large quantity of the new Edwards' single and current albums through the diskery's distributor, All-State New Jersey Inc., as part of MGM's condition to produce the artists for personal appearance.

In a similar tie-in last week (12) with the E.J. Korvette stores, MGM disker Conway Twitty was shuttled to Springfield and Philadelphia for personal appearances at both Korvette stores on the same day. The Twitty push was for his "The Next Kiss" platter. Twitty's appearance at the Springfield store was preceded by a motorcade heralding his arrival at the store. Page ads in all the Philly papers in addition to radio and tv spots were part of the promotional campaign.

Sol Handwerger, MGM's director of publicity, promotion and exploitation, is arranging and coordinating the dates. He is issuing a special manual of instructions for distributors and field representatives outlining in detail steps, procedure and material necessary for carrying out this type of store exploitation.

EVERYBODY SUES BUT PUCCINI ON HIT TUNE

A claim by singer Tommy Prisco that he wrote the lyrics to "Don't You Know?" based on Puccini's "Musetta Waltz," was thrown out of N.Y. Supreme Court last week by Justice Henry Epstein. The judge ruled that the only problem involved in the case was one of credibility and that the weight of credible evidence was with the defendants, Lee Magid and Bobby Worth.

Magid is manager of Della Reese who clicked with "Don't You Know?" on the RCA Victor label. Worth is a singer-composer who said he wrote lyrics to the "Musetta Waltz" from "La Boheme" back in 1951, a year before the tune went into public domain.

Crookshank Exits As 'Big 3' GB Rep

London, April 18.

Paddy Crookshank has quit as European representative of the Robbins, Feist & Miller Music. He's also ankled his directorships in the British companies of Francis, Day & Hunter and B. Feldman, plus retiring from the boards of several European companies.

Crookshank has been Robbins' man in Europe for seven years. He said that "the parting is perfectly amicable." His future plans are uncertain.

S-B Publishes Score Of Off-B'way 'Peter Grant'

Shapiro-Bernstein is going off-Broadway for a musical score. Firm has latched on to the publishing rights for "Meet Peter Grant," which is scheduled to open at the Folksbine Theatre, N. Y. May 8.

The score was written by Ted Harris (music) and Elliot Arlack (lyrics). Lee Bergman is producing.

Perez Prado Tours

Perez Prado starts a week of one-nighters throughout Jamaica, B.W.I., next week, followed by 17 days of Texas ditto and then returns to the Tropicana, Las Vegas. Prado orch has been at the Vegas plushery for a run until essaying the Caribbean and Texas dates.

Herman A. Diaz, son of RCA Victor's Herman Diaz Jr., is now the new manager for the Prado outfit. MCA books it.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No Wks. On Chart	TITLE, ARTIST	LABEL
1	1	6	**BLUE MOON** Marcels	Colpix
2	2	5	**RUNAWAY** Del Shannon	Big Top
3	3	6	**ON THE REBOUND** Floyd Cramer	Victor
4	5	6	**MOTHER IN LAW** E. K-Doe	Mint
5	12	5	**ONE HUNDRED POUNDS OF CLAY** Gene McDaniels	Liberty
6	6	14	**APACHE** Jorgen Ingmann	Atco
7	24	3	**YOU CAN DEPEND ON ME** Brenda Lee	Decca
8	13	10	**BUT I DO** Clarence Henry	Argo
9	16	5	**TONIGHT MY LOVE** Paul Anka	ABC-Par
10	15	8	**PLEASE LOVE ME, FOREVER** Cathy Jean	Valmor
11	23	6	**I TOLD EVERY LITTLE STAR** Linda Scott	Can.-Amer.
12	18	9	**ASIA MINOR** Kokomo	Felsted
13	4	9	**SURRENDER** Elvis Presley	Victor
14	9	13	**DEDICATED TO THE ONE I LOVE** Shirelles	Sceptor
15	20	9	**PORTRAIT OF MY LOVE** Steve Lawrence	UA
16	19	3	**BABY BLUE** Echos	Segway
17	10	13	**PONY TIME** Chubby Checker	Parkway
18	11	9	**WALK RIGHT BACK** Everly Bros.	WB
19	85	3	**A DOLLAR DOWN** Limeliters	Victor
20	30	7	**TAKE GOOD CARE OF HER** Adam Wade	Coed
21	7	14	**DON'T WORRY** Marty Robbins	Columbia
22	17	12	**GEE WHIZ, LOOK AT HIS EYES** Carla Thomas	Atlantic
23	41	4	**HELLO WALLS** Faron Young	Capitol
24	21	7	**JUST FOR OLD TIMES SAKE** McGuire Sisters	Coral
25	55	3	**WHAT DID I SAY** Jerry Lee Lewis	Sun
26	51	4	**SHU RAH** Fats Domino	Imperial
27	14	10	**THINK TWICE** Brook Benton	Mercury
28	33	13	**WHEELS** Billy Vaughn	Dot
29	59	2	**SOME KIND OF WONDERFUL** Drifters	Atlantic
30	49	6	**BUMBLE BOOGIE** B. Bumble & Stingers	Rendezvous
31	25	8	**HAPPY BIRTHDAY BLUES** Kathy Young	Indigo
32	35	6	**FIND ANOTHER GIRL** Jerty Butler	Vee Jay
33	42	4	**TRUST IN ME** Etta James	Argo
34	26	12	**EBONY EYES** Everly Bros.	WB
35	28	13	**WHERE THE BOYS ARE** Connie Francis	MGM
36	22	10	**LAZY RIVER** Bobby Darin	Atco
37	80	4	**ONE EYED JACKS** Ferrante & Teicher	UA
38	60	3	**TENDERLY** Bert Kaempfort	Decca
39	45	4	**MERRY-GO-ROUND** Marv Johnson	UA
40	79	4	**MEMPHIS** D. Brooks	Era
41	34	4	**MY THREE SONS** Lawrence Welk	Dot
42	27	5	**ONE MINT JULIP** Ray Charles	Impulse
43	29	9	**HEARTS OF STONE** Bill Black Combo	Hi
44	32	4	**THE BLIZZARD** Jim Reeves	Victor
45	85	3	**FROGG** Brothers Four	Col.
46	43	2	**FOOLING AROUND** Kay Starr	Capitol
47	—	1	**BELOVED STRANGER** Daarts	Dyna
48	73	4	**DIXIE** Duane Eddy	Jamie
49	—	1	**UNDERWATER** Frogmen	Candix
50	—	1	**SLEEPY-EYED JOHN** Johnny Horton	Col.
51	47	8	**LITTLE MISS STUCK UP** Playmates	Roulette
52	81	3	**I'M IN THE MOOD FOR LOVE** Chimes	Tag
53	57	13	**YOU CAN HAVE HER** Roy Hamilton	Epic
54	71	3	**BONANZA** Al Caiola	UA
55	37	15	**BABY SITTING BOOGIE** Buzz Clifford	Columbia
56	64	3	**I FALL TO PIECES** Patsy Cline	Decca
57	39	6	**THAT'S IT, I QUIT** Sam Cooke	Victor
58	31	4	**CALIFORNIA SUN** Joe Jones	Roul
59	70	3	**TONIGHT I FELL IN LOVE** Tokens	Warwick
60	—	1	**TRAGEDY** Fleetwoods	Dolton
61	—	1	**PEANUT BUTTER** Marathons	Arvee
62	69	10	**FOR MY BABY** Brook Benton	Mercury
63	61	5	**TO BE LOVED** Pentagons	Donna
64	48	5	**YOUR ONE AND ONLY LOVE** Jackie Wilson	Brunswick
65	53	9	**MORE THAN I CAN SAY** Bobby Vee	Liberty
66	—	1	**WHO WILL THE NEXT FOOL BE** Charlie Rich	Philips
67	76	2	**AFRICAN WALTZ** Cannonball Adderly	Riverside
68	65	3	**GREAT SNOW MAN** Bob Luman	WB
69	—	1	**RUNNING SCARED** Ray Orbison	Monument
70	—	1	**BRAND NEW BROKEN HEART** Connie Francis	MGM
71	—	1	**IT'S NEVER TOO LATE** Brenda Lee	Decca
72	36	9	**THE TOUCHABLES** Dickie Goodman	Mark X
73	40	4	**I FELL IN LOVE ON MONDAY** Fats Domino	Imperial
74	56	7	**LIKE LONG HAIR** Paul Revere	Chain
75	83	2	**PLEASE TELL ME WHY** Jackie Wilson	Brunswick
76	98	2	**GRILL MACHINE** Walsh	WB
77	66	2	**I'M A FOOL TO CARE** Jor Barry	Jin
78	—	5	**DARLING** Phil & Harv	Rampart
79	54	3	**WORLD IS WAITING FOR SUNRISE** Don Gibson	Victor
80	84	2	**FUNNY** Maxine Brown	Nomar
81	38	11	**LITTLE BOY SAD** Johnny Burnette	Liberty
82	—	6	**WATUSI** Vibrations	Checker
83	91	2	**TRIANGLE** Grant	Caprice
84	50	4	**GREEN GRASS OF TEXAS** Texans	Infinity
85	—	1	**CONTINENTAL WALK** Rollers	Liberty
86	—	1	**JUST CALL ME LONESOME** Eddie Arnold	Victor
87	—	1	**SCOTTISH SOLDIER** Andy Stewart	Warwick
88	—	1	**DADDY'S HOME** Shep & Slimlighters	Hull
89	78	15	**WHEELS** String-a-Longs	Warwick
90	89	2	**GIRL OF MY BEST FRIEND** Rral Donner	Gone
91	74	8	**I DON'T WANT TO CRY** Chuck Jackson	Wand
92	—	1	**BRASS BUTTONS** String-A-Longs	Warwick
93	44	12	**SPANISH HARLEM** Ben E. King	Atco
94	62	7	**PONY EXPRESS** Danny & Juniors	Swan
95	52	5	**LONELY BLUE NIGHTS** Rosie	Brunswick
96	46	14	**I WANNA LOVE MY LIFE AWAY** Gene Pitney	Musicor
97	—	1	**SWEET KATHY** Ray Peterson	Dunes
98	77	5	**DARK AS A DUNGEON** Tenessee Ernie Ford	Capitol
99	63	10	**STAYIN' IN** Bobby Vee	Liberty
100	—	1	**EVERY TIME MY HEART SINGS** Jimmy Rogers	Roulette

FTC Ringing Down Curtain On Payola Drive; Sees New Law As Safeguard

Washington, April 18.

In an action which apparently rings down the curtain on Federal Trade Commission's anti-payola campaign, an FTC hearing examiner has recommended dismissal of complaints against Columbia Record Sales Corp., Columbia Record Distributors Inc., Capitol Records Distributing Corp. and Dot Records.

Hearing examiner Abner E. Lipscomb based his action on motions by FTC staff attorneys. Latter reasoned that the omnibus broadcasting bill enacted last September, with its elaborate anti-payola-plugola provisions, made continued prosecution of the firms "an unnecessary expenditure of time, effort and funds in determining the legality of the alleged practice, since the protection of the public interest is now fully assured by specific statute."

Lipscomb agreed, but recommended that dismissal of the complaints be conditioned on FTC's right to start further proceedings against the outfits "should future events so warrant." Lipscomb action technically doesn't constitute a final decision of the Commission, but indications were that it would stick.

About 100 anti-payola complaints have been issued by FTC since the crackdown was launched December, 1959. All but a handful have been settled by means of consent orders barring the record companies from engaging in future payola.

Metronome in Rank Tie For Far East Coverage

Metronome Records, Swedish firm, is broadening its international coverage. Latest addition to Metronome's foreign setup is a deal with Rank International making the diskery's entire catalog available to Cosdel, the Rank licensee in Japan, Cambodia, Hong Kong, Indo China, Indonesia, Korea, Laos, Okinawa, the Philippines, Taiwan, Viet Nam and Siam. The deal was worked out in N. Y. between Rank lawyer Paul Marshall and Claes Dahlgren, of Orion Development Corp., Metronome's U. S. affil.

Metronome is now represented in Denmark, Finland, Norway, and Germany and has affiliates all over Europe. In the U. S., the Metronome material is released by such labels as Atlantic, Atco, Mercury, Prestige, Cadence, Argo and World Pacific.

Henry Tobias Gets Option On Eddie Davis' Comedy

Hollywood, April 18.

Henry Tobias, songwriter who moved to the Coast after exiting last fall as entertainment director of the Fontainebleau Hotel in Miami Beach, has taken an option on a musical comedy written by the late comedy writer, Eddie Davis, titled "Diz Muz Be Dere Place." Tobias is writing the score for the show.

Tobias also has completed a video script for a musical based on the careers of the three songwriting Tobias brothers, Harry, Charlie and himself. He's also launched his disk label here, Pat Records, with a vocal group, The Gems.

Roy Harris Muffs Honor

Lancaster, Pa., April 18.

Roy Harris, American composer, was immobilized in his San German, Puerto Rico, home with a bum knee last week, and so unable to appear in person—as skedded—to accept the 1961 Composer's Award of Lancaster Symphony Orchestra.

He was to have conducted his own "Kentucky Spring" scherzo. Conductor Louis Vyner, of the Curtis Institute of Music, Philadelphia, and conductor of the "Strong Virtuosi" of Philadelphia, directed the performance instead.

This is Vyner's 12th season as conductor for Lancaster Symphony.

Previous recipients of the Composer's Award, both of whom accepted it in person, and conducted representative works of their own, were Howard Hanson and Peter Mennin.

Holland Disk Best Sellers

Amsterdam, April 10.

Wooden Hearts . . Elvis Presley (RCA)
Non Je Ne Regrette Rien . . Piaf (Columbia)
Sucu Sucu . . . . . Ping Ping (Tivoli)
Save Last Dance . . . . . Drifters (London)
Rocking Billy . . . . . Rita Valk (Fontana)
Corrine Corrina . . R. Peterson (London)
Lonesome Tonight . . . . Presley (RCA)
I Love You . . . . Cliff Richards (Columbia)
Josephine . . . . . Fats Domino (Imperial)
Afscheid Soldaat . . . . Ria Valk (Fontana)

Reich Disk Biz Climbing Back To 1958 Peak

Frankfurt, April 18.

More and more buyers are selecting a longhair record instead of a popular number, according to the 1960 report just released by the West German Record Industry, from its Cologne headquarters.

One explanation for the trend has been that because the price of records is a rather hefty one in comparison to other forms of entertainment in West Germany, the folks who plunk down the price of a platter would prefer one that they can play for years, instead of a top popular favorite.

During 1960, the industry just revealed, 57,777,000 records were brought out on the German market, a considerable increase from the 52,000,000 platters sold in 1959, and just about the same as the highest recent year of record sales, 1958, when 57,200,000 records were sold.

Classic platters accounted for about 37% of the total income to the record industry last year, while some of the firms, such as German Electrola, reported that the classics accounted for an all-time high of 48 of their business. The 37% is just about double previous years, when the longhair records meant from 16 to 20% of the total take.

Deutsche Grammophon was reported to have the highest percent of the total business, about 30% of the entire volume of the record industry. Electrola followed with 28% of the entire income, and Telefunken had 20%, with Philips getting around 12 or 13% of the entire business. The rest was split up among the smaller firms.

The old 78 rpms are just about out of production, the industry report added, and most of those still being turned out are headed for export to the Far East or to Africa. The German industry is more and more following the American trend of concentrating on single and longplay platters, the report concluded.

Duke-Lieberman $21,750 Suit vs. Johnny Desmond

Los Angeles, April 18.

Singer Johnny Desmond has been named defendant in a suit asking $21,750 filed in Superior Court by Maurice Duke and Al Lieberman, operating as Duke Productions.

Complaint states that via promissory note signed by Desmond in 1956 and under a contract of that date singer agreed to pay amount specified for rights to life of late Russ Colombo, held by plaintiffs. Under pact, it's asserted, if Desmond did not pay $21,750 by March 1, 1957, he then was to reassign rights to plaintiffs upon payment of $1,750.

Duke and Lieberman also asked court to determine ownership of late crooner's life story.

Red Nichols & and Five Pennies booked for a one nighter here at the Music Hall in Houston, June 7.

Eddie Mathews Doubles As Musicor Sales Chief

Eddie Mathews, promotion chief for United Artists Records, will now double as sales director for Musicor Records, a label distributed through the UA distrib network.

Mathews, who will work under Andy Miehle, UA Records sales topper, is hitting the road to visit distribs in his new dual capacity.

Aussie Station's 'Big 60' Formula, Artist Not Tune

Sydney, April 18.

A Sydney radio station, 2GB, has launched a new concept in formula radio with a "Big 60" pop list based on artists rather than hit tunes. Station is accenting "the people who make the hits" and is able to draw on past recordings of the top artists.

Like in the U.S., some of the stations here have teenage music formulas while others cater to adults. It's figured that the accent on artists rather than current clicks, will help 2GB bridge both markets. Also duplicating the American pattern, the station is distributing its "Big 60" chart to all Sydney and suburban disk dealers. Des Foster, 2GB's manager, instituted the idea for the key station in the Australia-wide Macquarie network.

Mex ASCAP Gets Action From Juke Ops After Pinching a Delinquent

Mexico City, April 18.

The Mexican Society of Authors & Composers, which had caused jailing of Frank Navarro for nonpayment of royalties on music exploited over jukeboxes in Mexicali and other frontier areas, has now come to terms with operator.

Guillermo Midaguilar, Society executive, said that a "favorable pact" was signed with Navarro last week, with operator paying around $8,000 on account and signing notes for $40,000 more, with this covering back royalties due for past three years.

Because of the stiff Society attitude other operators are falling in line, paying up back royalties. Agreement has also been signed with Luis Alonso Huerdo who heads Aparatos Musicales, S. A., a firm operating hundreds of jukeboxes in La Paz, Ensenada, Tecate, Mexicali and other frontier cities.

Juke operators, scared by imprisonment of Navarro on behest of the Society, are now changing their attitude with operators in Laredo, Matamoros, Tampico, Ciudad Juarez and other points communicating to the Society their willingness to dicker to pay up back royalties and enter into new contracts.

'TUBBY TUBA' TOOTER HITS AFM SOUR NOTE

Hollywood, April 18.

Vet film musician George Boujie has returned from San Francisco after having been nixed out of a $200 job April 8 at annual S. F. Boys Club band show. Boujie would have done his longtime "Tubby The Tuba" routine.

His Frisco date had been booked by Bernie Salin, member of Frisco's AFM Local 6, union which banned Boujie's apperance there on a bill with other AFM members. Reason: Boujie got expelled year and half ago by Local 47 here during early era of that union's war with rival Musicians Guild. Boujie joined the Guild, but continued to pay his dues at Local 6, his hometown local to which he has belonged more than 20 years.

Upon his arrival in Frisco for date he was confronted with (a) ukase he could not play with AFM members there (b) an $8 rebate of his last quarterly dues paid Local 6. His membership in Local 6 had been terminated March 21, a membership dating back to 1936 when he migrated here from S.F. and transferred to Local 47.

Trial of Peter Tripp, Ex-WMGM Jockey, Details Mechanics of Payola Operation

British Disk Best Sellers

London, April 18.

Are You Sure? . . . . . Allisons (Fontana)
Wooden Heart . . . . . Presley (RCA)
Walk Right Back . . Everly Bros. (WB)
Lazy River . . . . . Darin (London)
Theme For Dream . . . . Richard (Columbia)
And Heavens Cried . Newley (Decca)
You're Driving . . Temperance Me Crazy . . . . . Seven (Parlophone)
Exodus . . . Ferrante & Teicher (London)
F.B.I. . . . . . The Shadows (Columbia)
Where Boys Are . . . . . Francis (MGM)

France's SACEM Wins Point Over AM-TV Divvy

Paris, April 18.

All the rumors about a possible nationalization of the French performing rights society, SACEM (Le Societe Des Auteurs, Compositeurs Et Editeurs De Musique) have been allayed. These started due to some friction between the various authors rights group about the divvying of the annual radio and television rights which are usually made up in one lump sum annually and shared by the groups involved, including SACEM, drama orgs, etc.

It seems that the Society of Authors felt that written material should take precedence over tunes and symphonies, but SACEM clung to the idea that it was the amount of performing time that counted. The SOA wanted to call in an arbiter from the Ministry of Culture which started the talk of nationalization.

Groups finally agreed on the sharing among themselves and it will be on a time basis. At a recent meeting, the over 600 of the 1,100 SACEM members who vote on procedure, made it clear that they wanted to keep things democratic with a vote for all members and not only by the moneymaking ones.

George Levy Joins King's Publishing Co.

George Levy, vet music man, has joined Syd Nathan's King/Lois Publishing Enterprises. Levy will maintain Pandora Music, his own indie publishing firm, in addition to his duties of acquiring new talent and masters for King Records and its affiliated labels, Bethlehem, Federal, Deluxe and 4-Star. He'll also be on the lookout for music catalogs to bring into the publishing combine.

Levy will team with Nat Tannen, Billy Myles and Jack Pearl in a general exec capacity and will also work in general promotion and exploitation of the various Lois and affiliated properties. Levy will headquarter in N. Y.

Minucci Launching New Regatta Label

Ulpio Minucci, composer-arranger and indie disk producer, is launching a new label to be known as Regatta Records. The new diskery will be a subsid of T.M. Productions Inc. Regatta will be headed by Minucci with Irv Trencher as sales manager. Fred Jay and Art Harris in charge of artists & repertoire, Piero Rizza recording and representing Regatta in Italy and Judge White performing a similar function for England and France.

Minucci has already signed Bob Halley, Will Sanders & the Duprees.

Trencher, who has already lined up a full roster of distributors, was in promotion and sales for Southern Music and Top Rank Records before joining Regatta.

The detailed mechanics of the payola operation began unfolding this week in N.Y. Special Sessions Court in the trial of disk jockey Peter Tripp for commercial bribery. Tripp, formerly with WMGM, N.Y., and now a jockey in San Francisco, is being charged with taking $36,050 from eight disk manufacturers and distributors in the period of June, 1958 to October, 1959. The indictment involved 39 counts of commercial bribery, each punishable by a year in jail and a $500 fine.

Witnesses placed on the stand by the prosecution unveiled two different techniques of paying off jockeys. One was direct payment for spins on a weekly or monthly basis and another method was to cut the jockey in for a "royalty" on each record sold. Tripp's lawyers, Benjamin Shedler and Morris Goldman, concede that Tripp accepted the coin both ways, but they maintain that he was not guilty of commercial bribery since he was an "independent contractor" and not an employee of the station.

Under questioning by assistant district attorneys Joseph Stone and Michael R. Juviler, Harry Apostoleris, partner in Alpha Distributors, said he paid Tripp $10,400 until the payola scandals broke open. Apostoleris testified that Tripp agreed to spin four Alpha-distributed disks every day for $750 a month, a figure arrived at after some friendly haggling. At Tripp's request, the checks were made out to the disk jockey's wife, Marilyn Tripp. At the same time that Alpha was paying Tripp, Laurie Records, a label handled through Alpha, also shelled out $8,000 to Tripp without Alpha and Laurie knowing of the other's deal with the jockey.

Marvin Cane, vice-prexy of Coed Records, said he paid Tripp a half cent royalty on each "16 Candles" disk which the jockey laid on heavily on his show. Cane said the tune zoomed into the top 40 within three weeks and Tripp kept on playing it until it became a smash hit. Tripp had a similar deal on the "I Wonder Why" Coed disk. According to Eugene Schwartz, Laurie Records exec, he had a deal under which Tripp received a half-cent royalty on every Laurie disk whether Tripp played them or not.

In opening the case, Stone charged Tripp with selling air time that did not belong to him. He said that Tripp's activities were detrimental to WMGM since its reapplication for an FCC license in May, 1960, was withheld because of Tripp. Stone said that a deal for the sale of WMGM for $11,000,000 to Crowell-Collier has still been held up pending FCC approval.

Tripp's trial is the first of a series involving payola to broadcast personnel. Last May, five disk jockeys, a former station manager and two former station record librarians were arrested and accused of accepting $116,580 in illegal payoffs.

Ray Charles Racks Up 22G In Midwest Dates

Ray Charles in a pair of concert dates over the weekend in Detroit and Cleveland scored a healthy $22,565. Saturday (15) at the Masonic Aud, the singer hit an SRO $14,136 which included 100 standees in this 4,600 seater, while he hit a strong $8,429 at the Music Hall, Cleveland, the following night. In both instances there was a $4 top.

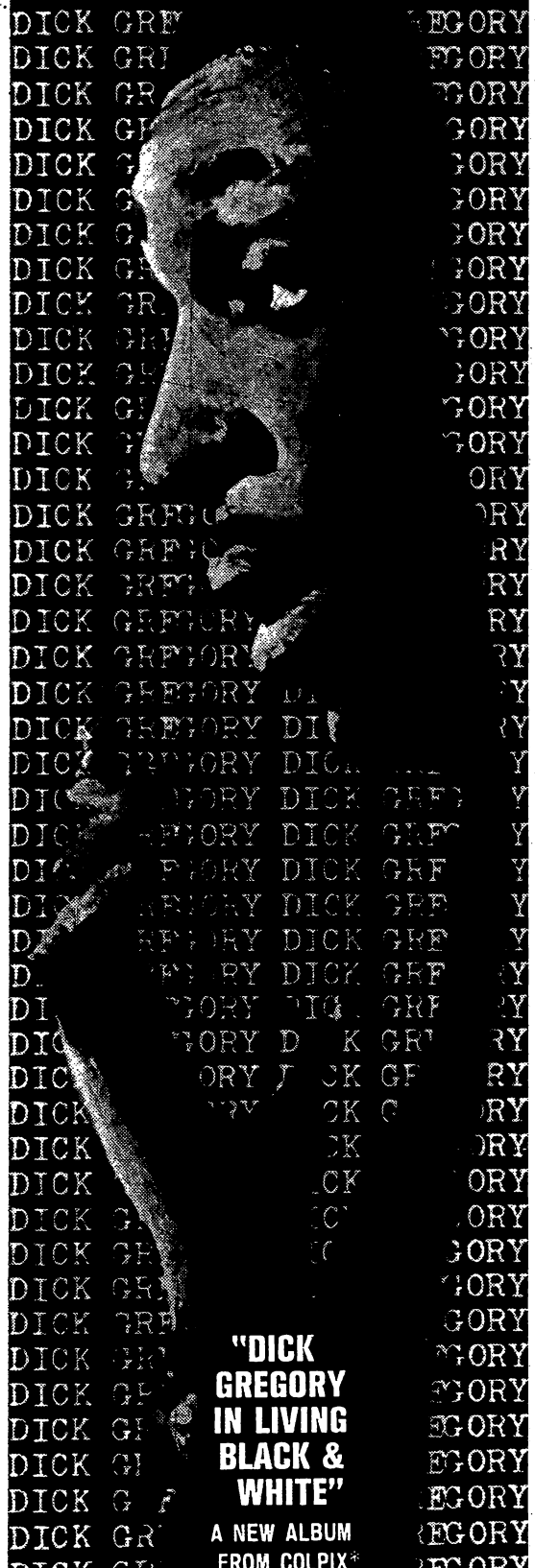
Both dates were promoted by Hal Zeiger.

Robert Marks O'seas

Robert Marks, exec v.p. and general manager of E. B. Marks Music, headed for Europe this week on a seven-week tour of affiliates in England, France and Spain.

Marks is taking a flock of material for possible publication overseas including a tune based on the new dance craze, "The Charanga," which is a variation of the pachanga. Robert Marks had been in charge of Coast operations until he shifted to his new post in the N.Y. office. He's the cousin of Herbert Marks, E. B. Marks Music prexy.

"I sat at the counter in a restaurant in Alabama for nine months. When they finally integrated and I saw the menu, they didn't have what I wanted."
DICK GREGORY



"DICK GREGORY IN LIVING BLACK & WHITE"
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*A DIVISION OF COLUMBIA PICTURES

Inside Stuff—Music

Columbia Records is releasing an album titled "Music of Richard Yardumian" performed by Eugene Ormandy and Philadelphia Orchestra. It was 24 years ago, at the age of 19, that Philadelphia-born Richard and Ruth Yardumian were married. They had met as volunteer helpers working for Stokowski, in the early days of the Philadelphia Orchestra's Youth Concerts. Today, composer Yardumian and his wife are the parents of 13 children (seven less than 17th century Bach). They (15) live in a sprawling 26 room house (the most ancient part was built in 1703) in a suburb of Philadelphia called Bryn Athyn. Their home is called Land of Yardumian. Yardumian's father was a minister and a great friend of Woodrow Wilson. The 14 points of the Wilson plan included one, giving freedom to the Armenians, which was a result.

Yardumian's works are now in the permanent repertoire of the Denver, Houston, Detroit, Boston, Kansas City, Indianapolis, Tucson, Philadelphia orchestras, and have been played by leading orchestras in Canada, Europe, Japan and Australia. The theme of his "Armenian Suite" is the signature of the Voice of America broadcasts behind the Iron Curtain.

Minneapolis-St. Paul's KDWB-TV's April Fool whimsy on its own "Foolish Forty" survey of alleged pop songs included such contrived titles (?) as "Pony Time" (Eddie Arcaro); "I'll Have Another Cup Of Coffee" (Brendan Behan); "How Deep Is The Ocean" (Lloyd Bridges); "Wild Juan" (Mrs. Peron); "Where The Buoys Are" (The Sailboaters); "Greener Pastures" (Vigoro); "I Wanna Love My Life Away" (Bernie Finch); "For Old Crimes Sake" (Mickey Cohen); "Cry" (Jack Paar); "Deep In The Heart of Taxes" (Ingemar Johansson); "Smiles" (Ed Sullivan); "Smoke Gets In Your Eyes" (Ed Murrow); "Why Dont's You Believe Me" (Nikita); "Don't Worry" (Jack Kennedy); "I Don't Wanna Cry" (Richard Nixon); "That's It, I Quit, I'm Movin' On" (Eisenhower); "You Can Have Her" (Arthur Miller); "Gee Whiz (Look At His Eyes)" (Floyd Patterson).

As part of America's goodwill program towards South America, Broadcast Music Inc. has commissioned a work, "Chiaroscuro For Orchestra," by longhair composer Henry Cowell at the request of the U. S. Embassy in Guatemala. The Cowell work will be presented to reps of the Guatamalan and U. S. governments this month for transmission to Jose Maria Franco Gil, conductor of the Guatamalan National Symphony Orchestra for performance in July. John J. Muccio, U. S. Ambassador to Guatamala, was approached last year about the commissioning of a symphonic work dedicated to that country and enlisted the aid of Mrs. Jouett Shouse, chairman of the President's Music Committee of the People-To-People Program. Mrs. Shouse asked BMI to foot the bill.

MGM Records is devoting April for a special promotion on the late country & western singer-composer Hank Williams. For its "Salute To Hank Williams Month," the diskery is putting on a special sales program drive on six newly repackaged and recataloged Williams' sets. Six illustrators have been commissioned to design the new albums which are titled "Hank Williams Lives Again," "I'm Blue Inside," "Luke The Drifter," "First, Last and Always," "Let Me Sing A Blue Song" and "Wanderin' Around." The sales pitch will offer one free album for every five purchased with special dating privileges and the regular 2% discount.

Dick Linke has shifted the homeoffices of his management firm to the Coast. He'll keep a N. Y. branch but the main operation will now be centered on the Coast because of his increased activities with the "Andy Griffith TV Show." Because of the shift Linke will reshuffle his talent stable. He's giving up singer Tommy Leonetti as of May 1 but he'll continue to manage Margaret Ann with the Ernie Mariani Trio and 11-year-old singer Robin Clark who records for Capitol.

Joe Csida, veepee for eastern operations at Capitol Records, addressed the spring convention of the Ohio Assn. of Broadcasters last week (7) on the subject of "Broadcasting In The Sixties." The meet was held at the Greenbriar, White Sulphur Springs, W. Va. Other speakers were Terry Lee, managing director of tv station WAGA, Atlanta, and Robert Taft Jr., majority leader of the Ohio House of Representatives.

International Music Calendar for 1961 lists 10,452 music events in 1,005 cities in 98 countries. Calendar, just released by the President's Music Committee of the People-to-People Program, is the only comprehensive compilation of world music and dance activity. Folk, religious festivities, symphony, choral, chamber music, opera, ballet and jazz are all included. Information is also given on the larger musical festivals, such as those in Salzburg, Edinburgh and Glyndebourne.

Jorgen Ingmann's "Apache," recorded by Metronome Records in Copenhagen and released in the U. S. via Atco, is now on a global kick. Claes Dahlgren, of Orion Development Corp., Metronome's N.Y. office, has arranged for releases of Ingmann's "Apache" in Australia, New Zealand, South Africa, Mexico, New Guniea, Chile and Japan. Meantime, the Danish guitarist is negotiating for bookings in the U.S.

"African Waltz," Cannonball Adderley's instrumental disk hit that started in England, was composed by Galt McDermot of Montreal, who was co-composer of "My Fur Lady," McGill U.-musical that toured Canada professionally for a year in '57-'58. Galt McDermot Trio cuts cool jazz for Colin Kerr's Laurentien Records in Montreal.

MUSIC AT NEWPORT REPLACES JAZZ FETE

Newport, R. I., April 18.

Newport, which threw out the jazz festival this year, refusing to allow the Newport Jazz Festival to play because of last year's riots, is to have a "modern music show" at Freebody Park instead this summer.

Music at Newport Inc. inked a contract in New York, Friday (7), with a producer's group to stage a modern music show at the park. The entertainment, described by Eugene P. Faerber, prexy of MAN, as a diversified program of modern music, which will include jazz, will be presented June 30 and July 1, 2, 3.

Mex Orchs in Row Over 'Magic Violins' Billing

Mexico City, April 18.

Roberto Perez Vazquez, leader of the Villa Fontana Magic Violines, says that the musical unit of Arturo Romero is being erroneously billed in the Las Vegas Dunes Club as the "Magic Violins." The National Assn. of Actors will caution Romero from sanctioning use of the Villa Fontana name for his group. The unit is currently appearing in the Villa Fontana Restaurant in this capital.

Vazquez said that the similar billing is causing confusion in the U.S. and that his unit is apt to suffer financial losses because of confusion with the Romero unit made up of 11 violins and 2 pianos.

Celler Bill

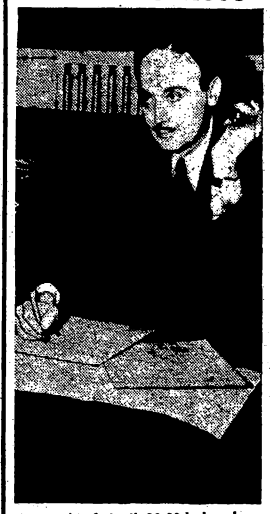
Continued from page 57

$5,000 in damages if illegal manufacture can be proved.

In attacking the counterfeiters, Celler said that "the manufacturers, distributors and dealers are denied their legitimate profits. The songwriters, artists, musicians and publishers are deprived of their royalties and the Federal Government is robbed of its excise and other taxes."

Several counterfeiting rings have been uncovered in the last year. Along with the MPPA, the American Record Manufacturers & Distributors Assn. has been active in tracking down the forgers who have been pressing large quantities of hit LPs, including those by Frank Sinatra, Shelley Berman, Bobby Rydell, etc. The counterfeiters can turn out the forged disks at slightly under 60c per copy.

Peter De Rose



The week of April 23-30th has been dedicated as "Peter de Rose Memorial Week," commemorating the 8th Anniversary of the death of the composer of "Deep Purple," "Wagon Wheels" and many other hits. His music will be featured on radio & TV and after 1 P.M., April 24th, Duffy Sq. in N.Y.C. will be known as "Peter de Rose Memorial Square" for that time. Among other tributes, nine water color paintings by Carrie E. Singhi, inspired by names of his great songs will be exhibited all week at the Leonardo de Vinci Restaurant at 60 W. 56, New York City. On Sunday, April 23rd, the Fordham Manor Reformed Church at Reservoir Ave. and Kingsbridge Rd. (where Peter's widow May Singhi Breen de Rose was baptized and attended Sunday School), the present minister, Dr. Donald Bruggnick, has requested the organist, Karen Brandenberger to play Peter's immortal "Deep Purple" as a prelude to the 11 o'clock service, his well known hymn, "God Is Ever Beside Me" and closing with "I Heard a Forest Praying," which he wrote for John Charles Thomas.

A fitting tribute to Peter de Rose, the beloved music man.

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by the *Original*
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On the Upbeat

New York

Don O'[illegible]ll, program director of Muzak, celebrating his 25th anni with the firm . . . **John Brindle** and **Ph[illegible]'s [illegible]elfinstein** have exited VCB Records . . . Pianist **Ted Simons** [illegible] a two-weeker at He[illegible] Hotel last week . . . **Ang[illegible] Cristelli**, Italian tenor, making his American debut at Roma di Notte . . . **Reg Connelly** bought "[illegible] Let A Lie Break Your Heart," by **Al J. Neiburg** and **J. Fred Coots**, for Great Britain . . . **The Berry Sisters**, Roulette diskers, re[illegible]rded the United Cerebral Palsy Assoc.'s new theme song "Look At Us, We're Walking" to be played at telethons.

London

Nelson Riddle, Julie London, Bobby Troup, David Allen, the Four Freshmen, Matt Denis, the Modern Jazz Quartet Ray Charles and Dave Brubeck all in line for British tours under new three-way tie-up between impresario **Vic Lewis**, Hollywood manager **Dick Reynolds** and European booker **Allen Blackburn**. Deal also includes plans for British talent to head Stateswards, with American trips already fixed for singers **Elaine Delmar** and **Gary Marshal** . . . **Perry Como** has invited British song-thrush **Joan Regan** to guest on his tv show probably in December. Miss Regan is busy with tv dates this side and is booked for a summer show in Torquay . . . **Singing Brook Bros.**, a hit here with their disk "Warpaint," off to the States in May for a three-weeks promotion trip . . . **Michael Garrick Quartet** and **Colin Peters Quartet** booked for opening night of new jazz club at Phoenix Hotel in Mayfair Friday (21) . . . **Matt Monro**, whose "My Kind of Girl" has been hitting th echarts on both sides of the Atlantic, will probably do a film musical when he gets back from his U. S. trip next month to appear on Ed Sullivan's tv show . . . Singer **Marion Ryan** booked to be **Harry Secombe's** leading lady in the London Palladium's summer revue, opening May 19.

Hollywood

RPC Records will hold a press and deejay party to intro their artists and the label, April 20 at the Hollywood Plaza . . . GAC has signed composer **Stuart Nathanson** to write and produce a new musical revue exclusively for lounge acts in Las Vegas, Reno and Lake Tahoe—plenty of music, four boys, four girls, and, if it clicks, GAC will have Nathanson take "the show on the road" . . . **Ferrante & Teicher**, United Artists Records piano duo, huddling with a&r chief Don Coast on new "theme" singles from UA pix . . . **Nelson Riddle** will back **Helen Traubel** on a Dot album titled "Battle Hymn of the Republic," to be cut end of April . . . **Gerald Fried** will tune up Allied Artists' "Twenty Plus Two" pic, starting first of the month . . . **Bernard Herrmann** to score Columbia's "Mysterious Island."

Chicago

Ramsey Lewis Trio booked for the Birdhouse, Chi, July 10-30 . . . **Russ Carlyle** orch into Hotel Peabody, Memphis, May 29-June 10 . . . **Don Glasser** orch set for Melody Mill, Chi, July 28-Aug. 10 . . . **Bobby Christian** band embarks on midwest college dance and concert tour this week . . . **Frank D'Rone** plays the Embers, Indianapolis, Sept. 4 for two weeks.

San Francisco

Patti Page and **Russ Morgan** Orch are booked for summer at the Fairmont—separately, of course . . . Jack Tar Hotel will introduce nightly dancing in its Gas Buggy Room Aug. 10 **Al Wallace**, currently at the Fairmont's Cirque Room, will head the band . . . Neve has signed **Lambert-Hendricks-Ross** for May 23. Earl Grant for June 6.

The HIT! OF THE WEEK

TOMMY EDWARDS

Sings

THAT'S THE WAY WITH LOVE

(Viaggio Nell' Infinito)

K 13002

M-G-M Records

75—DIAMOND JUBILEE—75

L. WOLFE GILBERT

Thanks to 'MABEL WAYNE'
For an exquisite melodic wedding to my lyric
"RAMONA"
THE WORLD WIDE PERENNIAL

Thanks to ABEL BAER
for your charming tune
"MY MOTHER'S EYES"
enhancing the lyric
RECOGNIZED NO. 1 MOTHER SONG

Thanks to NATHANIEL SHILKRET
for your classic waltz.
You made my lyric natural
"JEANNINE, I DREAM OF LILAC TIME"
You all helped make my seventy-fifth year a happy one.

"WOLFIE" GILBERT'S
DIAMOND JUBILEE

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	4	13	**LAWRENCE WELK** (Dot) Calcutta (DLP 2539)
2	1	19	**EXODUS** (Victor) Soundtrack (LOC 1058)
3	2	15	**CAMELOT** (Columbia) Original Cast (KOL 5620)
4	5	26	**ELVIS PRESLEY** (Victor) G. I. Blues (LPM 2256)
5	3	10	**KINGSTON TRIO** (Capitol) Make Way (T 1474)
6	6	13	**GREAT MOTION PICTURE THEMES** (UA) Various Artists (UAL 3122)
7	9	10	**MITCH MILLER** (Columbia) Happy Times (CL 1568)
8	14	34	**NEVER ON SUNDAY** (UA) Soundtrack (UAL 4070)
9	13	5	**FRANK SINATRA** (Capitol) All the Way (W 1538)
10	8	17	**MANTOVANI** (London) Music from Exodus (LL 3231)
11	11	50	**SOUND OF MUSIC** (Columbia) Original Cast (KOL 5450)
12	12	10	**WILDCAT** (Victor) Original Cast (LOC 1060)
13	15	12	**RAY CONNIFF** (Columbia) Memories Are Made of This (CL 1574)
14	18	15	**BERT KAEMPFERT** (Decca) Wonderland by Night (DL 4101)
15	21	5	**RAY CHARLES** (Impulse) Genius Plus Soul Equals Jazz (A-2)
16	19	12	**LIMELITERS** (Victor) Tonight: In Person (LPM 2272)
17	7	14	**FRANK SINATRA** (Capitol) Swinging Session (W 1491)
18	10	24	**BOB NEWHART** (WB) Button Down Mind Strikes Back (WI 393)
19	23	7	**JOHNNY HORTON** (Columbia) Horton's Greatest Hits (CL 1596)
20	16	18	**UNSINKABLE MOLLY BROWN** (Capitol) Original Cast (WAO 1509)
21	20	23	**MITCH MILLER** (Columbia) Memory Sing With Mitch (CL 1542)
22	27	4	**JOHNNY MATHIS** (Columbia) I'll Buy You a Star (CL 1623)
23	17	14	**RUSTY WARREN** (Jubilee) Knockens Up (JLP 2029)
24	—	1	**BRENDA LEE** (Decca) Emotions (DL 4104)
25	30	19	**LAWRENCE WELK** (Dot) Last Date (DLP 3350)
26	26	19	**HARRY BELAFONTE** (Victor) Returns to Carnegie Hall (LOC 6007)
27	27	21	**THE ALAMO** (Columbia) Soundtrack (CL 1558)
28	—	3	**HENRY MANCINI** (Victor) Mr. Lucky Goes Latin (LPM 2360)
29	25	9	**DO RE MI** (Victor) Original Cast (LOC 2002)
30	34	6	**BING CROSBY** (WB) Join Bing & Sing (1363)
31	—	1	**AL HIRT** (Victor) Greatest Horn in the World (LPM 2366)
32	28	9	**PAUL ANKA** (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
33	—	1	**FRANK SINATRA** (Reprise) Ringading Ding
34	22	52	**BOB NEWHART** (WB) Button Down Mind (W 1379)
35	36	5	**BILL BLACK COMBO** (Hi) Solid and Raunchy (12003)
36	—	1	**RUSTY WARREN** (Jubilee) Sinsational
37	24	2	**TERRY SNYDER** (Command) Persuasive Percussion III (CR 33-808)
38	—	6	**RAY CHARLES** (Impulse) Dedicated to You (ABC 355)
39	29	9	**MIKE NICHOLS & ELAINE MAY** (Mercury) Evening with Nichols & May (OCM 2200)
40	38	2	**BROOK BENTON** (Mercury) Brook Benton Greatest Hits (MG 20607)

Artist-Disk Deals

Kapp: Freddy Martin

Freddy Martin and his orch will now record under the Kapp banner. The moveover to Kapp marks a reunion for the maestro and the label's chief Dave Kapp. They worked together when Kapp was pop artists & repertoire chief at RCA Victor. Martin will bow on the Kapp label with two tunes written by Max Steiner for the Warner Bros. pic "Parrish": "Lucy's Theme" and "Paige's Theme."

Martin, who's been on the Capitol label for the past several years, has been concentrating on the LP field but Kapp plans to put him into both the pop single and packaged goods areas.

Kip: Judy Lynn, Others

Lonnie Kaufman, Kip Records prez, has added three singers to his label. They are Judy Lynn, Joey Randazzo and Tony Martinez. Miss Lynn debuted on Kip last week with "A Year And A Day."

Carlton: Joan Fairfax

Joan Fairfax, new Canadian thrush, signed for five years with Carlton Records.

FERRANTE AND TEICHER

Feature

(From the PARAMOUNT Picture)

LOVE THEME FROM ONE EYED JACKS

on United Artists Records

FAMOUS MUSIC CORPORATION

The SONG of the RAIN

By PAUL DURAND
Composer of "Mademoiselle De Paree"

Theme from the New Film
"The Cow and I"

ROGER WILLIAMS on KAPP

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2 GREAT INSTRUMENTALS!

Theme from HAND IN HAND
by DAVID CARROLL
MERCURY RECORDS #71790

M. WITMARK & SONS

BILBAO SONG
by LEROY HOLMES
M.G.M. RECORDS K12992

HARMS, INC.

As of November 1961

THERE GOES MY HEART

Will Be Co-Published by

SILVER TOWNE MUSIC CORP.

Campus Band Exchange; Carnegie, N.Y. Climaxing

University of Michigan's "symphony band" will play Carnegie Hall, N.Y., Friday June 2 after returning from its European tour under the President's Program administered by American National Theatre & Academy.

It will have played Cairo, Amman, Damascus, Beirut, Cyprus, Instanbul, Sophia, Bucharest, Warsaw, Moscow, Leningrad, Minsk, Kiev, Kharkov, Odessa, Rostov and Baku.

RINALDI TO A&R GUILD

Joe Rinaldi has taken over as artists & repertoire director for Guild Records, the newly established division of the American Music Guild.

The American Music Guild operates a subscription club for disks and musical instruments.

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Grammy Awards & Wails

Continued from page 57

own company's releases. Since RCA has the most employees eligible to vote, it receives the most nominations."

Sutro added, "Since, in its first two years, this abuse was so flagrant, NARAS, this year, attempted to rectify matters somewhat by inviting a few choice record reviewers to participate in the nominations. This resulted in some of the off-brand labels receiving nominations, as well as the nominations of some of the less "popular" or "warhorse" releases of the majors. It is, however, clear that this did not solve the problem."

Sutro doesn't want his squawk to be construed as "sour grapes" but he questions whether such companies as Angel, Vanguard and DGG produced only one outstanding classical record in 1960 and did such labels as Mercury, Decca, Epic, Westminster and Everest, among others, produce nothing worthy of even a nomination.

In addition to the six classical Grammys, Victor swept the field in five other categories. Capitol and Columbia tied for second spot with six each, Warner Bros. and Verve came up with three each. Awards were made in 39 categories.

Negro singer Ray Charles scored in the personality race with four awards. Bob Newhart, Ella Fitzgerald and Henry Mancini walked off with three each.

The Grammys were awarded simultaneously on both Coasts last Wednesday (12) with dinner-dance fests at N. Y.'s Hotel Astor and Hollywood's BevHills Hotel. Vet recording exec Edward (Ted) Wallerstein emceed in Gotham and Mort Sahl carried the ball on the Coast.

Although it was an overall recording industry sponsored affaired in N. Y., two music publishing firms were listed as patrons. The firms were Leeds Music and the Music Publishers Holding Corp. The "patron" rap comes to about $400 a table. Each firm had its own table at the dinner.

Although this year's event wasn't televised, the NARAS entertainment committee latched on to the Modern Jazz Quartet, Dave Brubeck, Bill Dana and Paul Anka to entertain between the Grammy giveaways. Manny Albam batoned the orch for dancing and fanfares.

GRAMMY WINNERS

Record of the Year: Percy Faith "Theme From a Summer Place" (Columbia).

Album of the Year: Bob Newhart "Button Down Mind" (Warner Bros.).

Song of the Year: Ernest Gold's "Theme From Exodus."

Best Female Vocal Single: Ella Fitzgerald "Mack the Knife" (Verve).

Best Female Vocal Album: Ella Fitzgerald "Ella in Berlin" (Verve).

Best Male Vocal Single: Ray Charles "Georgia on My Mind" (ABC-Par).

Best Male Vocal Album: Ray Charles "Genius of Ray Charles" (Atlantic).

Best Arrangement: Henry Mancini "Mr. Lucky" (Victor).

Best Performance by a Band for Dancing: Count Basie "Dance With Basie" (Roulette).

Best Performance by an Orchestra: Henry Mancini "Mr. Lucky" (Victor).

Best Performance by a Vocal Group: Eydie Gorme-Steve Lawrence "We Got Us" ABC-Par).

Best Performance by a Chorus: Norman Luboff Choir "Songs of the Cowboys" (Columbia).

Best Jazz Performance Solo of Jazz Group: Andre Previn "West Side Story" (Contemporary).

Best Jazz Performance Large Group: Henry Mancini "Blues and the Beat" (Victor).

Best Classical Performance Orchestra: Fritz Reiner-Chicago Symphony "Bartok: Music for Strings, Percussion & Celeste" (Victor).

Best Classical Performance Vocal or Instrumental Chamber Music: Laurindo Almeida "Conversations With Terri, Ruderman, Lurie" (Capitol).

Best Classical Performance Concerto or Instrumental Soloist: Sviastlow Richter-Erich Leinsdorf "Brahms Piano Concerto No. 2" (Victor).

Best Classical Performance Instrumental Soloist or Duet (Other Than With Orchestra Accompaniment): Laurindo Almeida "The Spanish Guitars of Laurindo Almeida" (Capitol).

Best Classical Performance Vocal Soloist: Leontyne Price "Leontyne Price Recital" (Victor).

Best Classical Opera Production: "Turandot" (Victor).

Best Classical Performance Choral: "Sir Thomas Beecham "The Messiah" (Victor).

Best Contemporary Classical Composition: Aaron Copland "Tender Land Spite" (Victor).

Best Soundtrack Album of Motion Picture or TV Score: "Exodus" (Victor).

Best Soundtrack Album or Recording of Original Cast From Motion Pictures or Television: Original Cast "Can-Can" (Capitol).

Best Show Album (Original Cast): "Sound of Music" (Columbia).

Best Comedy Performance: Bob Newhart "Button Down Mind Strikes Back" (Warner Bros.).

Best Comedy Performance (Musical): Jonathan and Darlene Edwards "Jonathan and Darlene Edwards in Paris" (Columbia).

Best Performance Documentary Or Spoken Word (Other Than Comedy): Franklin D. Roosevelt "FDR Speaks" (Washington).

Best Performance by a Pop Single Artist: Ray Charles "Georgia on My Mind" (ABC-Par).

Best Country & Western Performance: Marty Robbins "El Paso" (Columbia).

Best Rhythm & Blues Performance: Ray Charles "Let the Good Times Roll" (Atlantic).

Best Performance—Folk: Harry Belafonte "Swing Dat Hammer" (Victor).

Best Album Created for Children: "Let's All Sing With the Chipmunks" (Liberty).

Best Engineering Contribution—Classical: "Spanish Guitars of Laurindo Almeida" Hugh Davies (Capitol).

Best Engineering Contribution—Popular: "The Gershwin Song Book" (Ella Fitzgerald) Louis P. Valentin (Verve).

Best Engineering Contribution—Novelty: "Payola Blues" (Stan Freberg) John Kraus (Capitol).

Best Album Cover: "Latin a la Lee' (Peggy Lee) Marvin Schwartz (Capitol).

Best New Artist of 1960: Bob Newhart (Warner Bros.).

Best Jazz Composition of More Than Five Minutes Duration: Miles Davis-Gil Evans "Sketches of Spain" (Columbia).

Fiedler Downbeat

St. Paul, April 18.

Would-be musicians would be wise to prepare for other types of vocation, according to Arthur Fiedler, Boston Pops conductor. Here to take part in a panel discussion at Macalester college, Fiedler suggested that the electronics field for one offers a much brighter future than music.

"What intelligent young man would work himself to death becoming a violinist only to find that he can get work for 26 weeks a year at best?" Fiedler asked, adding that "in electronics he's set for life."

German GEMA's Tape 'Espionage'

Wants To Collect Performance Rights From Privately-Owned Home Recorders

Frankfurt, April 18.

The weighty question of just whether GEMA, the powerful association for performance rights which is the equivalent of ASCAP in Germany, can invade the private home and collect the rights of its composers is making court history in Germany.

And the outcome, if GEMA can enforce its objectives, might make downbeat record industry history throughout the world.

In a matter which the record industry and the wire-recorder and tape recorder manufacturers refer to as "wire record espionage," GEMA is demanding that every sale of a wire recorder be reported to GEMA.

Its process which began in May 1955 is still being bandied about as to whether this is an invasion of private rights. Objective, of course, is that GEMA wants to check just how much music the 1,000,000 owners of wire recorders are duplicating on their home machines. And eventually, the strong union hopes to collect fees from the private owners, just as it does from the restaurant owners who play records of GEMA composers, and just as it collects from the television and radio stations in Germany.

One trial suit is now pending before the Berlin court, in which GEMA has demanded that a manufacturer provide the names of all the stores who are buyers of the wire recorders, and that the stores further provide the names of the ultimate purchasers of the machines.

The manufacturer maintains that this is going to build up a private spy organization for GEMA, and that it would be impossible for the union to invade each home and control the final music that the purchasers might decide to record. Besides, claims the manufacturer, the composers and musicians are surely not financially damaged by any private people who re-record their radio or television performances or make tapes of records. They maintain that instead, re-recording the music makes for added popularization of the tune and of the musicians playing it.

Throughout Europe, private ownership of tape and wire recorders is allowed, with no police or other controls as to who buys the machines and how or for what they are used. And, maintains the recording industry, for GEMA to enforce its fee collection against the private owners would be a bitter and unfair blow for the manufacturers and for the final buyers.

My Sincere Thanks **NARAS**

RAY CHARLES

Best Male Vocal Single

Best Performance By A Pop Single Artist

"GEORGIA ON MY MIND"
(ABC-Par)

Best Male Vocal Album

"GENIUS OF RAY CHARLES"
(Atlantic)

Best Rhythm And Blues Performance

"LET THE GOOD TIMES ROLL"
(Atlantic)

Personal Management:
JEFF D. BROWN

Booking Direction:
SHAW ARTISTS AGENCY
565 5th Ave., New York City

Now being presented by HAL ZEIGER in first National Concert Tour

Tour closing at CARNEGIE HALL Sunday, April 30th

ACADEMY OF RECORDING ARTS & SCIENCES

THIRD ANNUAL AWARDS

Unit Bookings for South America Cue Growing Market for U.S. Entertainers

South America is breaking wide open as a buyer of American talent. Until now they have been going in for name, but now the direction of the talent buyers seems to be in specific directions, including large units. Among those booked for South America are Jim Hetzer's "Jamboree Spectacular," the ice show current at the Thunderbird Hotel, Las Vegas, and a magic show to be produced by Noel Sherman.

In addition, the promoters are going after even bigger game. There is now an attempt being made to get names such as Dean Martin, Frank Sinatra and Dinah Shore to go into a Latin swing. Sammy Davis Jr. is already played there.

Thus far, name acts and units imported to South America by various promoters which includes radio stations in Brazil, have been name developed through disks. Generally, they have been doing quite well and now they're looking for other kinds of attractions as well.

The major agencies are now paying a great deal of attention to the South American market, despite the fact that there have been some indications that the same governments are trying to slow down the flow of coin for talent. Thus far, according to the agencies, promoters and the offices have been able to develop means of enabling the acts to get their money out of the countries involved.

The bulk of the talent buying is being done in Brazil with Rio de Janeiro and Sao Paulo being the two major cities involved. There is also a sizable market in Buenos Aires and Noel Sherman is starting his show in Santiago, Clule, which has been one of the countries not visited as frequently.

The difficulty with most layouts has been the scarcity of time available for SA stands. Most of the headliners have rarely played more than 10 days. Because of the vast expense of transporting units, it will be necessary to play longer tours in order to retrieve the high initial costs. It is therefore likely that there will be a lot of American show biz floating around the major South American cities for some time.

Presley's Hawaiian Feat

Honolulu, April 18.

Elvis Presley and his manager, Col. Tom Parker, have been kudosed in a house resolution adopted by First Legislature of this new state, expressing appreciation for the success of singer's one-man show on behalf of the USS Arizona Memorial Fund. Bash raised more than $52,000.

Benefit was presented between shooting skeds on Hal Wallis' "Blue Hawaii," locationing here for Paramount release.

Latin Quarter, N.Y., To Change Shows Twice Annually

The Latin Quarter, N.Y., is undergoing several show policy shifts. The first will be the temporary use of names to shore up the present program during its closing months, and the second will be a twice annually change of show, instead of the once-yearly shift.

Ed Risman, managing director, has found that since the bulk of his business comprises those who will repeat serveral times during the year, it's best that they be provided with something new to maintain interest. As now scheduled the two show-starts will be in April and in October. The next new bill is scheduled for October with Ron Lewis again producing.

Meanwhile, to buttress the box-office of the present layout, Risman is starting a headliner policy at intervals. He has the Crosby Bros. going in April 26. Deals are in the works for Eleanor Powell to come in May 27 and Liberace for an August or early September stand. Also booked are Patti Moore & Ben Lessy for a July engagement.

The LQ biz, according to Risman has been holding up excellently. However, with a new show not slated until the fall, Risman is bolstering the late spring and summer business with the name lineup. He feels that with the LQ type trade, probability is that the use of names appealing with the promsters during May and June, the out-of-town buyers plus the conventioneers may be alienated, thus he's sticking to the acts appealing to the more mature spenders.

Lionel Stander Trying To Reopen Chi's Chez Paree

Actor Lionel Stander is attempting to raise coin to reopen the Chez Paree, Chicago, with a policy of tab versions of Broadway musicals.

Stander has approached the Latin Quarter, N.Y. management about coming in on the venture, but latter has made no decision as yet.

500 Club, A. C., Kicks Off July With Frances Faye

The 500 Club, Atlantic City, is starting on its summer plans. Frances Faye has been booked for the week of July 1.

Operator Skinny D'Amato is presently enlarging the lounge where the bulk of activity will take place. The large room will be used probably on weekends and when top attractions become available.

Shots Fell 2 In Mpls. Key Club

Minneapolis, April 18.

Two nightclub patrons were shot and critically injured Friday (14) at the Key club, Minneapolis nitery where many top stars have appeared during the past three years. Incident occurred when Richard Hockett, a customer who had been evicted from the bistro, returned with a gun. Key club owner Henry Sabes, armed with a Browning automatic, ordered Hockett to drop his gun. When Hockett refused, Sabes shot twice. First missed but the second struck a tablesitter, Cecil W. Carter, who suffered a fractured skull.

When Hockett again refused to turn over his weapon, Sabes shot a third time, hitting Hockett in the neck. The two victims were taken to a local hospital. At the time of the shooting, there were 100 persons in the nightclub including two detectives on a routine check of the place. Episode happened so fast that the officers were unable to intervene.

Sabes was not held by police.

NO ADVICE IN DARVAS BOOK, N.Y. CT. RULES

The Appellate Division of the New York Supreme Court last week upheld a lower court ruling that dancer Nicholas Darvas' (& Julia) book, "How I Made $2,000,000 in the Stock Market," does not offer investment advice. Tome was published last spring by the American Research Council.

N.Y. State Attorney General Louis J. Lefkowitz had charged that the book was false. He also asserted that Darvas made only $216,000 over the period referred to by the book.

But in a four to one decision, the describes certain methods used in specific transactions, actual or fictional, which turned out successfully for the author." The tribunal also noted that the publication and accompanying promotional ads are not investment advice.

Indict Vegas Hotel Exec On Stock Fraud Charge

Allard Roen, manager and a part owner of the Desert Inn and Stardust Hotel, both Las Vegas, was among those indicted last week by a Federal grand jury in New York, for conspiring to defraud the public of $8,000,000 in stock through false and misleading literature. The leading figures in the indictment was Alexander Guterma, now serving a sentence of four years and eleven months on fraud.

Indictment stated that in 1955 Guterma created the Shawano Development Co., a holding corporation which, it was claimed, bought leases to various cheap properties and sold them to Shawano in return for which the corporation issued in excess of 8,000,000 shares and turned the stock over to the defendants. Stock was then sold to the public at $1 per share through misleading advertising, literature, and by local and longdistance telephone, the indictment said.

Allen & Rossi Switch

It's costing a lot of loot to get the comedy team of Marty Allen & Steve Rossi under the management they want. Steve Rossi who some years ago signed with Helen Noga, has made an out-of-court settlement with the personal manageress to the tune of $10,000. Recently, a court awarded Allen's former personal manager, Buddy Allen, $7,500 in return for winding up their managerial relations.

Following the payoff of Miss Noga, the team signed with Bullets Durgom of the management office of Durgom & Katz.

London Music Hall Shows Coming To N.Y. in 2-Way Talent Exchange

London, April 18.

Swap of artists and material has been fixed between New York's new Strollers Theatre-Club (housed in the old El Morocco and London's long-standing Players' Theatre. Deal was consummated after talks here between Strollers topper John Krimsky, and Don Gemmell and Reginald Woolley of The Players.

Said Krimsky before returning to New York: "Musichall shows of the kind they do at the Players are among my plans for the Strollers. I am returning to London, probably next month, to discuss further details with Gemmell and Woolley and to sign artists."

Comedienne Hattie Jacques, who combines her Players Theatre appearance with film roles, notably in the "Carry On" series, is among the performers whom Krimsky would like to have at his New York spot. Another is singer Marjorie Manners.

"I may also find an emcee for the show in London," Krimsky added. "Although it is musichall, the emphasis will be on champagne rather than beer, so I want a top name—somebody like Robert Morley, Peter Ustinov or James Robertson Justice. Hermione Gingold is very interested in the idea of being a femcee, but she is too tied up with other things to do the job for me for awhile."

Under swap plan, Krimsky will also have access to the Players library of Victorian and Edwardian vaude songs and their wardrobe of oldtime musichall costumes. In return, Strollers artists and material will be available to the Players.

There will also be an interchange of book-shows. The long-running "Boy Friend" started at The Players and Krimsky is interested in a plan which Gemmell and Wolley are mulling to receive "The Co-Optimists," a hit London musical of the 1920s.

Said Krimsky, who expects to gross $10,000 a week at The Strollers, where audiences for the stage shows will be limited to 199: "I believe there is a great need for this type of theatre in New York to handle musicals that are too small for Broadway and too big for an off-Broadway house."

What, No Bubble Gum?

Chicago, April 18.

London House will pick up the tab for all guests under eight years old accompanied by their parents on Sundays between four and eight o'clock.

Club, which features small combos and singles, currently has Jack Teagarden.

Maksik Back To Name Policy At Brooklyn Club

Ben Maksik's Town & Country Club, Brooklyn, is returning to the name policy, switching over from the steady use of units, which has been the fare at this eatery for several seasons. Due to start the headliner policy will be Billy Daniels going in for the September opening; Buddy Hackett to follow with Morty Gunty slated after that. More names are being lined up.

The policy represents a return to the former show format when Maksik played moderately priced names. When he enlarged his capacity, Maksik went into the superstrata of attractions going as high as $40,000 plus overages for Jerry Lewis and Judy Garland, with names such as Victor Borge pacted at $35,000. However, this policy didn't pay off for Maksik and he soon filed a petition for rearrangement.

Maksik afterward switched to non names and units. He has had long runs with his current occupant, "Jewel Box Revue" and "Smart Affairs." Maksik also switched to a near complete banquet business policy. Apparently, it's easier to book parties on the strength of a name rather than on a revue. Even with the "Jewel Box Revue" there were nights when he had to book another show in order to get certain parties. These departures apparently are forcing Maksik back into the headliner policy.

Minn. Repeals 'Blue Law' For Pro Football Kickoff

Minneapolis, April 18.

With major league pro football scheduled to bow here next fall with debut of the Minnesota Vikings, the Minnesota legislature has had to repeal one of the state's "blue laws" which prohibited football from being played on Sundays.

Repealer introduced in the state senate directs that grid battles must be played "in a quiet and orderly manner." Reference has nothing to do with the head-knocking on the field, however. It was written into the bill to prevent sports events from interfering "with the peace, repose and comfort of the community."

Berman 41G, Frisco

San Francisco, April 18.

Shelley Berman, with the Cumberland Trio, grossed $41,000 in eight performances at the 1,758-seat Curran last week.

House was scaled to $4.85.

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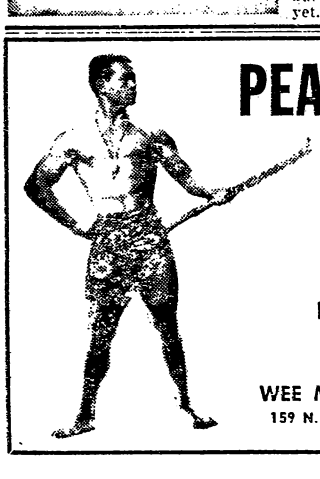
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PAUL M. BRUUN
Miami Beach Sun

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Miami News

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VARIETY

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Oldtime Sawdust Flavor Marks N.J. Preem of Beatty-Cole Bros. Circus

By GEORGE GILBERT

Cliffside Park, N.J., April 18.

With lotsa marquee lure in Clyde Beatty, Emmett Kelly and Captain Astronaut, the Clyde Beatty-Cole Bros. Combined Three Ring Circus opened a 36-day stand here Saturday (15) at the Rosenthal Bros.' Palisades Amusement Park. While the Ringling Bros. and Barnum & Bailey Circus shapes as formidable competition across the river at New York's Madison Sq. Garden, it has produced little b.o. effect on previous circuses at this fun emporium.

For the Beatty-Cole Bros. show, staged under a tent, has that oldtime sawdust and spangles flavor that evokes childhood memories in oldsters and stirs the imagination of today's moppets. The $2.80 top is less than half Ringling's $6.50 and there's also free parking and free admish to the amusement park.

Prior to opening here, the Beatty outfit kicked off the season March 31 at Commack, L.I., and also played the New Haven Arena. Show was late in arriving from the New Haven stand; a number of acts and displays were omitted from a press preview, including Captain Astronaut who emulates the Zacchinis in a "shot-from-a-cannon" routine.

Sock Lion Tamer

Beatty himself, who shares top billing with sad-faced clown Emmett Kelly, scores per usual in putting a dozen lions and tigers through their paces. The veteran trainer makes it look easy as he cracks his whip and brandishes a chair while the jungle denizens are contribbing assorted feats.

Show has some fine aerial and high wire artists. Among the latter are The Great Wallendas, a legendary name in big top history. Six males and three femmes walk and ride bikes on the wire. Their sock routine is highlighted by a bit in which one of the girls balances on a horizontal pole at the top of a multi-man pyramid formation on the wire.

La Norma, billed as "Denmark's lovely goddess of flight," impresses with some breathtaking feats on the trapeze. Bob Top & Lauren who roller skate on a miniature platform high aloft, have a solid novelty act. Particularly effective is the climax where femme spins rapidly in mid-air suspended by her feet from her partner's neck.

'Slide For Life'

The Great Huberto's ascent up a steep wire is so suspenseful that his "slide for life" down the strand is almost anti-climactic. The Redondos, two males and a femme, are a corking good flying trapeze turn. They click handily with varied somersaults. Gran Moises, The Two Latinos and The Great Munoz are a trio of tight wire acts who contrib such feats as somersaults and rope jumping.

The Great Gallasso, aided by an unbilled femme assistant, stands on his forefinger. He does the routine on a variety of props in a theatrical atmosphere that wins aud attention. Honey Sisters (4), imports from England, are a fast moving acro troupe who excel in tumbling and varied gymnastics.

15 Clowns—Count 'Em

Clown contingent, led by Emmett Kelly, supplies some standard buffoonery. There are some 15 funmakers in all and their antics register mightily with the kids. Another slick novelty is The Carla Troupe, two males and a femme who cavort on a rotating ladder. The Frielanis, a mixed sextet of unicyclists, handle their wheels with precision.

Steve Fanning's elephants go through some of the classic routines in all three rings. Trainer's assisted by two girls billed only as Colleen and Patricia. Other animal acts include Brickles Dogs, Dante's Chimps and Farmer Don's Pigs.

Aerial Beckett, two girls on ropes, offer feats of derring-do while aloft. Rounding out the bill are the trampoline turns of The Jordan Trio and The Victors. The Pierots do some snappy plate spinning. Equestrians Mimi, Corinne and Lola were among the turns that were omitted on night caught.

Band under William Browning Jr.'s lusty direction provided some spirited backing. Overall production and staging were somewhat ragged at the preview performance, but the flaws undoubtedly will be ironed out.

Clyde Beatty-Cole Bros. Combined 3 Ring Circus

Presented by Irving and Jack Rosenthal. Frank McClosky, general manager; Walter Kernan, director and production supervisor; James O'Dell, supt. of elephants and menagerie; William Browning Jr., musical director; Frank Hunter, equestrian director. At Palisades Amusement Park, N.J., April 15-May 21; $2.80 top.

Acts: Clyde Beatty, Emmett Kelly, Captain Astronaut, La Norma, Bob Top & Lauren, The Great Gallasso, The Redondos (3), The Great Wallendas (9), The Great Huberto, Aerial Beckett (2), The Jordan Trio, The Pierots, The Victors, Mlle. Lalage, The Mimes (6), Colleen, Carla Troupe (3), The Frielands (6), Virginians Duo, Brickles Dogs, Dante's Chimps, Farmer Don's Pigs, Honey Sisters (4), Olga Ming, Ronnie Lewis Duo, Gran Moises, The Two Latinos, The Great Munoz, Mme. Tina, Greta Frisk, Steve Fanning's Elephants.

$120 Per Person Ball Tops Sinatra Mex Benefit Dates

Mexico City, April 18.

Frank Sinatra is slated to arrive here tomorrow (Wed.) for a series of benefit performances which includes a gala April-in-Mexico ball at the Hilton-Continental with admission pegged at $120 per person. Lotsa hoopla is being readied for the singer's arrival and his reps have assured the local press that he'll grant interviews and provide reporters with all the time they require.

Biggest day on Sinatra's itinerary will likely be Thursday (20), with scheduled visits to the Mexican Rehabilitation Institute and an audience with President Adolfo Lopez Mateos and First Lady Eva Samano de Lopez Mateos. The President's wife is sponsoring the benefit ball at the Hilton-Continental which will be held Thursday evening. Also contributing their talents cuffo at the festivities will be Mexican singer Lola Beltran and Los Panchos.

The following day Sinatra is set for an appearance at the International Movie Theatre, again a gala event, with seats selling at $8 each. Saturday there'll be two pop priced shows. Ducats will be scaled from $1.20 to $2.40 per person. The singer, incidentally, is paying the plane fares to and from Mexico for himself and seven musicians. Lodgings and food are being provided by the hotel.

While there have been a flock of reports that Sinatra may make appearances in a theatre, night club and the National Auditorium, most sources are inclined to doubt the star will fill any commercial dates. It's believed he'll confine himself exclusively to the benefits.

Following Sinatra's performances, Mrs. Mateos hopes to initiate a series of annual functions featuring top international names which would aid the Mexican Rehabilitation Institute and the National Institute for Protection of Children.

DE-SABATH TORONTO, BUT NOT BURLESQUE

Toronto, April 18.

Exhibition of Sunday films between 1:30 p.m. and midnight goes before the City Council of Toronto for approval on April 24, with Famous Players (Canadian) and Odeon Theatres (Canada) Ltd. opening their Toronto houses immediately green light is given.

Legislation will also apply to Sunday productions at legitimate theatres, plus concert hall engagements, but will not permit Sunday burlesk, though managements of both striptease houses here complain that if their stage shows are acceptable the other six days in the week, why should they be discriminated against on Sundays? Mayor Nathan Phillips is lone disputant against "censorship measures" of Sunday burlesk performances.

Legal department has also been instructed to lift the Sunday 6 p.m. curfew on sports.

On Sunday films, Controller Donald Summerville, partner of FPC, continues to excuse himself from City Council discussions because he is a theatre-chain owner.

CANCEL PITT CONCERTS

Pittsburgh, April 18.

Dinah Washington cancelled out of her contract at Carnegie Hall here Friday (14). No reason was given by Dawn Productions which is producing the show.

Last week, Sol Hurok cancelled a Marion Anderson concert at Syria Mosque saying the star was "indisposed." Neither show had been heavy on its pre-sale campaign.

Inside Stuff—Vaude

Two Canadian girls and two American men are the first entertainers seen by UN troops in the Congo. They're thrush Mae Sagan of Montreal, magico Celeste Evans of White Rock, B. C., accordionist Luigi Apparati and xylophonist Joe Rankin. All have been working out of N. Y. Both femmes toured Korea and Japan in '53 for Canadian government and the Gaza Strip in '59 for UN. Latter brought them a year's work in Europe.

Two cases of entertainment licenses being refused hotels or restaurant operators in Ottawa were cited by Ald. Charles Germain last week. He and Ald. Ellen Webber are trying to get some nightlife in the Canadian capital. A pitch for it was also made recently by Paul Gormley, vet Ottawa VARIETY correspondent, on his weekly CBC radio program, "The Entertainment Theme."

Arthur Winarick, operator of the Concord Hotel, Kiamesha Lake, is probably one of the more important talent buyers in the country and has been for some years. However, until last week, he had never been in a night club, other than the one in his hotel. He broke his longstanding rule to view the antics of Allen & Rossi at the Copacabana, N. Y. Marty Allen is the husband of his longtime executive aide, Lorraine (Frenchy) Trydelle.

Louis Prima's Brother In 8G Federal Tax Jam

New Orleans, April 18.

Bandleader and former nitery operator Leon Prima was indicted Friday (14) by a Federal grand jury on charges of attempting to evade $8,345 in income taxes for the years 1954 and 1955.

The accused formerly operated the 500 Club on Bourbon St. and is the brother of musician Louis Prima.

Newhart's LP Routines Click in Carnegie Hall Reprise; Grosses $8,000

There are assets and liabilities to having a hit comedy album. Among the assets, in Bob Newhart's case, are that within a year after his first "Button Down Mind" LP broke through on the Warner Bros. label he's been a hot property in clubs, concert, tv guest shots and has been signed for a film and his own tv series. That his two LPs are potent drumbeaters for his concert work was evidenced at N.Y.'s Carnegie Hall Sunday evening (16) when he pulled in a near-capacity house at a $4.50 top for a $8,000 gross. The major liability is that the familiarity with the bulk of his material due to wide sales exposure on disks takes a lot of the edge from his performance.

Newhart knows the problem involved in having to rely on bits that have been grooved and during the second part of the program remarked, "This is a new one for those who are keeping count." The new ones, an agency man talking to JFK about the sponsorship of his tv press conference, a travelog dissertation, and a speech delivered by a corporation man welcoming new employees to the organization, are sharp and have lots of bite and will undoubtedly form the nucleus of his next LP excursion.

Among his album reprises were the retirement party, the griping G.I. in Revolutionary days, the man from the manufacturing firm trying to iron out the bugs in the Wright Bros. invention, the driving instructor and the Khrushchev tv arrival bit. Although they are stock stuff by now, Newhart sets 'em up neatly and precisely. His low-pressure style and timing are excellently calculated and his ear for vocal mannerisms is astute. The familiarity, however, breeds constraint instead of convulsions.

Preceding Newhart in each of the two acts is the Chad Mitchell Trio. The young vocal trio, assisted by Jim McQuinn on guitar, are excellent folk purveyors. They have bounce and wit as in "The Song Of The Temperance Union" and poignancy as in "Johnny" the sirring original of "When Johnny Comes Marching Home." Also big in the group's repertoire are "Puttin' On The Style," "I Do Adore Her," "Super Skier," "Moscow Nights" and "Lizzie Borden." The concert was promoted by Felix G. Gerstman who previously brought Mort Sahl and Shelley Berman into Carnegie. *Gros.*

Haymes' Cafe Exit Cues $3,000 Suit

Baltimore, April 18.

Vincent Bonolis, operator of the Mardi Gras, Baltimore, has filed charges with the American Guild of Variety Artists, against singer Dick Haymes, and Fran Jeffries, who it is alleged breached a week's contract for the spot. It's claimed that Haymes walked out despite the fact that all conditions of the contract by the management, including an augmented orchestra, had been adhered to.

A spokesman for Haymes, however, claimed that the orchestra was incapable of handling the musical arrangements that Haymes brought with him, and his artistic standing in the community would have been endangered had he worked under these conditions. Haymes also decried the dressing room arrangements in which he and his wife would have had to change in a room with musicians and without locks, he said.

The spot is also seeking to retrieve the costs of advertising and publicity. However, all AGVA contracts are "pay or play" and therefore each party is liable only for the face value of the pact.

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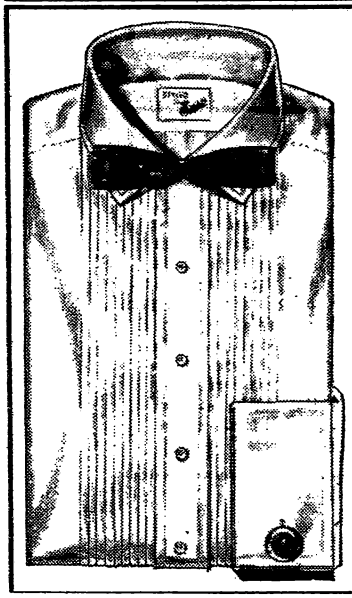
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AUSTRALIA

MELBOURNE (Tivoli) — John Larsen, Colin Croft, Ormonde Douglas, Nance Rasmmussen, Doreen Morrow, Alwyn Smith, Bram Schriever, Judy Hooke, Charles Philpot, Eileen Hatlam, Fredlerck Dore, John Scott, William Howard, Vincent Foster, Arthur Gorman, Lorraine Quinn, Ian Smith, Robert Clarke.

SYDNEY (Tivoli)—Bob Kole, Rita Tanno, Wendy Waring, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Reg Collins, Ted Ziegler, Philip A'Vard, Lloyd Cunnington.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Schickler Sisters, Knie's Ponies & Mules, 4 Palaclos, Circus Roland, 5 Bernardis Bros., Rudy Horn, Moni, Captain Danion's Sea Lions, 3 Lorandos, Lilliam Kenny, Sydney, Trio Faber, Our Sammy, Little Jimmy.

BRISTOL (Hippodrome) — Tony Hancock, Bradley Jeans, Albert & Les Ward, Three Ghezzis, Skylons, Leo Bassi & June, Neil & Pat Delrina.

HANLEY (Royal)—Billy Fury, Tommy Bruce, Mark Wynter, Joe Brown, Dickie Loader, Vince Eager, Nelson Keene, Four Kestrels, Georgie Fame, New Orleans Rockers, Valentine Girls.

LIVERPOOL (Empire)—Emile Ford & Checkmates, Jimmy Lloyd, Patti Brooks, Joe Black, Fordettes, McAndrews & Mills, Tommy Wallis & Beryl.

MANCHESTER (Hippodrome) — Don Arrol, Morton Fraser's Co., Desmond Lane, Ray & Jackie Penn, Hill Billy Polecats, Nenette Mongadors & Anne, Lester Sharpe & Iris, Larry Grayson.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Ella Fitzgerald, Bill Dana.

BLUE ANGEL — Dick Gregory, Dean Jones, Marysu Matarazzo, Adam Keefe, Jimmy Lyon Trio.

BON SOIR—Phil Foster, Sylvia Syms, Little Dane & Mason, 3 Flames, Jimmie Daniels.

CAMELOT—Bobby Greco, India Adams, Gladys Johnson.

CHARDAS—Laureanne Lemay, Janet Pasek, Tibor Rakossy, Dick Marta, Bill Yedia, Elemer Horvath.

CHATEAU MADRID—DeCastro Sisters, Trini Reyes.

COPACABANA—Andy Williams, Allen & Rossi, Gary Morton, Douglas Clarke, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Erskine Hawkins, Eddie Heywood, Joan Bishop.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc, Verna Lee.

HOTEL PIERRE — "No No Nanette," Jimmy Carroll, Jeanne Michelle, Bonnie Murray, Ronald Rogers, Harry Snow, Mary Tremain, Stanley Melba Orc., Joe Ricardel Orc.

HOTEL PLAZA — Eartha Kitt, Ted Straeter Orc., M. Monte's Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT — Lester Lanin Orc.

HOTEL ST. REGIS — Patachou, Milt Shaw Orc., Walter Kay Orc.

INTERNATIONAL — Alan Gale, Fran Warren, McKenna Line, Mike Durso Orc., Aviles Orc.

LATIN QUARTER — Frank Marlowe, 4 Knacks, Chop Chop & Charlene, Harrigon & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc.

LEFT BANK—Cal Bostic.

LITTLE CLUB—Jane Harvey.

LIVING ROOM—Bobby Cole 3, Bob Ferro 3, Anne Merlin.

NO. 1 FIFTH AVE.—Fia Karin, Brookfield & Hartz, Fred Silver, Ann Linden, Dick Hankinson.

ROUNDTABLE — Belle Baith, Cootie Williams Orc.

SAHBRA — Sarah Rubine, Rahel & Zhila, Martin Roman, Sara Avani, Kovesh & Mirrachie, Leo Fuld.

SAVOY HILTON—Gunnar Hansen Orc, Mario Rizo 3, Ray Hartley.

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc, Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Three Young Men.

VIENNESE LANTERN—Haydee, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppi.

VILLAGE BARN—Jack Wallace, Johnny King, Belle Carroll, Tex Fletcher, Susan Budy Orc., Lou Harold Orc.

VILLAGE GATE—Nina Simone, Herbie Mann 6.

VILLAGE VANGUARD—Jazz Messengers, Int'l. Jazz 4, Nancy Wilson.

WALDORF-ASTORIA—Gordon & Sheila MacRae, Emil Coleman Orc., Theo. Fandi Orc.

CHICAGO

BLUE ANGEL—"Pablo Candela Revue," Pablo Candela, Rafael Hernan, Glamazons (4), Lord Christo, Tino Perez and Al Stuckey Orcs.

CLOISTER—Phil Tucker, Bobie Twins, Naomi Barrett, Eddy Subway Orc.

CONRAD HILTON—"Ballads & Blades" Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc, Bill Christopher, Frederick & Gina, Boulevar-Deers (5), Boulevar-Dons (5).

DRAKE—Patrica Marand, Jimmy Blade Orc.

EDGEWATER BEACH—The Show Toppers (6), Kenny Black Orc.

GATE OF HORN—Bob Gibson, Charles Lewsen, Bob Camp.

LONDON HOUSE—Harold Quinn Trio, Audrey Morris, Eddie Higgins Trio.

MISTER KELLY'S — Helen O'Connell, Barbara Gilbert, Marty Rubenstein Trio, Marx & Frigo.

PALMER HOUSE — Joey Bishop, Bob De Voye Dancers, Ben Arden Orc.

PLAYBOY CLUB—Meg Myles, Phyllis Branch, Bobby Short, Wanderers Three, Burns & Carlin, Jorie Remus, Don Sherman.

SHERATON - BLACKSTONE — Hildegarde, Franz Bentler Orc.

TRADE WINDS — Jackie Miles, Pat Morrissey, Joe Parnello Trio.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Dell Fin Thursday, Gloria Tracy, Ivan Lane Orc, (5).

CLOISTER—MacWilliams, Al Hirt.

COCOANUT GROVE — Georgia Gibbs, Bob Melvin, Freddy Martin Orc.

CRESCENDO — Don Rickles, Frances Faye.

DINO'S — Diane Lefte, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

SLATE BROS.—Carmen McRae, Mickey Manners, Dick Stabile Trio.

STATLER HOTEL—"Playmates in Las Vegas, Skinnay Ennis Orc.

THE SUMMIT—The Premiers.

YE LITTLE CLUB — Randy Sparks, June Ericson, Joe Felix Duo.

LAS VEGAS

DESERT INN—Phil Harris, Sandy Stewart, Aldo Monaco, The Pieros, Conrad Buckner, Jubilee Four, Donn Arden Dancers, Carlton Hayes Orc. **Lounge:** Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.

DUNES—Zsa Zsa Gabor, Wiere Bros, Bill Reddie Orc. **Lounge:** Billy Eckstine, Joy & The Boys.

FLAMINGO—Johnny Ukulele, Lei Momi, Bromley Twins, Spencer Quinn.

FLAMINGO—Joe E. Lewis, Pat Suzuki, Don Kirk, Flamingoettes, Nat Brandwynne Orc. **Lounge:** Lionel Hampton, Anita O'Day.

FREMONT — Knockabouts, Make Believes, Satellites.

GOLDEN NUGGET—Bob Wills, Wade Ray 5, Sunshine Boys, Bobbie & Smoky Cotts.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover-Shore 3.

MINT—Pat Moreno's "Artists & Models of '61."

NEVADA — Jimmy Cavanaugh, Vido Musso, Signatures, Johnny Paul, Marcy Layne.

NEW FRONTIER — "Holiday in Rio." **Lounge:** Ink Spots, Harry Ranch.

RIVIERA—"La Plume de ma Tante," Robert Clary, Liliane Montevecchi, Jack Cathcart Orc. **Lounge:** Stan Kenton, Play Boys, Plexers, Marty Heim.

SAHARA—Eddie Fisher, Steve Lawrence, Moro-Landis Dancers, Louis Basil Orc.; **Lounge:** Mary Kaye Trio, Freddie Bell & Bellboys, Deedy & Bill, Peter & Hank, The Caballeros.

SANDS — Jerry Lewis, Eber Lobato Dancers, Copa Girls, Garr Nelson, Antonio Morelli Orc.; **Lounge:** Dave Burton, Morrey King Strings.

SHOWBOAT—Bonnie Sloan, Skeets McDonald, Deuces Wild.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Nell, Rudenko Bros., Slipperettes, George Redman Orc. **Lounge:** Jon Phillips, Charlie Teagarden Orc., Twin Tunes.

STARDUST—"Lido de Paris"; **Lounge:** Bernard Bros., Kim Sisters, Happy Jesters, Micki Lynn, Ralph Young.

THUNDERBIRD—"Scandals On Ice," Gary Crosby, Betty Regan, George Arnold, Shirley Linde, Phil Richards, Kay Brown, Harry Nofal, Garwood Van Orc.; **Lounge:** Millionaires, Frank Gusto.

TROPICANA—"Folies Bergere," Jean Fenn, Claudine Longet, Arnaut Bros., Marvyn Ray, Florence & Frederic Dancers, Ray Sinatra Orc. **Lounge:** Sheeky Greene, Al de Paulis 4, Dubonnet Trio, De Fuentes Bros., Guy Landis.

MIAMI-MIAMI BEACH

AMERICANA — Lou Adler Orc, Pupi Campo Orc., Ross 3.

CARILLON—Lou Walters Rev., Harry Mimmo, Tanya & Biagi, Janine Claire, Mona, Choppy, Kayal & Christine, Can-Can Girls, Jacques Donnet Orc.

DEAUVILLE — "Playmates of Paris," Jay Nemeth, Nita & Pepi, Carla Lucerne, Martha Aguilar, Carole Dreyfuss, Shari Martel.

DIPLOMAT—Damita Jo, Mandy Campo Orc.

EDEN ROC—Duke Jenkins Orc., Jack Kasse 5, Mal Malkin Orc.

FONTAINEBLEAU—Paul Anka, Henny Youngman, DeMarlos, Len Dawson Orc., Varadero Sextet.

PALLADIUM—Art Mooney Orc, Caney Orc., Ralph Font., Candi Cortez, Miguelito Valdez Orc.

SAXONY—Ruth Wallis, Norm Geller Orc.

SEVILLE—"Caught in Act," Jack DeLeon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Held & Paul.

RENO-TAHOE

HAROLD'S CLUB—Rusty Draper, Characters, Don Conn Orc.

HARRAH'S (Reno) — Arthur Ellen, Esquires, Ted Campbell, Skeets Minton, Jim DeNoon.

HARRAH'S (Tahoe) — Johnny Mathis, Pompoff Thedy, Jerry Colonna, Leighton Noble Orc., Tunetimers, Joe Maphis, Johnny Ukulele.

HOLIDAY — Frank Yankovic, Charles Gould, Matys Bros., Paul Gouipil.

MAPES—Esquires, Marshall & Wes, Nokabouts, Joe Karnes.

RIVERSIDE—Billy Williams, Ford & Reynolds, Arthur Walsh, Rounders.

WAGON WHEEL—Three Andrini Bros., Wilder Bros., Bobby Page, Surfers.

SAN FRANCISCO

BLACKHAWK—Miles Davis.

BLACKSHEEP—Earl Hines Orc.

EARTHQUAKE McGOON'S—Ralph Sutton 4.

FAIRMONT HOTEL—Geo. Gobel, Ernie Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Goman, Joan Brant, Marah Gates Dncrs.,

HUNGRY I—Mort Sahl, Ada Moors.

JAZZ WORKSHOP—Horace Silver Five.

NEVE—Carmen McRae, Dick Kerr.

NEW FACK'S—Kings IV, Vernon Alley 3.

ON THE LEVEE—Peggy DeCastro.

PURPLE ONION — Don Irwin, Carol Brent, Freddie Paris.

365 CLUB—Phyllis Iner, Barry Ashton Dancers, Roy Palmer Orc.

SAN JUAN, P. R.

CARIBE HILTON—Los Chavales de Espana, Ines de Juan & Jose Lopez, Miguelito Miranda Orc., Pepito Arvelo Combo Orc.

CHARTERHOUSE—Tobaco Munez Orc.

CONDADO BEACH—4 Rufinos, Pepito Torres Orc.

ESCAMBRON — Rosita Romero, Joel Meyers Calypsonians, Charlie Miro Orc.

FLAMBOYAN — Eagle & Man, Evelyn Souffrant, Lausel de Arce Ballet, Cesar Concepcion Orc., Jose Vallejo Combo.

INTERNATIONAL—Charlie Fisk Orc., Juanchin Ramirez Orc.

INTERMEZZO — Mario Roman, Jody Bolden.

LA BARRACA — Jackie Danois, Tito Rios.

LA BOTELLA—Hal Hester.

LA CONCHA—Sorenella, Noro Morales Orc., Humberto Morales Combo.

OCHO FUERTAS—S & M Rosales, Lyz Sheridan, Rafael Kalaf.

Judy Garland Pulls 4,000 in Atlanta

Atlanta, April 18.

Judy Garland racked 'em up here Thursday (13) night at Municipal Auditorium, when 4,000 patrons at $5.50 top cheered her as she ran through her extensive repertoire of songs.

She was backed up by a 28-piece orchestra fronted by her own leader, Mort Lindsey, and a few sidemen pieced out with musicians from Atlanta Symphony Orchestra).

It was Miss Garland's first appearance in Atlanta.

Miss Garland sang in Atlanta under the auspices of the Atlanta Music Club, of which Marvin McDonald is concert manager. Music Club's scholarship fund benefited from her concert here. McDonald also booked her in Birmingham, where she sang Tuesday (11) and in Charlotte Saturday (15) and also has her scheduled in Greensboro, N. C.

N.Y. MIRROR DROPS CABARET REVIEWING

The N.Y. Mirror's venture into cabaret reviewing along the same formats as legit shows was shortlived. The new type of reviewing whereby the paper would run a revue of a show in the last edition and repeat in the four earlier editions the next day was stopped because of complaints by the N.Y. Newspaper Guild.

The Guild ruled that Mel Heimer, a Hearst syndicated columnist, who shared the reviewing stint with Frank Quinn, was doing a dual task. The Guild felt that Heimer was working for two separate employers in writing for the Mirror's nitery dept. The project therefore, was abandoned.

Sheraton-Blackstone, Chi, Returns to Flesh Policy

Chicago, April 18.

Sheraton-Blackstone Hotel, whose Mayfair Room once housed one of Chi's prime supper clubs, returned to an entertainment policy yesterday (Mon.) but this time in its plush Bonaparte Room. Latter has been a swank dining spa with a circa 1812 décor aspiring to be the chief south-Loop competition to the near north's famed Pump Room. Opening act is Hildegarde, who will be in till April 29.

Management of the hostelry hasn't set future acts for the room and apparently is waiting to measure response to the new policy.

Tradsters feel that the move is being made for its promotional and status value rather than as a major step into the nitery biz. The Bonaparte has been doing well as a class dinery.

The Camellia House of the Drake Hotel has been using solo-thrushes and has apparently been pleased with the results. Carmen Cavallaro and his trio are currently there.

Busiest Clubdater

Continued from page 1

Eddys' and came over to help Hahn highlight the date.

What keeps Hahn so busy in a business where 40 weeks is a lot of work for most acts? One is a very hungry manager-booker, Hahn says. The booker travels ahead of Hahn by several weeks, piles up almost as many miles as does his client.

The other factor probably is that Hahn is the only one of whatever he is. He parlays the trick shooting with a good line of comedy, some of it strictly golf, but much of it suitable for any stand-up comic.

More than 90% of his dates are at country clubs, but he takes an occasional night club date, has played gunslinger Draper in "Shotgun Slade" on tv, made a Universal short, and picked up a few extra chores thumping for Ballantine's ale.

These even bring a few residuals. There are also the usual endorsements for golfing equipment and apparel, and his connection with the Paradise Country Club, Crystal River, Fla. All in all it's an attractive profession, offering unlimited travel, all the dates you can fill, and is open to any entertainer, especialy if he is Paul Hahn.

New Acts

HARRY BABBITT (3)
With Cathi Hayes, Debby Kay
Songs
40 Mins.
Harris, Anaheim, Cal.

In a fast-paced show worked in a room offering many handicaps (lighting, sound, seating, etc.) Harry Babbitt makes his return a surefire click. It's a show that can be suited to any room but ideal to meet the demands of a lounge act. With misty-voiced Cathi Hayes and pert Debby Kay as vocal and visual support, Babbitt has a pair of femme chirpers who offer appeal to the mastiff side and make for a well-rehearsed and fast 40-minute show.

Babbitt, whose Kay Kyser years ("Kollege of Musical Knowledge") and lately on tv shows over NBC, have given him a stature in show biz, shows a youthful, virile physical appearance, and his strong, vigorous, yet mellow pipes should please the femme trade. Act, with material written by Alan Copeland, is fresh, smartly staged and top drawer throughout. Break-in at Harris' has few kinks; even with obvious electrical handicaps (lights and mike) it had machine-gun pacing and lagged little if any.

Vet entertainer Babbitt takes his intro through Miss Kay and Miss Hayes warbling "I'm Just Wild About Harry" followed by Babbitt's "Won't You Surrender?" Singer then spotlights his two charmers, both of whom can belt a ballad or tinkle a tempo. Miss Hayes does an uptempo turn on "Birth of the Blues" and Miss Kay a poignant, versatile "Come Rain Or Come Shine."

Some of the former Kay Kyser melodies are given a few bars in a medley, done nostalgically, as they sing Dorsey, Goodman and Miller band tunes that get boffo response. Medley, titled "Why Don't They Bring Back the Bands?," is topped by the hit of the show, when Babbitt and the girls run through old standards, in uptempo, as they imitate various current hit vocalists and groups.

Babbitt has conceived two shows for his upcoming bookings, each of 40 mins. Second show is entirely different in routine with more solos by the femme which, although providing plenty of interest, tends to dissipate interest in Babbitt as featured performer. A bit of juggling with some of the numbers from the second show into the first would help both turns. Miss Hayes' kookie version of "Frankie and Johnny" and Miss Kay's delightful "Wouldn't It Be Loverly" are showstoppers in themselves but it's Babbitt's windup on "Shanty Town" that had the crowd asking for more. Act should hit big in smart room or lounge as top-billed but could use more attractive gowns for gal singers.

In room worked, lighting was poor, sound system practically non-existent, pillars blocked view of many diners, and yet rope was up for all three shows. Babbitt's warmth of personality and sincere vocalizations give show fine headliner but addition of girls make it a crowd-pleaser attraction.

Hous.

BOB GROSSMAN
Folk Songs
30 Mins.
Unicorn, Hollywood

Good showmanship, excellent pair of pipes, new material international in scope and perfect timing mark Bob Grossman as a fireball performer with only exposure needed to make him a No. 1 folk balladeer. Only 19, the newcomer savvies the showmanship angle with tight-fitting sport shirt and banana-peel tight trousers that should get the femme interest. His fingering on the guitar lacks nothing as he melodizes and vocalizes "Tall Hope," "Jerry," "La Quince Brigada," "Hey Zhankoye," "The Sweetest Wine" and "Everybody Loves Saturday Night." Latter eventually had packed house joining in a la Mitch Miller as Grossman led them in singing ditty in French, Spanish and Hebrew versions.

Singer's disk, on Eureka label, may aid bookings if given airplay but it is in the personal realm that Grossman sparkles. He sells a song in humor as well as one of tragedy and his versatility should make him a success in near future.

Hous.

BROOKFIELD & HARTIG
Comedy
20 Mins.
One Fifth Ave., New York

Break-in stand of this prepossessing man-woman chichi satire entry augurs certain orbiting on the small room circuit, plus attendant discerning tele buildup. But once around they're apt to shrink from view unless they use current tryout for some doctoring.

Jennifer Brookfield and Herb Hartig are both appealing actors, she also being a decorous (and undumb) blonde, he somewhat reminiscent of Shelley Berman in style. Their framework is tandem sketches and monology, employing themes blandly cheerful rather than audacious. One seg has femme in spex as "Dr. Joyce Uncle" in rib of N.Y. video counselor Joyce Brothers, with "Uncle" billed as ex-resident psychologist at Vic Tanney's. Bit evolves more farcical than biting, is modestly effective, and for audience outside Manhattan likely to have even less effect. As soon-to-be-marrieds, in another sketch, they point up telephonically how misunderstandings arise between lovers, but the piece is rather patent.

A more dependable chuckler is Hartig's string of male seduction gambits, followed by Miss Brookfield's catalog of distaff demur lines, which Hartig in turn sequels by lining out the standard comebacks for saving male face after the turndown. If not too original, bit still has sound ha-ha value.

Couple still have to work on their rapport, but that's natural at this early stage. More relevant is the need for some fresher viewpoints and scripting. Potential otherwise is all there. *Pit.*

FIA KARIN
Songs
17 Mins.
One Fifth Ave., New York

Fia Karin, Juilliard-trained, and relying on 88 and conga drum accomp in this situation, offers a fresher-than-most songalog, but can stand to loosen up. Particularly in an intimate setting, such as this, she goes about it too intensely and resultantly projects a harsh vocal-visual quality.

The emphatic attack could be part nervousness, of course. Whatever, the need, if she's to click in the boites, is to ease the pedal and "feel" the lyrics more. As for booking projects, she doesn't need a specialized room, but intime spots are apt to take more to her style and such titles as "I Wish You Love," "You've Changed" and "Man That Got Away." *Pit.*

JEANNIE WOODSON QUARTET
Songs, comedy, dancing
25 minutes
Tidelands, Tucson

Blonde Jeannie Woodson, long a mainstay with the Fabulous Woodsons, branched out with her own outfit here in Tucson. Known heretofore for her dancing and baton-twirling, Miss Woodson demonstrates she can do a convincing job as vocalist, in addition to her talents as a dancer-baton-twirler.

Her vocal of "Summertime" leads into a Basie-type rhythm by pianist Bob Marquis, followed by "Pretty-Eyed Baby," which spotlights a Satchmo vocal and some some tight-muted trumpet by Cass Preston. Miss Woodson comes back with "Lover Man" to big palming and begs off with "I Want To be Happy." *Ver.*

PARIS & CLAIR
Dance
15 Mins.
Horizon Room, Pittsburgh

In break-in date here, Paris & Clair reveal excellent potential and may be the next great dance team on the cafe circuit. While not quite on a par with the top teams like Chiquita & Johnson or Darvas & Julia they show that, with continued progress, they can be the adagio darlings of the coming years.

Femme is a dazzler who looks and talks like a Gabor. Paris, her male counterpart, handles her in the lifts with grace and poise. A lot of time and effort has gone into this act and it should be very rewarding. Bookers of cafes and tv spectaculars should catch this act pronto. *Lit.*

Copacabana, N.Y.

Andy Williams, Marty Allen & Steve Rossi, Douglas Clarke, Johnny D'Arc, Paul Shelley & Frank Marti Orchs; $5.50-$6 minimum.

Jules Podell's kellerkabaret should swing with a solid beat to the cash register with the current bill headed by Andy Williams and Allen & Rossi. They bring in two diverse sets of customers. Williams, with a disk backlog of topsellers, has a lure for the younger set and the more mature citizens who go way back to Kay Thompson & The Williams Bros.

On the other hand, Marty Allen & Steve Rossi are a rapidly rising comedy turn with a linealogy which includes long sojourns at the Concord Hotel in the Catskills. Many of the mountain vacationists were there opening night, and it's likely they'll be very much in evidence as the team's run progresses.

Williams is an accomplished singer as well as an affable and personable gent who makes the pewholders at home from his opening gambit. His metier is in the familiar tunes, but with hep and knowing treatments. At several points in his act, he was on the verge of starting a community sing.

At all times Williams has a strong rhythmic motivation and, when necessary, a delicacy and sublety in interpretation. He's an always interesting performer, not only on the basis of his songselling, but in his selection of tunes. He ranges from Kurt Weill to the nostalgic efforts of Tin Pan alley. In all cases, his work is highly satisfactory to the congregation.

Allen & Rossi are, by many standards, comparative newcomers, despite the fact that this is their third trip to this spot. They are approaching headline status, so great is their growth in the comedy field, in their brief partnership span, they've built a sizeable following. Allen, (ex & De Wood) partnered with Steve Rossi, who used to be the house singer at the Sands, Las Vegas.

It's a Martin & Lewis type arrangement, with Rossi supplying highly developed and pleasing pipes, and Allen providing a wide variety of comedy, some of it being fairly heady for the Copa crowd. Allen has a tour-de-force in this episode. He starts with his trademarked "Hello Dere" and thence into zany kinds of impressions, comedy poems and, something new, dancing. It all adds up to excellent cafe hilarity.

The production surrounding this program remains. Douglas Clarke doing terps, and Johnny D'Arc singing, pace the Doug Coudy line. Dave Gruson conducts the Paul Shelley Orch during the Williams stint ,and paces the band on his own during the rest of the show for surefire background. Frank Marti Orch provides the Latin touch to the evening. *Jose.*

Tahoe Harrah's

Lake Tahoe, April 14.

Johnny Mathis, Pompoff Thedy Family (3), Dorothy Dorben Singers & Dancers, (14), Leighton Noble Orch (20); no cover, or minimum.

Johnny Mathis is the first of the younger set headliners to play this 700-seat swankery, and the name is proving a potent b.o. lure. And the reason is apparent: he sells. Albeit Mathis made the local scene before when he set a high jump record in a track meet at the University of Nevada in Reno in 1955 as a member of the San Francisco State College team, this marks his nitery debut for the Reno-Tahoe area.

In his 45-minute songalog he covers it all—with the exception of rock 'n' roll—and he does it niftily. Accent is definitely for the mature tablers, such as this room attracts. Working smoothly and easily, he essays a multitude of titles from "Ring the Bell" to "Maria."

Enunciation is studied with strong projection. Headliner makes with a few words before the exit numbers, but it's brief. Numbers offered on night caught included "There Goes My Heart," an impressive "Misty," "Wild Is The Wind," and a sensational interpretation of "Maria." Leighton Noble augmented his orch to 20 for the Mathis date, and his men play the full show in usual commendable style.

The Pompoff Thedy Family, also new to the Tahoe scene, score heavily in a well-rehearsed slapstick routine that's a natural for both saloons and video. With two clowns and a straight man, the act is Continental in flavor with a variety of props, i.e., spinning toupes, a duck that sings on command, oversized shoes, and a violin duet on one instrument. Offering is face-paced and commands continued yocks.

Opener spot is handled by the 14 Dorben Dancers & Singers in a colorful production on a "Belle of the Ball" theme with costuming and backdrops accenting the colonial theme. Choreography again rates the plaudits.

Louis Prima & Keely Smith set to open April 20. *Long.*

Flamingo, Las Vegas

Las Vegas, April 13.

Joe E. Lewis, Pat Suzuki, Don Kirk, Flamingoettes (12), Nat Brandwynne Orch (12); presented by Morris Landsburgh, produced by Dave Victorson; choreography, Lorenzo Maldonado; asst. choreographer, Jerry Jackson; $4 minimum.

Joe "Evergreen" Lewis is back with an assortment of stories, parodies, and one-liners in a classic-type act which apparently will never wear out the welcome mat. He revives some of his big yockpullers and tosses in some freshies (including two John F. Kennedy songs) which stamp him indelibly with the living legend category. As usual, he is spurred to the finish line by the flexible piano artistry of Austin Mack.

Pat Suzuki gets 100% billing with the comedian's comedian in this outing, and the refreshing personality of the Japanese-American songstress is an ideal billbalancer. First-nighters were enthusiastic in their reception of her songalog: "Make Believe," "Poor Butterfly," "St. James Infirmary," "Don't Look At Me That Way," "Black Magic," "You'd Better Go Now," and a medley of Rodgers & Hammerstein numbers from her Broadway vehicle, "Flower Drum Song." Special arrangements by Peter Matz and staging by Hugh Lamberts are a strong assist.

A production number saluting Miss Suzuki's Broadway hit is the curtain-raiser; it features the big voice of Don Kirk, with Yoshiko Kasao and Carmen Gonzales as the decorative courtesans. Lorenzo Maldonado did the choreo; Nat Brandwynne's fine orch (12) backs the show, in through May 10.

Duke.

International, N.Y.

Alan Gale, Fran Warren, Boots McKenna Line (12), Mike Durso & Aviles Orchs; $6 minimum.

Alan Gale is boniface Jack Silverman's potent counter for the post-Lent-Form 1040, etc., slough. And a bus party from Camden, N.J., swelling last Wednesday's (12) preem turnout, augurs the b.o. form figured for this Broadway basement through the next three weeks.

Gale is, of course, an annual installment here, and a stout entry for the Catskill-Miami Beach shuttlers who dig him in or out of season. They know him like a book, and the affection is boundless and mutual. For the first-nighters, at least, he had member-of-the-family status, and the attendant house party esprit conditioned his session all the way for strong and consistent appreciation.

It produced a suitably loose display of his harkback waggery—the anecdotal and dialect retrospectives and standard family trade topicals that for years have cushioned him. He worked 'em over effortlessly and artfully, and even where he was anticipated he had the stuff in reserve to prime fancy response. Doubtless he had the crowd set up for almost any serving he chose, but he didn't abuse even with gamier ploys, which were kept in proper gemutlichkeit key.

If he can be faulted, it's in his tendency to push the glycerin a bit much via the warbling embellishment and his "born to entertain" getaway. These are staples of his and get a patient hearing, but they do make the going a bit sticky.

Fran Warren, mellower of voice and manner, and looking good, plies her belt-and-ballad book with a diligence that copped lively mitt praise to perhaps compensate for the crowd buzz. Her spot was predictably a toughie—any chirper here, in fact, has her work cut out. That and some strident orchestration aside, Miss Warren has achieved a surer command of her voice and in general delivers with a moxie she didn't always have.

Pit.

Hotel Plaza, N.Y.

Eartha Kitt with Maurice Levine, Dorothea Freitag, Danny Barrajanos, Paul Palmieri; Ted Straeter and Orch and Mark Monte's Continentals; $10 premiere dinner; $3 and $4 cover.

Eartha Kitt is in at the Plaza's Persian Room at $4,000 a week plus percentage-of-the-covers and should do right by Neal Lang's plushery. The songstress with the feline mien is no stranger here and knows the clientele. More importantly, she knows her songalog and gets everything across to fullest returns in a generous hour's repertoire that ranges from her typical s.a. items to Israeli, Swahili, Turkish, French, Spanish and Afro-Braziliano.

A canny performer, she projects in an engaging variety, changing pace and mood and minimizing a former penchant for too much of the femme fatale. The admixture of languages and themes makes for extra values.

Miss Kitt is a painstaking performer. Her arrangements are top-notch and interpretations versatile. Dorothea Freitag, her special accompanist, is credited for the special arrangements with Arthur Harris; Maurice Levine is her own conductor, as are the augmented drummer and guitarist.

Miss Kitt is handsomely accoutred (Ritter Bros. and William McHone get billing for the furs and gown). Withal, the Katharine Dunham alumna has come a long way since Monte Proser first presented her on the Gotham scene at the now extinct La Vie En Rose (today's Sardi's East site) exactly 10 years ago.

Her opening set is in the trademarked Kitt manner of ballad and sly entendre. Then follow the linguistics interlarded with her standout disk items such as the inevitable "Si Bon" and "Uska Dara" (Turkish).

Per usual, the Ted Straeter dansapators get the customers on the floor and same goes for Mark Monte's sprightly Continentals. John Fossati, the maitre d', had his hands full at the special $10 preem night and traffic augurs well for the duration. *Abel.*

Edgewater Beach, Chi

Chicago, April 10.

"The Best of Lerner and Loewe" with The Showtoppers (6); produced by Ruby Newman; directed by Lee Daniels; Kenny Black Orch (5); $2.50 cover weekends, $2 weeknights.

After experimenting with a variety of formats for the Polynesian Room, the Edgewater finally has come up with a properly frothy show for this large stage and room. The three girls and three young men who compromise The Showtoppers unit are capable novices with good voices and a fair amount of spirit. And, of course, the Lerner & Loewe catalog is a cinch click in competent hands, and the group treats it with the respect it deserves.

What the show lacks is production values. It's all songs and singing, and the presentation would benefit from some real dancing or comedic pace changers in lieu of the rather basic choreography. The bits of footwork in "I Could Have Danced All Night," "Get Me To The Church on Time" and "With A Little Bit of Luck" are deft takeoffs on the original stage business but end up as only terp appetizers in this presentation.

The male members of the sextet are the strongest element of the act, particularly Ron Brandt, who shows some comedic flair in the delivery of several of his numbers. Al Lavorato and Frank Schulte handle the L&L standards ably in virile musical comedy style. Distaffers Carole Marsh, Jean Palmerton and Lorie Walsh show verve and vitality.

Kenny Black orch manages a remarkably big sound for a five-piece unit in backing the show and also delivers topnotch dansapation.

Bill is in till April 30. *Mor.*

Slate Bros., L.A.

Los Angeles, April 13.

Carmen McRae, Mickey Manners; 2-drink minimum.

New jazz-comedy bill at this boite balances smoothly, although both Carmen McRae, sepia songstress headliner, and Mickey Manners, N. Y. comic in a local debut, took a while to warm to the room at Wednesday's (12) opener.

Miss McRae, in a return booking, touches only briefly on her usual far out jazz and vocal gyration styles, concentrating chiefly on mood ballads. "If Love Is Good to Me" shows top technique, while a closing jump tune, "Who's Got the Last Laugh Now?," scored heavily. "The Ship I Sing" is solid and she displays unique styling on "Our Love Is Here to Stay," latter with a slight "scat" rhythm.

Manners impresses with fresh, clean material that indicates preparation. Opening quietly with a sober bit on thoughts before the opening, he builds into a good takeoff on sex and films. He scores well with patter, playing on words and names of special local interest. High spot is a clever skit as a tv western marshal.

AGVA prexy Joey Adams intro'd Manners with gags of his own. Miss McRae is backed by her own able trio, Bill Rubinstein, piano; Walter Perkins, drums, and Bob Cranshaw, bass.

Pair are in for two weeks with options. *Dale.*

Hotel Roosevelt, N.O.

New Orleans, April 14.

Frankie Laine, Reed & Bobbi Royale, Charlie Spivak Orch (12); $2.50 weeknight min.; $4 Sats.

An ovation greeted Frankie Laine opening night (13) at Seymour Weiss' plush nitery. A capacity aud didn't have enough even though singer was on some 50 minutes. He had the oldsters as well as youngsters applauding all his tunes. They were Laine fans and he gave them his all.

Laine is a hard-working, highly effective tunesmith with an undeniably strong sell. He has the same impact on local niterygoers as such personalities as Sophie Tucker, Jimmy Durante and Joe E. Lewis, yet he is an inspiring, rare and vibrant talent. He works his songs with feeling, sometimes with tenderness as when singing "The Green Leaves of Summer."

Since his fame was built on disks, Laine reprises some of his hits—"Moonlight Gambler," "My Desire," "Wild Goose," "Shine" and "Mule Train." He couldn't miss and the end of the lyrics were forgotten in many instances in favor of hefty mitting.

Laine also scores heavily with his newest platter, "Wanted Man," plus "Rocks and Gravel" and a lusty "When the Saints Come Marchin' In." He could do no wrong opening night, and had to beg off.

Supporting Laine in show are Reed & Bobbi Royale, a polished terp team who also register solidly. They run the gamut of ballroomology and are skillful and pro in what they do.

Charlie Spivak and his musical crew background the show and play for dancing. His orchestra is a smooth, listenable aggregation capable of satisfying in all departments. Sound musicianship is evident in the tight integration of his sidemen, while excellent arrangements by Spivak gives his outfit a bedrock foundation.

Spivak personally wins acclaim with his trumpeting of "Fascination," "Summertime" and other faves.

Show runs until April 26. *Liuz.*

Statler-Hilton, Dallas

Dallas, April 14.

Dan Rowan & Dick Martin, Rich Bono Orch (10); $2-$2.50 cover.

Rowan & Martin are back for a second date at the plush Empire Room. In their 1957 date they were known as 'rising young comics.' At a capacity opening (13) zany duo proved to be among the top comedy teams extant.

The 50-minute stint reprises many former sketches, the format's the same, but the timing and delivery is flawless to bring running laughs. It's clean material, but includes some double entendre bits that leave it to the auditors—and they respond. After Rowan's opening monolog and some banter bits, Martin reprises his "Old Man River" vocal, with grammatical corrections from Rowan interspersed. Hilarity embraces a beer drinking stunt by Martin, spoofing of tv commercials and a Shakespearean effort by Rowan, with his partner as a drunken ringsider heckles. Situation stuff scores heavily, especially a new bit of interviewing a medic on tv.

Rich Bono's house band cuts the show neatly. Act runs two weeks, with Jane Morgan due April 27. *Bark.*

Basin Street East, N.Y.

Ella Fitzgerald, Bill Dana, Derek Smith Trio; $3 music charge.

Ella Fitzgerald is one of the few pop singers around today who has achieved global stature and has managed to hold on to it. In this jet age, she's able to hop around the world in comparative traveling ease spreading her melodious gospel before an international audience that can't seem to get enough of her. An example of this jet-made world-wide circuit was evidenced by the fact that she closed in Israel Tuesday (11) and was at Basin Street East two days later (Thurs.) in fine vocal form.

The new crop of recording popsters can learn a lot from her. Without vocal gimmickry and without physical embellishments, she sings 'em out strong and true. Her control over ballads and the rhythm items is a constant wonder and delight. On for over an hour, she never lets up, and although there seemed to some opening night jitters on her part, it was a set that wrapped up the overflow house for a solid payoff.

Her repertoire, too, is distinctive. Opening with a swinging "On the Sunny Side of the Street," Miss Fitzgerald easily moves around diversified material as "On a Slow Boat to China," "Can't Help Loving That Man," "People Will Say We're in Love," "Anything Goes," "Too Close for Comfort," "Mr. Paganini" and the socko wrapper-upper "Mack the Knife."

There's also a fine salute to Harold Arlen to tiein with her new Verve package, "The Harold Arlen Song Book." In this instance her commercial for the platter is warranted. Miss Fitzgerald gets a handy backing from a quartet consisting of drums, bass, guitar and piano.

Bill Dana's job here isn't as easy. He's a low-pressure comic who has to fight hard to break through in this large room. Dana is a clever fellow with a humorous insight but he needs a stronger delivery push in these environs. His Jose Jiminez characterization is familiar and likeable but it wears thin after a while. He manages to sustain some interest by switching from the Jiminez dialect to his straight Dana personality but there never seems to be a buildup for that solid yock payoff.

His astronaut segment comes off best, probably because of the topicality of the Soviet breakthrough, and it showed that his material can be sharp and current and can have proper impact when the delivery is strong. Gene Wood gives him an okay straight-man assist during an interview segment.

The Derek Smith Trio (piano, bass, drums) is fine in its brief instrumental offerings. *Gros.*

Le Cabaret, Toronto

Toronto, April 11.

Patti Leeds, Frank Manzell Trio; $1.75 cover.

First chanteuse to snag a four-week contract at the posh Le Cabaret, Patti Leeds stayed on for 40 mins., had to give three encores to a final begoff at opener.

The charming redhead opens with a bouncy "Just One of Those Things," switches to slow tempo in "Can't Help Loving That Man," presents a saucy "Big Daddy" and a cute "100 Years from Today," an oldie medley of big-band days including "Get Me Some Money," "Marie" and "Chattanooga Choo-Choo," and gets off with "Man of the Hour," written for her by Peewee Irwin.

Miss Leeds' three encores, complete with guttural inserts, were "Some of These Days," an uptempo "Dinah" and "Up a Lazy River," in alternate slow and swing style. Her arranggers are Joel Herron and Ange Calea.

Miss Leeds is headed toward being a big-time chanteuse. Her engagement here lasts till April 29. *McStay.*

GUS LAMPE BUYS INTO ARIZ. MANOR, PHOENIX

Gus Lampe, former talent booker for the Schine Hotels and Theatres, has purchased an interest in the Arizona Manor, Phoenix. His last position with the Schines was as executive manager of the Cocoanut Grove of the Ambassador Hotel, Los Angeles.

Currently one of the inn's rooms has a dance policy. Whether this will be expanded under Lampe's aegis, hasn't yet been determined. Lampe is g.m. of the Arizona Manor.

Hotel Roosevelt, N.Y.

Lester Lanin Orch (14); Al Conte Trio; cover, $2-$3.

Some inkling as to the draw of Lester Lanin, playing his first public engagement in New York City, is found in the crowds he attracted even on the night caught last Thursday (13), one of the wettest this spring. Hence, it would appear that John G. Horsman, general manager of the Hotel Roosevelt, has come up with another winner in the Roosevelt Grill.

Lanin, President Kennedy's personal choice to play at the recent Inaugural Ball and who has played leading society functions of the Fords, Astors and DuPonts, might almost be described as dance band Stokowski. Once one gets over the novelty of seeing him in his energetic directing, which he obviously enjoys, the patron soon realizes that here is danceable music, poured out so smoothly that even the poorest dancer falls in with the swing.

Lanin, who has turned his dance bands into a huge biz that employs some 800 musicians, has a large catalog and during a period of three hours seldom does a repeat. The older tunes are done with much aplomb.

Among the oldies are such tunes as "Crazy Rhythm," "Make Believe," "Sheik of Araby" and "Beautiful Doll." Also in his repertoire and played like the first time out are "Back Home in Alabama," "I Ain't Down Yet," from the "Molly Brown" musical; "Embraceable You," "Many Splendored Thing" and "After You're Gone."

Lanin has a couple of heavyweights in his combo — Chubby Silver, saxaphonist, who weighs nearly 400 pounds, and Big Chief Russell Moore, an Indian and trombonist who tips the scales at 370. Latter handles all vocal chores. Outfit has two 88'ers, with their pianos set side by side. Lanin brings up individual musicians for solos, including his chief violinist, and the aforementioned sax player. But mostly he concentrates on playing solid dance music.

Per usual, the Al Conte Trio gives the Lanin crew a breather with their dance rhythms. Currently, they are spotlighting Latin-American music. Conte's pianistics stand out. This trio seems like part of the lease here, having been in the room for six or seven years. *Wear.*

Beauville, Miami Beach

Miami Beach, April 16.

Barry Ashton's production of "Playmates In Paris" with Jay Kenneth, Nita & Pepi, Carla Lucerne, Marcel Le Bon, Martha Aguilar, Carole Dreyfus, Shari Martel, Playmates (8); staged and choreographed by Ashton, costumes Lloyd Lambert, Les Rhode Orch; $5.50 food or bev. minimum.

Following an in-and-out winter and run of names, the Deauville's Morris Lansburgh seems to have hit a rich vein of paydirt with this Barry Ashton low-budget package —a budget that in winter, couldn't pay half the fee of a topper or a strong "added attraction." The big click of this imaginatively staged revue augurs a lookaround by other operators for like ideas. Only the Carillon—from which inn Lansburgh got his inspiration—has such a package, the town's longest running show, now in its third year and produced by Lou Walters with all of his usual play-up-the-gals flair. And not so oddly enough, the two are immediate neighbors on hotel row.

First night saw the first complete sellout of the Casanova room since it reopened last December. With it, there was a strong sprinkling of the spenders normally attracted only by oppers. What they all saw was a package that lived up to its Gallic title, with just the right amount of the fancy stuff, complete to two beauts who display their upper-reaches to delight the males and pop the femmes orbs. The "Playmates" are leggy-lookers who can dance as well. The bare-breast moments are handled briefly and in good taste after the auditors are readied by a zingy opener to set the Parisienne flavor.

The Deauville's always had a ready-made stage for this sort of production, with extras in backstage and lighting equipment. Ashton smartly, has taken advantage of the technical equipment. For instance, there's a live-steam curtain, long unused, that he utilizes with inventive bair in a patterning which has the femmes gliding in and out of the misty setting for a sock visual impact. There's also the use of black-lighting in which a set of multi-colored rubberized strands are ingenuously manipulated by the dancers to make it all look like a Mondrian painting come to exciting, moving life. Eye-catchers in their solo spots in these and other production numbers are Martha Aguilar, Carole Dreyfus and Shari Martel.

The topper to it all is Jay Nemeth, one of the most skilled ventro-technicians seen on this jaded nitery run in years. His vis-a-vis is an appealing dog, whose face is manipulated in a manner that makes him seem alive. The "talking hound" commands attention and laughs throughout the stint, via bright crossfire "dialogue" and song-duets. Plus some yockmaking mugs—by the "dog" and one liner. Nemeth is the big hit of the package.

Coming near Nemeth in show-stop quality is the acro-adagio team of Nita & Pepi. A handsome pair, the gals one-hand balancing atop Pepi's head is a wham exercise that peaks their twists, slides, spins and acro-talents.

Carla Lucerne is a charmer, a highly attractive blonde who belts out a big-beat and turns to a soft love-chant with equal vocability. Marcel LeBon is an amiable Gallic chanter with some personable angles in which he works around ringside, hitting solidly with special lyrics.

The whole is staged with taste and originality. Costuming is clever and expensive looking. Ashton may have to run the show for some weeks before amortizing that cost. The affair runs a tight 70 minutes. Going on the big-click at both preem shows, it looks like this four-week booking may be extended into another long-runner: it's a cinch for solid biz, what with the summer - tourist and convention season now on, the types who'll be most likely to proceed to a "daring" display of the femmes in the built-up Parisienne rep; the solo acts are a big, big plus. *Lary.*

Bon Soir, N.Y.

Phil Foster, Sylvia Syms, Little, Dane & Mason, Three Flames; $5 minimum.

The Bon Soir is per se a versatile room able to showcase the far out as well as the more worldly talents. Its intimate confines start me-and-thee relationships between performer and audiences and enable an act to get a tremendous rapport.

For this occasion, the Bon Soir has a new face, Phil Foster. It's a different part of town for the comedian who has generally proclaimed his Brooklyn genesis to uptown as well as out-of-town audiences. He has the accent of the natives of that borough, and a style of humor indigenous to that area. They're equally acceptable in these environs.

Foster tosses in some localisms including a few lines on the folk singers who were driven out of the precinct several days prior to the opening. Although it's a new and strange sound to the spot, he scores heavily to prove that Brooklyn-based lines have even broader acceptability than previously believed.

Sylvia Syms is a veteran in this spot. In manner of operations she's diametrically opposite that of Foster, assuming a hep and knowing air along with fat-girl's jollity. Although assuming the presentation of a neo, her tune concepts are fairly basic and performance values are solid. Vocal asides and tunes do her in good stead. However, her choice of a closing number seemed wrong for this particular spot. Nonetheless, she scored heavily.

Little, Dane & Mason, who have made several round trips to this room, gain favor with each succeeding visit. They have made a specialty of fugues and canons, spicing each rondelay with humor and musical inventiveness. These lads have a refreshing facade despite the fact that they refuse to become polished performers, and make off to hearty mitts.

Jimmie Daniels, the perennial emcee, opens with his parlay of legit musical tunes and makes a strong stand, while the Three Flames, with Tiger Haynes as their chief spokesman, pound out the musical backing and contribute much of the character that gives this room its special flavor. *Jose.*

Chateau Madrid, N.Y.

De Castro Sisters, with Francisco Gonzalez; Trini Reyes, with Juan Sastre; Jose Jiminez Orch (5); $5 minimum weeknights, $6 weekends.

As long as they stick to singing and plugging (liberally) their various Capitol Records albums, the three De Castro Sisters are in a safe and melodically sound groove during their current Chateau Madrid outing. It's the comedy that's off-key, as when they note that although Cuban, they're no relation to another famous personage with the same name. On the other hand, maybe that wasn't meant to be funny.

The girls, however, give the ringsiders their money's worth of harmonizing, turning from the sweet to the big beat stuff and back again without missing a note or a carefully rehearsed bit of footwork. Trio does more than nine individual numbers, plus a couple of fine medleys of show tunes.

They're at their best with special arrangements of such tunes as "The Trolley Song" (somehow Elmer Gantry gets into the lyric) and a counterpointed mixture of "When The Saints Go Marching In" with "The Song from River Kwai." Francisco Gonzalez gives them special bongo support and because of his size (small), is often the subject of their excursions into dialog comedy.

Flamenco dancer Trini Reyes opens the show with some expert Spanish hardshoe terping. Petite, dark-eyed dancer makes three quick changes of costume, all nifty, for as many numbers, with guitar accompanist Juan Sastre filling in the pauses with two haunting solos.

Jose Jiminez' orch provides the background for the show and the tempo for patron playtime. *Anby.*

Shamrock, Houston

Houston, April 13.

Dorothy Shay with her Kinfolks, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

Dorothy Shay, whose grin says things more eloquently than most entertainers' lines, returns to the Shamrock Hilton's Continental Room after an absence of a year. On stage for an hour, plus a legitimate 10-minute encore, thrush draws plaudits for her hillbilly humor and fine pipes.

Her good humor becomes quickly infectious after her opening medley of "songs most requested that I don't do." There's a bevy of tunes from the hills, but perhaps best received is her "Stout-hearted Men." Quips between tunes are also a plus, and femme shares spotlight with her "kin," Jo Ann Miller and Curtis Wheeler.

Miss Miller's part in show has been padded since last year, and that also becomes a plus as she does several duets with Miss Shay and a solo entitled, "When the Evening Sun Descends the Sky and I Are Blue," but which somehow sounds like "St. Louis Blues." Miss Miller, who overdoes somewhat the pop-eyed bumpkin cousin, scores with Miss Shay in duet of "Country Girl."

When auditors insist that Miss Shay return, she does "Efficiency," her w.k. tune wherein she uses both hands, feet and body for clever bet-off. The Sloan-Krueger Orch does its usual superb backing job.

Show plays for two frames, to be followed by the Dukes of Dixieland April 27. *Skip.*

Cloister, Chi

Chicago, April 14.

Phil Tucker, Dobie Twins, Naomi Barrett, Eddy Subway Orch; $2 cover weekends, $1.50 weeknights.

The Cloister, which has shuttered and changed entertainment policy four times in recent years, has reopened with a handsome new decor and with a resident comic who has traded in Joe Miller for Krafft-Ebing. It is now a split-level room with heavy carpeting and drapes and with one mirrored wall, the latter necessary for viewers because of a three-foot square post only a few feet from the stage. Room capacity has been doubled to about 200, including a dozen bar seats.

Comic Phil Tucker comes to the Cloister after 13 years at the Silver Cloud, a nabe nitery where he developed a large local and conventioneer following. His rep is based primarily on a strongly off-color routine, which he brings with him minus only a strip bit that he did at the Silver Cloud.

Off-color is somewhat of an understatement for Tucker's 90-minute exploration of the facets of sexual perversion. He's undeniably talented and capable of extremely clever mimicry, but his choice of material proves more of a handicap than a help in demonstrating his abilities. Instead of topping himself with a funnier gag, he can only shake up his audience by going into more and more taboo areas.

Despite his many deviate portrayals, Tucker's fine comedic hand is essentially attached to a limp wrist. His swish impression, if it is that, provides the canvas on which he daubs his takeoffs on other perversities. He is aided in these excursions by a mobile face, that could be that of an overripe 20-year-old or a decadent 40, surrounding a large pair of china-blue eyes.

Tucker also plays the electric organ (a source of several dozen word plays) and does a bit of terping with the Dobie Twins, a buxom pair of dancers who ably handle several standard routines including a modified strip. Chirper Naomi Barrett warbles a few durables in a soft voice to round out the bill.

Even for those accustomed to deep purple, this show is strong medicine. It's definitely not for prom kids and will probably be offensive to a good many sophisticates who are willing to venture just so far into the blue. However, it's clearly money in the bank for the Cloister and undoubtedly will get a great play from conventioneers, the Rush St. rounders and the old Silver Cloud bunch. *Mor.*

Ritz Carlton, Montreal

Montreal, April 12.

Coronados (3), Johnny Gallant, Paul Notar Trio; $1.50-$2 cover.

The Coronados broke the ice last season as the first singing trio to paly the Ritz Cafe and their immediate click resulted in current re-play. Threesome (two boys and their sister) is a well-disciplined combo and despite youth, display plenty of show biz savvy and aplomb.

Songs are evenly divided with male section of outfit but as happens with most distaffers, the femme has the last work and most of the words. However, sister Anita is as pert as she is talented and does much to bloster overall impact of act.

Intros for the most part are handled by brother George and not too well. The rambling introduction and the injection of a little "humor" never get off the floor. He also leaves himself wide open to hecklers which happened a couple of times on night caught.

Material is pleasant and harmonizing okay. Team shows greater restraint than on last time around, and by adapting their volume to limitations of this particular room they've garnered better reception. Boys use guitars for background on most numbers together with house 88'er Johnnny Gallant and Paul Notar's fine trio.

Coronados are in until April 22. *Newt.*

Ye Little Club, L.A.

Beverly Hills, April 12.

June Ericson, Randy Sparks, Joe Felix Duo; two-drink minimum.

Marshall Edson has a pleasing bill with newcomer June Ericson and holdover Randy Sparks, who deftly complement each other in a smoothly-balanced show of particular show biz appeal.

Miss Ericson, a pixieish blond cutie with a strong legit voice, makes her local debut with specialty versions of obscure show songs designed to point up unique comedy-vocal talents. She delivers straight for the most part, relying on clever lyrics and a sometimes elastic facial quirk to bolster a wide "vocalistic" range.

Her standouts include a soliloquy from "archie & mehitabel" and a folksy chant called "Swamps of Home." A top technician, she handles blues ably with "You Don't Know the Half of it Dearie Blues" and hits a nice, soft mood with "Woo Me Gently."

Entering his seventh week, Sparks continues to please with his solid guitar and sweet vocals of popular folksongs, scoring heavily with the poignant "Billy Won't Be Playing Anymore" and a rousing community song entry, "Oh, Sally Brown."

Joe Felix duo (piano and bass) backs Miss Ericson well. *Dale.*

Queen Elizabeth, Mont'l

Montreal, April 14.

Dany Dauberson (with Roger LeSourd), Denny Vaughan Orch (11), Louis Bannet Trio; $2.50-$3 cover.

Dany Dauberson returns to the elegant confines of the Queen Elizabeth's Salle Bonaventure following a year's absence and this statuesque chanteuse still packs the wallop of other visits.

Sheathed in a clinging gown by Balmain, Miss Dauberson, with her blonde, short-cropped hair and trim figure, is an impressive sight in this lofty room as she belts out a torchant whether it be "Stormy Weather" or Gilbert Becaud's tender "Marie."

Thrush includes a brace of Becaud songs in her current offering and both are standout, far ahead of anything else in session and much more suited to her particular style of singing. The dramatic sequences, although contrasting nicely, tend to get out of hand and are not nearly as effective.

Roger LeSourd at the piano and a small rhythm group give femme fine backing throughout 25-minute stint and the Denny Vaughan orch takes over for customer hoofing, in their usual capable fashion. On night caught, dinner biz was capacity which has been the trend for past few weeks with second shows during week about half.

Miss Dauberson is in until April 29. *Newt.*

Club 76, Toronto

Toronto April 11.

Bob Howard; 50c cover.

In for five weeks here on return round, Bob Howard jammed the customers into the Club 76 on opening night, again proving that the songster has a brand of ragtime piano-playing that labels him as an extra special entertainer and that the patrons have memories of his previous visit.

Normally, Howard is on five times a night for 30-minutes but on his re-engagement at the Club 76, opening night stretched into only three stints, middle one lasting two hours and crowding the room to its 86-capacity while around 50 would-be customers waited continuously outside from 9:00 p.m. till midnight — when caught.

Best low cover charge may be misleading, a pint of beer costs $1, minimum liquor drink is 95c, and no coffee is served.

Howard in strawhat and shirt-sleeves, banged the ivories in an oldtime singsong of audience participation that had the jazz pianist interpolating the fave tunes with his alternate tremolo and bass profunda singing voices, his off-the-record lyrics and his chatter between numbers for a two-hour chore in which the customers kept sending up requests.

Howard goes into the Blue Angel, New York, immediately after his stint here, ending May 6 *McStay.*

Drake Hotel, Chi

Chicago, April 12

Carmen Cavallaro & Trio, Jimmy Blade Orch (6); $3 cover weekends, $2.50 week nights.

Poshy Camellia House, which has been interspersing its playing of chantootsies with occasional standup comics, takes still another tack with Carmen Cavallaro's hi-fi pianistics.

Backed by his own able trio, he serves up a lush helping of Kern, Porter and Duchin nostalgia, and the mostly middle-aged auditers ate it up with toe-tapping relish.

For a pace-changer in this musical revival meeting, Cavallaro replays his Caribbean-South American standards such as "Vaccino Moon," "Brazil" and "Begin the Beguine" in his own distinctive style—a style that pre-dates the Afro-Cuban cycle initiated by Machito and Stan Kenton in the early '40's. With Cavallaro the rhythm is all in his left hand and not with assorted bongos, maracas, jawbones, et al, and it comes off strong and incisive.

Working in close rapport with Cavallaro is trio of Jimmy Norton on guitar, Vincent Lateano Jr., drums, and Robert Emerson on bass.

Jimmy Blade's crew as usual, provides nifty dansapation between shows. Peggy Mason opens April 22. *Mor.*

Shows on Broadway

Carnival

David Merrick presentation of musical comedy in two acts (20 numbers), with music and lyrics by Bob Merrill, book by Michael Stewart, based on material by Helen Deutsch. Staged and choreographed by Gower Champion; settings and lighting, Will Steven Armstrong; costumes, Freddy Wittop; musical direction and vocal arrangements, Saul Schechtman; orchestrations, Philip J. Lang; dance music arrangements, Peter Howard; associate choreographer, Gene Bayliss; puppets created and supervised by Tom Tichenor; designer and supervisor of magic effects, Ray Benson; production supervision, Neil Hartley. Stars Anna Maria Alberghetti; features James Mitchell, Pierre Olaf, Jerry Orbach, Henry Lascoe, George Marcy, Will Lee, Paul Sydell, Martin Bros., Kaye Ballard. Opened April 13, '61, at the Imperial Theatre, N.Y.; $8.60 top.

Jacquot ..... Pierre Olaf
Mr. Schlegel ..... Henry Lascoe
Grobert ..... Will Lee
Roustabouts: George Marcy, Tony Gomez, Johnny Nolan, Bruff Shurr
Cyclist ..... Bob Murray
Miguelito ..... George Marcy
Dog Trainer ..... Paul Sydell
Wardrobe Mistress ..... Carvel Carter
Harem Girls ..... Nicole Barth, Iva March, Betl Seay
Bear Girl ..... Jennifer Billingsley
Princess Olga ..... Luba Lisa
Band ..... G. H. Bernard, Peter Dombard
Stilt-Walker ..... Dean Crane
Jugglers ..... Martin Bros.
Clowns ..... Bob Dixon, Harry Lee Rogers
Strongman ..... Pat Tolson
Gladys Zuwicki ..... Mary Ann Niles
Gloria Zuwicki ..... Christine Bartel
Gypsy ..... Anita Gillette
Marco the Magnificent ..... James Mitchell
Incomparable Rosalie ..... Kaye Ballard
Greta Schlegel ..... Jane Mesmood
Lili ..... Anna-Maria Alberghetti
Paul Berthalet ..... Jerry Orbach
Blue Birds ..... Nicole Barth, Jennifer Billingsley, Iva March, Betl Seay
Aerialist ..... Dean Crane
Dr. Glass ..... Igor Gavon

Musical numbers: "Direct From Vienna," "A Very Nice Man," "Fairyland," "I've Got to Find a Reason," "Mira," "Sword, Rose and Cape," "Humming," "Yes, My Heart," "Everybody Likes You," "Magic, Magic," "Tanz Mit Mir," "Carnival Ballet," Theme from "Carnival," "Yum Ticky," "Tne Rich," "Beautiful Candy," "Her Face," "Grand Imperial Cirque de Paris," "I Note Him," "Always Always You," "She's My Love."

The tinsel world of traveling tentshows is the background for a sentimental fable of innocence triumphant in "Carnival!" a delightful musical at the Imperial Theatre. This is a boxoffice smash for producer David Merrick, a spectacular director - choreographer credit for Gower Champion and a glittering personal success for Anna Maria Alberghetti.

"Carnival" (omitting the exclamation point hereafter), is the legituner adaptation of the Leslie Caron picture, "Lili," with music and lyrics by Bob Merrill, book by Michael Stewart, based on Helen Deutsch's story material. It has been done with imagination, exquisite taste and extraordinary skill. Although misanthropes may cavil at its guileless sweetness, general audiences will revel in it, and the moppet trade will make it a matinee powerhouse.

The atmosphere of smalltime carnivals is superbly created in the show, which is located in an unspecified town in southern Europe, apparently France, at an unspecified time, apparently a generation or so ago. The curtain is up as the audience enters the theatre, with a dimly lighted barestage and a backdrop representing a vaguely definable outdoor scene.

A figure strolls on, sits and begins playing a little tune on a concertina, and then the ragtag members of the carney troupe enter and, as roustabouts raise the tents and arrange the wagons and equipment, the motley performers, freaks and others fill the stage, and the agreeably muted pit orchestra picks up what turns out to be the recurring musical theme. In only a few moments the atmosphere, characters and situation are established.

The action thereafter shifts back and fourth between carny performance and backstage life, with interest centering on a pathetic little waif who joins the troupe, the lecherous magician who wants to seduce her, the mistress-assistant who tries to thwart him, and the embittered but protective puppeteer and assistant who befriend her. There are appealing, rousing and amusing songs, appropriately lively dances and, even for a non-addict, captivating puppet interludes.

Amid the hubbub of the carny performances and the backstage life there are clowns, freaks, jugglers, animal acts, tumblers, strongmen, aerialists, sideshow performers, souvenir and refreshment hawkers, in addition to the key figures of the proprietor, the magician and his aide, the two puppeteers and the orphan girl.

Under Champion's brilliantly conceived and executed staging, the performance has remarkable dimension, tempo and style, with delicious touches of comedy, in some cases deftly blended or contrasted with pathos.

Miss Alberghetti, small and slim, with large dark eyes, nondescript clothes and an air of helplessness and longing, plays the waif who joins the troupe and becomes the pawn in the jealous rivalry between the magician and the puppeteers. In her innocence she comes to love the four enchanting puppets and regard them as animate beings, and she provides the inspiration for the act's emergence as the tentshow's the feature attraction.

There are several amusing and touching bits of puppet performance, and a couple of skillfully comic scenes between the devious magician and his adhesive, resourceful foil, notably including a satirical ballad during a basket-piercing sword trick. At the finale, of course, the puppeteer who has been hiding his emotional vulnerability behind a bitter member finds his true love with the love-starved girl, and she clings to the puppets which represent his various selves.

The theme tune, running hauntingly through the show, has what might be called incidental lyrics about how love makes the world go 'round. Merrill has also written a number of appealing songs, some soft and lilting for the romantic passages, some definite and rousing to generate the synthetic excitement of the carnival and a few brightly amusing for the comedy scenes.

Most of the numbers are admirably suited to the story situations and several are likely to be standard pops. Among the notable items are "Mira," "Humming," "Yes, My Heart," "Beautiful Candy" and "Her Face." There are no singing and dancing choruses in the usual sense, but several ensemble numbers skillwully blend song and dance with stage business.

Miss Alberghetti is irresistibly touching as the lonely, timid girl. She sings with beautiful simplicity and her acting is a triumph of expressive restraint. James Mitchell is vividly suave, and somehow likeable, as the predatory magician, and Kaye Ballard turns in a gem of comedy singing and acting as his adhesive partner.

Jerry Orbach is plausible in the ill-explained role of the bitter-seeming puppeteer, and his singing is agreeably forceful. Pierre Olaf, who was an elfin highlight in the original Broadway cast of "La Plume de Ma Tante," is outstanding as his beguiling little assistant.

Also notable are Henry Lascoe as the carny producer, and the standard acts from vaude days, Paul Sydell, with his trained dogs, and the two juggling Martin Bros. Will Steven Armstrong has designed the light, simple and appropriately gaudy scenery, and Freddy Wittop has provided flamboyantly illustrative costumes.

As a financial project, "Carnival" represents a potential goldmine. The production was financed for a mere $250,000, which is practically a pittance by present-day standards for musical shows, and it was brought in for about $200,000. It's figured to be able to net $20,000 a week at capacity.

Both creatively and financially, therefore, "Carnival" represents a bullseye. *Hobe.*

Show Boat

N. Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of musical drama in two acts (17 numbers), with music by Jerome Kern, book and lyrics by Oscar Hammerstein 2d; based on the novel by Edna Ferber. Staged by Denis Kirupska; musical director and conductor, Julius Rudel; scenery and lighting, Howard Bay; costumes, Stanley Simmons; choreography, Arthur Partington; assistant conductor and choral director, William Jonson. Stars Joe E. Brown; Jo Sullivan, Robert Rounsaville, Jane Kean, Carol Brice; features Anita Darian, Richard Franco, Andrew Frierson, Isabella Hoopes. Opened April 12, '61, at the N.Y. City Center; $3.95 top.

Pete ..... William Coppola
Windy McCain ..... Scott Moore
Queenie ..... Carol Brice
Capt. Andy ..... Joe E. Brown
Parthy Ann Hawks ..... Isabella Hoopes
Ellie ..... Jane Kean
Frank ..... Richard Franco
Julie ..... Anita Darian
Steve ..... Herbert Fields
Gaylord Ravenal ..... Robert Rounsaville
Sheriff Ike Vallon ..... John J. Martin
Magnolia ..... Jo Sullivan
Joe ..... Andrew Frierson
Rubberface ..... J. Patrick Carter
Backwoodsmen ..... Norman A. Grogan, Teodore Tedick
Miss Parkington ..... Carmen Lindsay
Barker ..... Henry Lawrence
Old Sport ..... Jack Rains
Ethel ..... Alyce Webb
Landlady ..... Claire Waring
Al ..... John Smith
Mazie ..... Sherry McCutcheon
Jim ..... Henry Lawrence
Jake ..... William Coppola
Pianist ..... John Cooke
Charley ..... Ned Wright
Man With Guitar ..... J. Patrick Carter
Mother Superior ..... Miriam Lawrence
Kim (as a child) ..... Bridget Khapp
Dottie ..... Helen Gulla
Dolly ..... Mara Wirt
Headwaiter ..... Teodore Tedick
Old Lady on Levee ..... Sarah Floyd
Kim (in her 20's) ..... Jo Sullivan

Singers: Beverly Evans, Helen Gulla, Miriam Lawrence, Carmen Lindsay, Hanna Owen, Betty Jane Schwering, Mara Wirt, Maggie Worth, Issa Arnal, Ruby Green, Aspinall, Kay Barnes, Claretta Freeman, H. Scott Gibson, Joli Gonsalvan, Robert Henson, Wanza King, Mary Louse, Rosalie Maxwell, Caryl Paige, Charles Scott, Alyce E. Webb, Arthur Williams, Ned Wright, John Bessinger, Lawrence Bogue, William Coppola, J. Patrick Carter, Norman A. Grogan, Henry Lawrence, Kellis Miller, Jack Rains, John J. Smith, Teodore Tedick.

Dancers: Mimi Alexander, Margery Beddow, Geralyn Donald, Ellen Halpin, Linda Howe, Bettye Jenkins, Sherry McCutcheon, Barbara Monte, Leu Comacho, Julius Fields, Lu Vinnola, Hamilton, Nathaniel Horne, Bernard Johnson, Jan Aubrey Mickens, Joan Peters, Harold Pierson, Ronald Platts, Ella Thompson, Glory Van Scott, Byrna White, Todd Butler, Garold Gardner, Eric Kristen, Ronnie Snook.

Although the technique of "Show Boat" is antiquated, the music and lyrics are irresisttble and there's something undeniable about the vigor of the subject and the honesty of the characters. As the starter of the N.Y. City Center's spring season of light opera, opening last Wednesday night (12), the 33-year-old semi-classic is still enjoyable.

Just to list the song hits indicates the solid appeal of the show. They include "Only Make Believe," "Ol' Man River," "Can't Help Lovin' Dat Man," "Life Upon the Wicked Stage," "You Are Love," "Why Do I Love You," "Bill," and "After the Ball." Since there are such capable singers as Jo Sullivan, Robert Rounseville, Carol Brice, Anita Darian and Andrew Frierson, the vital musical element is safely handled.

But not all is well in this umpteenth revival of the Jerome Kern-Oscar Hammerstein 2d adaptation of Edna Ferber's long-ago novel. Despite the sentimentality of the yarn, there's a curious lack of emotional impact. And while

(Continued on page 72)

Shows Out of Town

Donnybrook

Philadelphia, April 18

Fred Hebert & David Kapp presentation of musical comedy in two acts, with music and lyrics by Johnny Burke, book by Robert E. McEnroe, based on the novel, "The Quiet Man" by Maurice Webb. Staged and choreographed by Jack Cole; scenery and costumes, Rouben Ter-Arutunian; musical direction and vocal arrangements, Clay Warnick; arrangements and orchestrations, Robert Ginzler; ballet music arrangements and orchestrations, Laurence Rosenthal; lighting, Klaus Holm. Features Eddie Foy, Art Lund, Joan Fagan, Susan Johnson, Phillip Bosco, Sibyl Bowan, Grace Carney, Clarence Nordstrom, Charles C. Welch, Bruce MacKay, James Gannon, Alfred DeSio. Opened April 15, '61, at the Shubert Theatre, Philadelphia.

Father Finucane ..... Charles C. Welch
Station Master ..... George Harwell
Baggage Master ..... Bob Murdock
Barmaid ..... Marissa Mason
Eileen Flynn ..... Eddie Foy
John Enright ..... Art Lund
Willie O'Bantle ..... Bruce MacKay
Matthew Gilbane ..... James Gannon
Gavin Collins ..... Alfred DeSio
Old Man Tooney ..... Clarence Nordstrom
Tim O'Connell ..... Darrell J. Askey
Will Danaher ..... Phillip Bosco
Sadie McInty ..... Sybil Bowan
Ellen Roe Danaher ..... Joan Fagan
Sir Morgthen ..... Grace Carney
Irish Boy ..... Edilia Erickson
Jamie, a bartender ..... George Harwell
Kathy Carey ..... Susan Johnson
Ewan Claffy ..... John Ford
Callan ..... Charles Rule
Michael O'Beamay ..... Norman Moser

Singers: Charlotte Frazer, Nancy Foster, Dee Harless, Georgia Kennedy, Maureen Sullivan, Darrell J. Askey, Eddie Gerkens, John Ford, George Harwell, Charles Rule, Bob Murdock, Georgia Creighton.

Dancers: Gloria Ann Bowen, Judy Dunford, Mickey Gunnersen, Marissa Mason, Carol Sheehan, Sunnie Shirley, Pamela Wood, John Aristides, Robert Evans, Larry Fuller, William Guske, David Lober, George Martin, Keith Stewart.

"Donnybrook!", on its Philadelphia break-in, is a winsome musical show with so much going for it, particularly a lush Johnny Burke score with actors who can sing it, that it's obvious faults look readily flexible. For the second time within three weeks, Philadelphians have been exposed to a show derived from a film hit (Carnival!" was the immediate predecessor) and while this may not indicate a trend (*two is a coincidence; three is a trend.—Ed.*), it suggests that Hollywood has found another market for its classics besides the late, late shows.

Robert E. McEnroe has turned Maurice Webb's "The Quiet Man" into a reasonable facsimile of its screen original. It has the retired Pittsburgh pug returning to his Irish homeland with pease on his mind and meeting a scrappy Gaelic redhead whose dowry he has to wrest from her equally scrappy brother.

The story line could stand expansion, an unusual condition with Philly premieres. Playing the role of the marriage-broker, Eddie Foy, who skips and scampers and soft-shoes whenever he gets the chance, could use at least one more comedy number.

Since the stage version can't really put on the classic climactic battle finale that John Wayne and Victor McLaglen staged in the picture, the second act needs more comedy building. Foy leads a quintet of inebriated Irishmen in a funny number called "Wisha Wurra," but more of the same could be used.

Oddly enough, there is room for more material. From the standpoint of length, "Donnybrook!" was in good shape on its opening night. Under Jack Cole's direction and despite a few premiere mishaps in staging, the show moved with a generally fast pace.

But while Cole's choreography starts on a high note of reels and jigs and kilted prancers, the invention isn't sustained. One more good lively number would look fine against the suggestive and practical settings and scrims provided by designer Rouben Ter-Arutunian.

But with the songs and songmakers, there is no protest whatever. Newcomer Joan Fagan is a red-headed delight as the heroine and she knows what to do with Burke's melodies, particularly "Sez I" and "He Makes Me Feel So Lovely." Stalwart Art Lund contributes notably to songs like Ellen Roe" and "I Have My Own Way" and a witty complaint about the "Irishness" of the piece in "The Loveable Irish."

Susan Johnson gives the show a rousing start in the first act when she belts out "Sad Was the Day," an ironic little gem about the joys of widowhood, and later she and Foy collaborate on "I Wouldn't Bet One Penny" which stops things in their tracks. Veteran Clarence Nordstrom also halts things with his sentimental "A Toast for the Bride." Credit also Sibyl Bowan and Grace Carney as O'Casey types in a sort of Graeco-Gaelic commentary and Charles C. Welch as the engaging parish priest. *Hurd.*

Spring Thaw

Toronto, April 5

Mayor Moore presentation of two-act (32 scenes) revue. Staged by Mayor Moore; sets and lighting, Michael Johnston; costumes, Clara Jeffery; musical directions, John Fenwick; choreography, Alan Lund. With Dave Broadfoot, Barbara Hamilton, Peter Mews, Jean Templeton, Jack Duffy, Betty Robertson, Bill Cole, Leo Leyden, Gale Gerber. Opened March 29, '61, at the Crest Theatre, Toronto; $6.50 top.

In a fortnight's tryout of nine Ontario cities, with a trans-Canada tour contemplated after its Toronto run, "Spring Thaw" is a two-act revue that has its writing ups-and-downs but members of the cast do all right with what they are given. Proceedings sag in the middle of second act and should be tightened by insertion of new material.

Strained themes of satire include separate need of a Canadian flag and anthem, the Daughters of the Empire, the Canada Council grants, the Governor-General's annual literary awards, and some takeoffs on tv commercials. Latter are dog-eared, lacking freshness of approach.

Better items are "Table Talk" by Stan Daniels; an Eskimo art travesty by Bob Fulford; "Togetherness," a satire on church unity, with lyrics and music by Mayor Moore; "The Shady Lady" bedtime tv story; and an excellent imitation of Shari Lewis; the puppeteeer, plus "The Loan Company," qualify as bright material, both written and acted by Joan Templeton.

Outstanding, too, is the unveiling of a new tank, this written by Alan Manings, and a ribbing by the whole company setup on the huckster methods—complete with patriotically undressed girls—of the whole automotive industry and the advertising agencies thereof.

One element in bad taste was the Lerner-Loewe takeoff on O'Keefe's opening with a three-weeks' Toronto tryout of "Camelot," although the paraphrasing of "I Wonder What O'Keefe's is Brewing Tonight?" drew the biggest hand of the evening.

Jean Templeton emerges as a promising comic. Also attracting favorable reaction: the clowning of Barbara Hamilton, the sweet singing of Betty Robertson, the robust baritone of Bill Cole; the monologs, songs and dances of Peter Mews, Dave Broadfoot, Jack Duffy and Leo Leyden; the impish antics of the voluptuous Gale Gerber.

The Alan Lund choreography merits praise, plus the switch-sets of Michael Johnston which lend swift pace to the mobility of the various turns. There's a briskness to the Mayor Moore staging, with the reservations of needed cuts and additions. *Dock.*

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Piccadilly (12-9-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Breakfast for One, Arts (4-17-61).
Bride Comes Back, Vaudeville (11-25-60).
Caretaker, Duchess (4-27-60).
Company Slask, Coliseum (3-27-61).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Glory Be, Royal, Stratford, E. (4-3-61).
Irma La Deuce, Lyric (7-17-58).
Irregular Word, Criterion, (4-11-61).
King Kong, Princes (3-22-61).
Lady From the Sea, Queen's (3-15-61).
Marcel Marceau, Saville (4-7-61).
Miracle Worker, Royalty (3-9-61).
Mousetrap (Ambassadors (11-25-52).
Music Man, Adelphi (3-2-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
Oh Brighter Side, Phoenix (4-12-61).
One Over Eight, Duke York's (4-5-61).
Rehearsal, Globe (4-5-61).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
South, Lyric, Ham. (4-7-61).
Sparrers Can't Sing, Wyndham's (3-28-61).
Suzie Wong, Prince Wales (11-7-59).
Tenth Man, Comedy (4-13-61).
Wakefield Myst'y, Mermaid (4-6-61).
Watch it Sailor, Apollo (12-24-60).
West Side Story, Majesty's (12-12-58).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Altona, R. Court (4-19-61).
Belle, Strand (5-4-61).
Sound of Music, Palace (5-18-61).
Finian's Rainbow, Saville (6-8-61).

CLOSED

J.B., Comedy (3-23-61); closed Saturday (8) after 20 performances.
Jacques, R. Court (2-22-61); closed Saturday (15) after 24 performances.
You in Your Small Corner, Arts (3-21-61); closed Saturday (15) after 31 performances.

SCHEDULED B'WAY PREEMS

Young Abe Lincoln, O'Neill (4-25-61).
South Pacific, City Center (4-26-61).
Porgy & Bess, City Center (5-17-61).
Donnybrook, 46th St. (5-18-61).
[illegible]
Pal Joey, City Center (5-31-61).

Calls Opera Threat 'Brinkmanship'

AGMA Rep Has Caustic Answer to Frisco Mgmt.'s Ultimatum on Unemployment Insurance

San Francisco, April 18.

San Francisco Opera Assn. president Robert Watt Miller has issued an ultimatum to the American Guild of Musical Artists in their deadlocked dispute. In a letter to Mrs. Diane Fivey, the union's local representative, he has threatened to cancel the association's entire autumn season if the dispute is not settled by next Thursday (20).

Mrs. Fivey calls the ultimatum "brinkmanship" and says she is "tired of this 'save-the-sinking-ship' approach to collective bargaining." State labor conciliator Adolph Koven, who has been meeting separately with management and labor negotiators, said he'd call a joint confab for early this week.

AGMA, representing 185 singers and dancers in the opera company, has been seeking a 5.8% wage raise, plus unemployment insurance. The opera company has offered a 5.5% raise, according to Miller, but has flatly rejected the unemployment insurance.

It is the latter issue which is tying up the whole negotiation. If unemployment insurance were provided for AGMA members only, the cost would be only $5,400. But State law requires that if one employee of a firm is covered, all employees must be.

That would bring the total cost to around $18,000, because musicians, stagehands and administrative personnel would have to be included. In a sense, therefore, AGMA's fight is the fight of the AFM and stagehands, too, because neither of these unions has yet signed its 1961 contract with the opera company. They usually follow AGMA, because the performers start rehearsals earlier.

Columbia Artists Forms New Unit, Fox & Wilford, to Accent Legit

Columbia Artists Management Inc., which has previously relegated legit to sort of a stepchild status in its operations, is now putting the theatre on somewhat of an equal footing with its concert activities. A new managerial division, which will be concerned largely with legit, has been added to the four managerial groups which in the last 13 years have constituted the basic makeup of the organization.

The new division, the establishment of which was approved by the CAMI board of directors last Thursday (13), will be headed by Herbert Fox and Ronald Wilford. It'll be called Fox & Wilford in the style of the other divisions, known as Judson, O'Neill & Judd; Schang, Doulens & Wright; Curt Weinhold & Andre Merterns. Each of the departments represents a particular group of artists and attractions.

Besides legit, which has been handled for CAMI by its Broadway Theatre Alliance subsidiary, the Fox & Wilford division will also be concerned with other entertainment fields such as arena shows, television and films. CAMI has always been involved in tv and pix as artists' representative, but an expansion into those fields possibly on a packaging or producing level is being considered.

Although the BTA subscription network has been sold to United

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Park Shakespeare Fest To Start a Week Later And at Different Site

With the postponed opening of its new Central Park amphitheatre, the N.Y. Shakespeare Festival is adjusting plans as to location and schedule to bridge the gap until the new completion date of July 22. The $400,000 project in the Belvedere Lake section of the Park, was originally slated to be finished by May 31.

Rejecting the idea of postponing the season until the new site is completed, Festival producer Joseph Papp has selected an alternate location for temporary facilities on a ballfield adjacent to the construction site. The interim location has been accepted by Parks Commissioner, Newbold Morris, who will discuss with Mayor Robert F. Wagner an appropriation from the city of $7,000, the estimated cost of the alternate project.

Papp had intended to open the summer's program of free shakespeare on June 29 with "Much Ado About Nothing," at the new amphitheatre. Revised plans call for a July 5 start with "A Midsummer Night's Dream," at the alternate site, to be followed on Aug. 2 by "Much Ado," at the new theatre and "Richard II" opening Aug. 28.

The Bristol Construction Co., general contractors for the project, cited bad weather and contract delays as reasons for the delay. Work started early in January.

St. Cloud College Builds 300-Seat Summer Theatre

St. Cloud, Minn., April 18.

The 300-seat summer theatre to be constructed on the Park Lane Country Club property at Lake L'Homme Dieu near Alexandria, Minn., will be operated by the newly-organized non-profit Alexandria-St. Cloud State College Performing Arts Foundation.

Purchase of the property and erection of the theatre will cost $45,000 and 5% interest bonds are being sold to help finance the project. The Foundation's board of directors is headed by Dr. George Budd, president of the St. Cloud college and Arthur Housman and Keith Michael, of the college faculty, will supervise the stock program.

The company is to include professional and college drama students from the upper midwest. Students may earn college credit for their participation. Plans call for the theatre to be ready for an opening next June 27.

The Ziegfeld Club will hold a Cocktail-Tea Dance next Sunday afternoon (23) in the Persian Room of the Hotel Plaza, N. Y.

Recognition

In the trade, the name of Broadway producer David Merrick is as good as Brooklyn or the Shuberts. That was noted by playwright-actor-producer Howard Lindsay while presiding over a fund-raising luncheon for the New Dramatists Committee last Friday (14) at Sardi's restaurant, N. Y.

Lindsay tossed off the line after greeting the diners, comprising about 200 individuals connected with the theatre, with a comment about how gratifying it was that Broadway had a new hit in "Carnival," which opened the previous night.

Then, with a vet's timing he got his laugh with the quip, "Okay, so it is David Merrick's."

Touring 'Becket' Returning to N.Y.

"Becket," currently on tour, will return May 8 for a Broadway engagement of three-four weeks at the Hudson Theatre. The production underwent a change in its two major roles when it exited New York for the road. Laurence Olivier, who costarred in the title role, transferred to the part of the King, succeeding Anthony Quinn, who withdrew for a film assignment.

Since the start of the tour, Arthur Kennedy has been costarring in the title role. The production ends its road hike May 6 in Philadelphia.

MEXICAN REDHEAD' HITS SPAIN IN FALL

The successful Mexican production of "Redhead" will tour Spain beginning next Oct. 8 at the Teatro Sasuela, Madrid, where it's booked for a four-month run. The Rene Anselmo-Luis de Llano production is scheduled to follow that engagement with an eight-month tour of Spanish cities. It's believed to be the first time a Mexican theatrical venture has been lined up for a tour of Spain.

The Mexican production of the musical, which had a lengthy run at the Teatro de los Insurgentes, Mexico City, followed its stand there with a tour of Mexico. Rehearsals for the Spanish trek are scheduled to begin in Spain next September with Anselmo supervising the pre-production planning of the presentation. Virma Gonzales and Armando Calvo, who costarred in the Mexican production, will repeat their roles for the Spanish touring company, which will be directed by de Llano and choreographed by Kevin Carlisle.

"Redhead," which ended a 57-week Broadway run in March, 1960, and then toured, has a book by Herbert and Dorothy Fields, Sidney Sheldon and David Shaw, lyrics by Miss Fields and music by Albert Hague. The Mexican version of the musical is titled "La Pelirroja."

'Miracle' to Chi for Run; 'Raisin' to Move May 20

Chicago, April 18.

Martin Tahse's touring production of "The Miracle Worker," with Eileen Brennan headlining, will move into the Erlanger Theatre here next Monday (24) for a stay of at least 10 weeks. The road company, which opened last Wednesday (12) at the Playhouse, Wilmington, is playing this week at Ford's Theatre, Baltimore.

Scheduled to continue here until May 20 will be "Raisin in the Sun," now in its eighth week at the Blackstone Theatre. The local Shubert Theatre, which was vacated last Saturday (15) by "Flower Drum Song" after a 22-week run, will get Ethel Merman in "Gypsy" for 10 weeks beginning May 29.

Herman Bernstein Will Book New Fisher in Det.

Herman Bernstein, a Broadway manager, will book the new Fisher Theatre, due to open in Detroit next fall as one of the top-capacity houses for touring shows.

Besides being general manager for Broadway producer Leland Hayward, for whom he's handling the New York and touring companies of "The Sound of Music," Bernstein is the lessee and booker of the Hudson Theatre, N. Y., and is partnered with James Nederlander in the operation of the Erlanger Theatre, Chicago.

Hungover Behan Sore at Canada; TV 'Fellow' Nix?

Toronto, April 18.

Dried out but mad as a wet hen, Brendan Behan left Toronto last Friday (14) with a scornful declaration that the town "stinks." Informed of the Russian cosmonaut's rocket flight around the earth, the Irish novelist-playwright planed for New York with the comment, "The only space I'm interested in right now is Times Square."

Behan is still so incensed at Toronto in particular and Canada in general that he would like to prevent the Canadian Broadcasting Corp. from doing a television version of his play, "The Quare Fellow." He elaborated, "I don't want anything I have written to be shown on the CBC, or the Canadian stage or sold in bookstores in Canada."

Donald MacDonald, CBC publicity director, says that the author will have to take legal action to prevent the showing of "Quare Fellow." He explains that CBC bought the rights to the play and has invested a substantial sum in the production.

At a hearing in magistrate's court, Behan was ordered to appear April 27 on a charge of causing bodily harm to a Royal York Hotel detective and assaulting police called to arrest him. He arrived in court after leaving Sunnyside private hospital, where he was under treatment for two weeks for alcoholism and diabetis. He was arrested for creating a disturbance at the Royal York Hotel following the opening night performance at the O'Keefe Center of a jazz revue, "Impulse," in which he was m.c. and star.

The playwright-novelist was released in $1,000 bail put up by Eammon Martin, Toronto Transport Commission inspector. At the hearing, prosecuting attorney Lloyd Graburn argued that there are adequate medical facilities at Don Jail, and that Behan should be confined there. But magistrate Tupper Bigelow disagreed and granted bail.

Another Hits O'Seas; Phyliss Curtin Sets Up Crowded European Dates

Another instance of the American opera singer who makes it bigger in Europe is Phyliss Curtin, currently back in the States for a concert tour. She has this season sung Salome, Traviata, Butterfly and Donna Anna with the Vienna State Opera, all major credits.

Because of the European upbuild this season Miss Curtin is booked for next season in Vienna, Berlin, Stuttgart, Munich and Turin, plus both German and English language recordings and telecasts.

The Italian date will see her in a new production of "Pelleas et Melisande."

As contracts stand she'll be busy about three-fourths of next season overseas, with only a minority of time in her native land. She was unable to accept a role in Noel Coward's new musical, "Sail Away," due for a West Coast breakin this summer.

WEINSTEIN OPTIONS 'WHEELS'

Henry Weinstein, operator of Westport (Conn.) Theatre, has Broadway-optioned "Circle of Wheels," Arthur Ross legiter which had a brief engagement at El Capitan Theatre, Hollywood, two years ago.

He'll try it out first in east at his Westport house in July.

No-Advance-Dope Policy Clobbers Tony Awards Newspaper Coverage; Protest Merrick, Guild Citations

By JESSE GROSS

The switch this year by the American Theatre Wing to a system whereby the winners of its annual "Tony" awards were not disclosed in advance was a flop in terms of press coverage. Publicity is a major factor in the prize-giving event, since press coverage spotlights not only on individual winners but the theatre itself.

In past years newspapers, among others, were informed of the "Tony" winners in advance of the actual award presentations, so stories and accompanying picture layouts could be prepared. Thus, the Wing's annual "Tony" ceremonies, held Sunday nights because of the Monday-Saturday evening schedule for working legit performers, were usually given hefty coverage by the morning papers throughout the country.

That wasn't the case last Monday morning (17), following the presentation of the "Tonys" the preceding night from 11:15-12:15 in the Grand Ballroom of the Waldorf-Astoria Hotel, N. Y. In some editions of the New York dailies, presumably because of deadlines and perhaps other factors, the event was either ignored or covered only partially. Press service "Tony" stories also missed many of the morning sheets throughout the country because they failed to make deadlines.

In New York, however, on-the-spot coverage of the award presentations was provided for the third consecutive year by WCBS-TV. Besides the regular "Tony"

(Continued on page 79)

Greeks Are Coming

Los Angeles, April 18.

Greek Theatre Assn. of L.A., will sponsor a U.S. tour late this summer of the Greek Tragedy Theatre Co. from Athens, prior to troupe of 30 winding Greek Theatre season here in September, per James A. Doolittle, general director.

Under direction of Athens company's founder and artistic director, Dimittrios Rondiris, Greek Tragedy Theatre will make its first appearance in America in N.Y. in mid-August, and will appear at various cities on six-week tour en route to Coast.

Crix Pick 'Home,' 'Honey,' 'Carnival'

"All the Way Home," hallyhooed by its producers as "The Miracle on 44th Street," won the N.Y. Critics Circle award as the best American play on Broadway in the past 12 months. The musical winner was "Carnival" and the foreign play selection was "Taste of Honey," both David Merrick productions.

The Fred Coe-Arthur Cantor production of "Home," adapted by Tad Mosel from James Agee's Pulitzer Prize-winning novel, "A Death in the Family," rescinded a quickie post-opening closing notice and is now in its 21st week at the Belasco Theatre, N.Y. The play got eight votes, beating "Devil's Advocate" (seven votes) "Advice and Consent" (four votes) and "Far Country," "Period of Adjustment" and "Big Fish, Little Fish" (one vote each).

"Carnival," which opened last Thursday (13) thereby just getting in under the wire for the critics balloting, got 13 votes. It's an adaptation of the film "Lili," with music and lyrics by Bob Merrill and book by Michael Stewart. Other musicals in the running were "Irma La Douce" and "The Unsinkable Molly Brown," each pulling two votes, and "Camelot," "Do Re Mi" and the off-Broadway "Fantasticks," each nabbing one vote.

"Taste," by Shelagh Delaney, grabbed seven votes. Also getting the nod from some of the critics were "Becket" (five votes), "Rhinoceros" (four votes), "Hostage" (three votes) and the off-Broadway "Roots" (one vote). The awards were announced immediately after the Critics Circle meeting yesterday (Tues.) over CBS radio by Kenneth Banghart, who interviewed the crix at the Hotel Algonguin, N.Y., where the voting session was conducted.

OFF-B'WAY HOUSE HAS LICENSE, COURT RULES

Judge Frederick Strong, in N. Y. Municipal Court yesterday (Tues.) dismissed a N. Y. License Dept. complaint that the Eleanor Gould Theatre failed to obtain a theatre license. The spot, which is now running "Ladies' Night in a Turkish Bath," had been operating under a cabaret license okayed by the N. Y. Police Dept.

The dismissal came after Joseph Mintzer, representing the License Dept., conceded that it would be okay with the licensing division if the theatre continued with the cabaret permit, even though it was offering a legit vehicle.

The Eleanor Gould Theatre is located on the site of the former Old Roumanian Restaurant, which moved to Broadway and is now operating as the International.

The first off-Broadway Actors Fund benefit performance is scheduled for midnight May 1 by the double-bill of "American Dream" and "Death of Bessie Smith" at the York Playhouse, N. Y.

John Raitt, Larry Kert As Summer Tuner Stars At New San Diego Spot

San Diego, April 18.

John Raitt and Larry Kert will repeat their original Broadway roles in "Pajama Game" and "West Side Story," respectively, when the musicals are presented at the new Circle Arts Theatre here this summer. The 1,854-seat in-the-round operation will launch its inaugural season of summer musicals May 26 with Kert and Carla Alberghetti in "Story." Raitt's "Pajama" stint is set for Sept. 5-17 as the last of eight shows during the semester.

Each of the productions will run two weeks, with the exception of "Story," which will get in an extra two days. The opening entry will be followed June 13-June 25 by "Pal Joey," with Irene Manning and Bobby Van headlining. Miss Manning, incidentally, has been announced for the starring role in the off-Broadway production of "The Tattooed Countess," scheduled for a May 3 opening at the Barbizon Plaza Theatre, N.Y.

Juliet Prowse in "Silk Stockings" will be the June 27-July 9 offering and from July 11-July 23 it'll be "Fanny" with Billy Gilbert, who succeeded Walter Slezak in the Broadway production. Peter Palmer is slated for a July 25-Aug. 6 stand in "New Moon" and "Take Me Along" with Jack Carson will be the Aug. 8-20 entry, followed by an Aug. 22-Sept. 3 presentation of "Plain and Fancy."

Eric Sharpe and Alan Light are presenting the 16-week season with Kenneth Page and Jack Gross Jr. Light is producer, Gross, co-producer, Sharpe general manager and Page publicity supervisor. Productions will be directed by George Eckert. Marvin J. Rosen is stage manager, Ronald Dupree choreographer and Hal Hidey conductor. The operation was referred to as the San Diego Melody Theatre, Inc., in a recent VARIETY story.

Philly Park Tent Gets Lawrence & Lee's 'Night'

"Turn on the Night," a new drama by Jerome Lawrence and Robert E. Lee, has been optioned by Ethelyn R. Thrasher and Paul Stoudt, operators of the Playhouse in the Park, Philadelphia.

They will test the play Aug. 7-12 as part of the regular strawhat season at the Playhouse, with an eye to Broadway next season. Nina Vance will direct.

Shows Abroad

The Tenth Man

London, April 14.

Michael Codron presentation (by arrangement with New Watergate presentations Ltd and Saint Subber & Arthur Cantor) of a three-act drama by Paddy Chayefsky Staged by Donald McWhinnie; decor, Brian Currah; lighting, Richard Pilbrow. Opened April 13, '61, at the Comedy Theatre, London; $3 top.

Cabalist	Cyril Shaps
Sexton	John Barrard
Schlissel	David Kossoff
Zitorsky	John Gabriel
Alper	Martin Miller
Foreman	Harold Goldblatt
Evelyn Foreman	Valerie Gearon
Arthur Landau	David Knight
Harris	Reginald Barratt
Rabbi	Paul Eddington
Elder Kessler	Jon Laurimore
Younger Kessler	John Tordoff
Policeman	Anthony Baird

Though understandably a substantial hit on Broadway, where there is a large Jewish population to provide the nucleus of the audience, "The Tenth Man" is a ticklish proposition for London's West End. There are six times as many Jews in New York alone than there are in the whole of the United Kingdom, and that must undoubtedly be an influencing factor, though Michael Codron must have been aware of those facts before deciding to import the Paddy Chayefsky play. Possibly, though it doesn't seem very likely, Codron's confidence may prove justified.

With one or two exceptions, this is a replica of the Broadway presentation. The set has been reversed and the rabbi's office switched to the opposite side of the stage, but that makes no significant difference. But somehow or other, and for no clearly definable reason, the New York version had considerably more heart, a greater warmth and a deeper intensity. That could well be due to Tyrone Guthrie's highly sensitive direction, though Donald McWhinnie is no slouch when it comes to staging a play.

One highly distinguishing feature of this presentation is the performance of Valerie Gearon, a West End newcomer who plays the young girl possessed by a dybbuk. She is natural talent with striking good looks, and her performance has a depth and conviction that becomes a veteran. She commands attention, even in the long passages when she has nothing to say and all the action is centered on the other half of the stage.

The principal roles are filled by David Kossoff and Martin Miller, and it's virtually a case of type-casting for both. David Knight gives a forceful performance as the young lawyer brought in off the streets to make a quorum in the synagogue, and John Barrard as the sexton and Cyril Shaps as the cabalist, lead an able supporting team.

Brian Currah's decor admirably captures the atmosphere of a dingy little synagogue. *Myro*

One Over The Eight

London, April 6.

Michael Codron presentation of a revue in two parts (31 scenes). With Kenneth Williams, Irving Davies, Sheila O'Neil, Robin Hawdon, John Howard, Lance Percival, Lynda Baron, Toni Eden, Sheila Hancock. Sketches by Peter Cook. Additional material by John Mortimer, Lionel Bart, N. P. Simpson, Steven Vinaver, Carl Davis, Stanley Daniels and John Bird. Staged and choreographed by Paddy Stone. Music, Lance Mulcahy, lyrics, John Law. Decor and costumes, Tony Walton; lighting and projection, Richard Pilbrow. Opened April 5, '61, at the Duke of York's Theatre, London, $3 top.

It was probably inevitable that there would be a sequence to the highly successful "Pieces of Eight" but, as so often happens, the successor is disappointing. The material is all too thin and there are too many dull items in the 31 sketches.

Kenneth Williams is the only member of the "Pieces of Eight" cast in the new revue, and though he is a natural and talented comedian, his impact on this occasion is rather limited. It is not his fault. It is just a case of not being well enough served by the writers. And the other talented members of the cast are handicapped in the same way. Very few of the sketches have the bite or the wit necessary to sophisticated revue, and only one or two have standout quality.

Attractive and economical decor has been devised by Tony Walton. Another item of strength is the dance numbers devised by Paddy Stone. They are bright, lively and occasionally vigorous; but for a revue there appears to be too much emphasis on the terping at the expense of straight comedy sketches.

It is a versatile cast of nine to justify the title but not the fullest use has been made of all the available talent. The girls all look good and there is a distinct emphasis on youth and vitality. Kenneth Williams, of course, is the star attraction but the others are all first-rate. The femme contingent is made up of Sheila Hancock, Toni Eden, Lynda Baron and Sheila O'Neil, and their four male opposites are Irving Davies, Lance Percival, Robin Hawdon and John Howard. Miss Hancock probably makes the best individual impression, but the others also make their mark. *Myro.*

The Wakefield Mystery Plays

London, April 6.

Mermaid Theatre presentation of 18 of 32 mystery-playlets performed at Wakefield, Yorkshire in the 15th century. Stars Martin Matthews, James Bolan, Gloria Dolskie, Daniel Thorndike, Norman Scace, Margaret Wolfit. Edited by Martial Rose; directed by Colin Ellis and Sally Miles; settings by Bernard Miles; costumes by Audrey Cruddas; lighting by David Kaye. Medieval music chosen and arranged by Denis Stevens, sung by the Ambrosian Singers, conducted by Denis Stevens, and recorded by John Read in the Church of St. Magnus-the-Martyr. Opened April 5, '61, at the Mermaid Theatre, London; $2.13 top.

God	Martin Matthews
Archangel Gabriel	Anthony Gardner
Noah	Daniel Thorndike
Mary	Gloria Dolskie
Joseph	Daniel Thorndike
John the Baptist	John Woodvine
Jesus	James Bolam
Pilate	Norman Scace
Mary Magdalene	Margaret Wolfit

Revived professionally for the first time in 400 years, this cycle of medieval playets turns out to be an inspired vaude show with God in it. Faith, hope and charity are all on the crowded bill. So is pretty nearly everything else—from The Creation to Judgment Day.

Relieved by lashings of slapstick, bawdy wisecracks and striptease in reverse (in the Garden of Eden, where else?) the playlets evoke an age in which, as Mermaid Theatre topper Bernard Miles has it, "life was a unity—swearwords, sexual references, prayer and devotion unashamedly mixed."

Nobody knows who wrote them, but a century or so before Shakespeare, Wakefield already had a master-dramatist who could turn Old and New Testament into a show for the groundlings. He could handle tears—the Crucifixion at the Mermaid recalls Oberammagau. He could handle laughter—Noah's argument with his dizzy wife on whether or not she shall step into the Ark (built on stage in 12 minutes) is a cross-talk duo that could have been handled by Burns and Allen.

And he was not afraid of a swift mood-switch. Three seconds after the Bethlehem shepherds have been involved in a bedroom laugh-bit about a sheep disguised as a baby, they are welcoming the infant Christ.

With a 90 mph gusto, in which religious fervor and salt-earthiness are equally mixed, the direction of Colin Ellis and Sally Miles slaps the playlets on to a two-deck stage. Top-deck: Martin Matthews, splendid top-executive God, sitting on his throne. Bottom-deck: the mouth of Hell opening for its ration of sinners.

In a cast of nearly 50 hard-worked thesps, James Bolam's Christ, Margaret Wolfit's Magdalene and Daniel Thorndike's double as Joseph and Noah are unforgettable. *Nash.*

La Peau De Singe
(The Monkey Skin)

Paris, April 6.

Ludmila Vlasto, Georges Vitaly presentation of three-act comedy by Christine Arnothy. Staged by Francois Maistre; set by Roger Harth. With Jacques Duby, Renee Cosima, Jeanine Crispin, Genevieve Brunet, Jeanne Herviale, Claude Laurence. Opened March 24, '61, at the Theatre La Bruyere, Paris; $3 top.

Jerome	Jacques Duby
Madeleine	Jeanine Crispin
Florence	Renee Cosima
Helene	Genevieve Brunet
Annette	Claude Laurence
Jocelyne	Jeanne Herviale

This is a comedy about a simple, lovelorn young man married off to three different type girls by his doting mother. Contains crisp ideas and several funny moments, but it remains sketchy and mainly an idea for a play without the solidity of characterization to give it meaty weight. So it looms mainly a Paris item.

Young man first weds a supposedly pure girl due to his mother's insistence on a wife of virtue. But she turns out to have twins from an early liaison though she is always avoiding her husband's amorous passes. Next an intellectual novelist treats him only as an experience. Then a loose girl who is ready to forget her past with him. Her mother opts for the last but he is still unsatisfied and it ends with all the women trying to get him back and he trying to escape all of them.

For a first play Christine Arnothy displays a flair for dialog and situation but not construction. Gets too involved with logic and explanation to make a rather callow point about a man needing many women or one that can fill all needs as a sort of female chameleon.

Direction is rapid and playing graceful, but it does not add up to satisfying theatre and remains somewhat too literary with ideas replacing character perception. *Mosk.*

Glory Be

London, April 5.

John Ryan and Joseph Hone (for Envoy Productions) presentation of a two act musical. Book and lyrics by Fergus Linehan. Music by Aldeen Kinlen & Paddy Murray. Score , Dr. A. J. Potter. Designed by John Ryan. Dances arranged by Patricia Ryan. Staged by Michael Garvey.

Piper Best	Milo O'Shea
Rodney	Derry Power
Bob O'Daub	Derek Young
Marion	Barbara McCaughey
Oisin	James Donnelly
A Student	Eamonn Grennan
Tom Murphy	Gerry Sullivan
Juliet	Rosaleen MacMenamin
Pat Frame	Terry Brady
Maureen Dyghsect	Patricia Cahill
Canon McWorthy	Charles Mitchell
Mr. Raphel Prior	Eamonn Brennan
Mr. Michael Meeaw	Derry Power
Mrs. Dyghsect	Iris Lawler
Miss Kimberley	Rosaleen MacMenamin
Charles O'Connor	David Kelly
Damon O'Bray	Aiden Grennell
Lady of the Press	Barbara McCaughey
Dr. Robert Dyghsect	James Donnelly
Mrs. Risteard Shickley	Lelia Doolan
Patrick Mudley	Terry Brady
Flower Seller	Lelia Doolan
A Guard	James Donnelly
Street Musician	David Kelly
English Tourist	Derry Power
His Wife	Barbara McCaughey
Theobald Williams	Derry Power
Podge Bleating	Charles Mitchel
Frances Mary Sturgeon	Barbara McCaughey

Imported from Dublin, "Glory Be" is a naive Irish musical with a gentle touch of satire. It has a pleasant charm of its own but should be regarded as a fill-in for the Theatre Workshop with only the remotest of chances of moving to the West End with any degree of success.

The book by Fergus Linehan is even more nebulous than usual. In a pleasantly vague sort of way there is a story line about an art festival and a group of artists who boycott the official event and stage a show of their own. That's about it. As part of the plot there is the romantic goings on of a heroine and a hero who come from opposing camps with the inevitable conflicts.

When it comes to show tunes there is an air of liveliness and general good humor; but the romantic ballads are heavy going and the romantic leads are strained to cope with them. Easily the best feature of the production is Milo O'Shea, a jarvey (or cabbie), who acts as a sort of compere, introducing the scenes in a beguiling style.

Patricia Cahill, who plays the heroine, is quite a looker, and Gerry Sullivan adequately fills the romantic male role. David Kelly, Charles Mitchel and Rosaleen MacMenamin are among those who impress most.

Michael Garvey's staging is comfortably leisurely, and John Ryan's decor is neatly adaptable. Within the narrow limits of her briefing, Patricia Ryan has done a fair job in dance arrangements. *Myro.*

Touring Shows

(April 16-30)

Becket—Riviera, Det. (17-22); O'Keefe, Toronto (24-29).

Bye Bye Birdie (2d Co.)—Curran, S.F. (24-29).

Donnybrook (tryout)—Shubert, Philadelphia (17-29).

Fiorello (2d Co.)—Michigan State U., East Lansing (17); U. of Indiana, Bloomington (18); Paramount, Anderson, Ind. (19); Memorial, L'ville (20-21); Municipal, Grand Rapids (24); Oriental, M'w'kee (25-29).

Five Finger Exercise—Aud., Toledo (17-18); Hartman, Columbus (20-22, closes).

Flower Drum Song—KRNT, Des Moines (17-22); Paramount, Omaha (24-29).

Gypsy—Music Hall, Cleve. (17-22); Colonial, Boston (24-29).

Hostage—Biltmore, L.A (17-29).

Majority of One—Royal Alexandra, Toronto (17-29).

Mark Twain Tonight—Jubilee, Calgary, Alberta, Can. (17); Jubilee, Edmonton, Alberta, Can. (19); Playhouse, Winnipeg, Manitoba, Can (21-22).

Music Man—Nixon, Pitt. (17-22), Riviera, Det. (24-29).

Miracle Worker (2d Co.)—Ford's, Balto (17-22); Erlanger, Chi (24-29).

My Fair Lady (2d Co.)—Shubert, Boston (17-29).

Once Upon a Mattress—Playhouse, Wilmington (17-22); Lafayette, Buffalo (24); Capitol, Binghamton (25); Rajah, Reading, Pa. (26); Loew's Poli, Worcester (27); Klein, Bridgeport (28); Bushnell, Hartford (29).

Raisin in the Sun, Blackstone, Chi (17-29).

Sound of Music (2d Co.)—O'Keefe, Toronto (17-22); Hanna, Cleve. (24-29).

'Wishy-Washy' Reviews Not B.O.

Continued from page 1

producer-theatre owner organization "do something" about Taubman, on the ground that the Times critic writes "no opinion" notices that fail to express any definite reaction to shows and, in consequence, have little effect in terms of boxoffice sale. After discussion, a committee was named to study the matter.

The committee included Merrick, producer-director Herman Shumlin, producer Irene Selznick, producer Kermit Bloomgarden and producer-pressagent Arthur Cantor. The selections were made after Cantor had left the meeting and, by an unexplained quirk, he was named chairman, although he had argued against the idea of taking any action against Taubman or other critics. Cantor subsequently notified League executive director Irving Cheskin that he would not serve on the committee, and a scheduled meeting last Monday (17) was not held.

In opposing the suggestion that the League should attempt to deal with the critic situation, Cantor reportedly argued that reviewers must write the way they feel, and bring whatever talent and skill they possess to the job of reviewing. Attempts to bring pressure on newspaper managements are likely to be useless, he claimed, since publishers invariably resent and resist interference in matters of editorial policy.

In Merrick's case, he has been publicly critical of Taubman since the latter succeeded Brooks Atkinson last fall as the Times reviewer. Several months ago he attempted to insert an ad in the Times, with copy reading, "Bring Back Brooks Atkinson." The paper refused to accept the ad, however. The producer has since repeatedly aired his disapproval of Taubman as a critic.

Merrick's bid to have McCarten superseded on the reviewing of "Carnival" failed in its immediate objective, although the producer may figure he gained some tactical or psychological advantage in the attempt. The New Yorker critic attended the second night performance of the musical Friday night (14), using purchased tickets. His notice will appear in this week's issue of the mag.

The producer's letter to Shawn read, "Enclosed herewith are opening night 'Carnival' tickets for the New Yorker. I respectfully submit for your consideration the fact that your regular columnist, John McCarten, has publicly made highly prejudiced remarks about me, and in his review about my play 'A Taste of Honey,' took a personal swipe at me, although at that time I had never met him or made the slightest comment about him.

"In democratic tradition, when the judge is prejudiced, it is automatic that one can obtain a change of venue. I beg you, therefore, to please assign another member of your staff to cover 'Carnival' on opening night. I leave it, however, to your fair judgment."

The New Yorker editor replied in a note reading, "Thank you for making the friendly gesture of sending us opening-night tickets for 'Carnival.' Since, however, you believe that fairness demands 'a change of venue' and I disagree, I don't feel right about our accepting these tickets, and therefore I must return them to you. I hope that in time you will come to respect our policy on criticism."

On a previous occasion, after the "Taste of Honey" incident, Merrick refused to send McCarten opening-night seats for "Do Re Mi." In that instance, McCarten attended a subsequent performance, but his review was delayed until the following week's issue. The review was a pan.

Merrick's barring of Citron from the "Carnival" opening apparently stemmed from the tv interviewer-commentator's unfavorable comments about "Do Re Mi." Whatever the reason, Citron had arranged for Cue mag critic Emory Lewis to be the guest-interviewee that night of the "Carnival" preem, but when tickets for the musical didn't arrive, the tv performer contacted pressagent Harvey Sabinson.

The p.a. explained that the matter was out of his hands, but suggested that Citron go to the Imperial Theatre before the premiere performance, on the chance that he might be admitted as a standee. When he arrived at the theatre he was refused admission, however, although he spoke to Merrick personally and argued heatedly with members of the producer's staff.

On his tv program later that night from the Pierre Hotel, N. Y., Citron explained that he could not review "Carnival" because he'd been barred from the theatre, but had Lewis give a capsule review of the musical. He has had no subsequent communication with Merrick or the Shuberts, who own the Imperial Theatre.

Merrick apparently made no attempt to bar John Crosby from the "Carnival" opening, although the N. Y. Herald Tribune columnist wrote at a scathing piece about "Do Re Mi." Similarly, the producer has cooled off in his resentment against Herald Tribune drama critic Walter Kerr, perhaps as a result of the latter's rousing review of "Do Re Mi."

Previously, Merrick has asserted that the critic's unfavorable reviews were attributable to elbow "nudges" by his wife, playwright-authoress Jean Kerr, during performances. The producer was also quoted at the time as calling Kerr a "dull writer." The critic replied with a sharply kidding column in effect denying the "nudges" charge.

Shows on B'way

Continued from page 70

Show Boat

some of the broad comedy is suitable for the turn-of-the-century showboat locale, it seems needlessly exaggerated in this presentation.

The production numbers seem more elaborate than remembered from numerous previous revivals. Moreover, they vary considerably in quality. Several of the dance numbers are good, but others tend to be stage waits. The play-within-a-play, the hokum meller performance on the showboat, suggests a lengthy edition of "The Drunkard" without the beer.

As stager, Dania Krupska appears to have organized the performance well, though she hasn't minimized the broad playing or curbed the running time of some of the ensemble bits. Arthur Partington's choreography is animated but unevenly effective. Julius Rudel conducts the show skillfully, although the voices aren't always audible across the wide orchestra pit.

Joe E. Brown gives an enthusiastic performance of Cap'n Andy, emphasizing the heartiness, getting the laughs and occasionally adding a few touches of his own. Miss Sullivan is a decorative and vocally pleasing Magnolia, if just a bit lacking in warmth. Rounseville sings the role of Ravenal well, but seems "preoccupied" as an actor. His love scenes seem strangely passionless.

Andrew Frierson is an excellent Joe, both vocally and dramatically. Anita Darian is acceptable as the pathetic Julie, Jane Kean and Richard France are engaging as the hoofing comedy team of Ellie and Frank, Carol Brice is good as Queenie and Isabella Hoopes plays Parthy Ann as a termagant. Howard Bay's scenery and lighting creative something of an illusion of magnitude, and Stanley Simmons has collected the usual assortment of period costumes.

Given Miss Ferber's flamboyant original story, the Jerome Kern music and Oscar Hammerstein 2d lyrics have imperishable magic. *Hobe.*

Chi Little Theatre To Do Unpublished Plays

Chicago, April 18.

The Original Cast, local little theatre group, plans producing only unpublished plays beginning next season. The operation, formerly tagged North Side Little Theatre, has been functioning for five years.

Scripts are being sought by the organization for its new-play program.

George Boroff and **Lynn Loesser** will take their Hollywood Circle Theatre production, "A Whisper in God's Ear," to New York in the fall.

'Sound' $100,781 in 2d Toronto Wk., Merman $86,173 in 2d Det. Frame, 'Becket' Big $62,371 for D.C. Record

"Sound of Music," "Gypsy," "Flower Drum Song" and "Becket" were the top-grossers on the road last week, with receipts ranging from a house record of $62,371 for "Becket" in Washington to a $110,781 take for "Sound" in Toronto.

The touring company of "Miracle Worker" got off to a slow start in its five-performance getaway stand in Wilmington. The only other newcomer last week was the Broadway-targeted "Donnybrook," which opened last Saturday night (15) in Philadelphia.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

My Fair Lady, Shubert (MC-RS) (15th wk) ($6.50-$7); 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $58,595.

Last week, $48,258.

Two for the Seesaw, Wilbur (CD) (2d wk) ($4.95-$5.50; 1,241; $36,610) (Jeffrey Lynn, Lee Grant). Previous week, $26,000 with Show of the Month Club patronage. Local production ends limited three-week engagement next Saturday (22).

Last week, about $22,000 with Show of the Month Club patronage.

CHICAGO

Flower Drum Song, Shubert (MC-RS) (22d wk) ($5.50-$6.60; 2,100; $67,613). Previous week, $61,135.

Last week, $65,141.

Raisin in the Sun, Blackstone (D-RS) (7th wk) ($4.95-$5.50; 1,447; $42,500) (Claudia McNeil). Previous week, $19,300.

Last week, $15,390.

DETROIT

Gypsy, Riviera (MC-RS) (2d wk) $6; 2,700; $100,000) (Ethel Merman). Previous week, $84,011.

Last week, $86,173 without subscription.

LOS ANGELES

Hostage, Biltmore (CD-RS) (1st wk) ($5-$5.50; 1,636). Previous week, $14,396, Civic, Chicago.

Last week, about $21,000 for seven performances with Theatre Guild-American Theatre Society subscription.

NEW HAVEN

Once Upon a Mattress, Shubert (MC-RS) ($6.50; 1,650; $44,000) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $30,790, eight-performance split.

Last week, $25,461.

PHILADELPHIA

Donnybrook, Shubert (MC-T) ($6-$7.50; 1,878; $68,000).

Opened last Saturday night (15) to three mixed notices (Murdock, Inquirer; O'Brien, News; Schier, Bulletin).

Last week, $8,056 for one performance.

PITTSBURGH

Music Man, Nixon (MC-RS) (3d wk) ($7; 1,760; $68,000). Previous week, $54,921 with TG-ATS subscription.

Last week, $57,642.

ST. LOUIS

Fiorello, American (MC-RS) (2d wk). Previous week, $40,860.

Last week, $37,852.

ST. PAUL

Five Finger Exercise, Auditorium (D-RS) ($4.95-$5.50; 2,695) (Jessica Tandy, Roland Culver). Previous week, $12,368, five-performance split.

Last week, $24,738 with TG-ATS subscription.

TORONTO

Majority of One, Royal Alexandra (C-RS) (1st wk) ($5.50-$6; 1,525; $47,285) (Gertrude Berg, Cedric Hardwicke). Previous week, $51,248 with TG-ATS subscription, National Washington.

Last week, $35,612 with TG-ATS subscription.

Sound of Music, O'Keefe (MD-RS) (2d wk) ($6-$6.50; 3,200; $102,105) (Florence Henderson). Previous week, $90,669 for seven performances with O'Keefe subscription on a potential gross capacity of $91,794.

Last week, $100,781 with O'Keefe subscription.

WASHINGTON

Becket, National (D-RS) (1st wk) ($4.50-$7.50; 1,685; $62,064) (Laurence Olivier, Arthur Kennedy). Previous week, $61,007, Colonial, Boston.

Opened here April 10 to one rave (Carmody, Star), one favorable (Coe, Post) and one unfavorable (Donnelly, News).

Last week, house record, $62,371.

WILMINGTON

Miracle Worker, Playhouse (D-RS) ($5.50-$6; 1,231; $25,000). Opened tour here last Wednesday night (15).

Last week, $11,313 for five performances.

SPLIT WEEKS

Andersonville Trial (D-RS) (Brian Donlevy, Martin Brooks). Previous week, $20,300, seven-performance split. Closed last Saturday (15) in Columbus.

Last week, $20,250 for six performances: High School, Huntsville, Monday (10), one, $4,641 with Broadway Theatre League subscription; Auditorium, Louisville, Tuesday (11), one, $842; Keith-Albee, Huntington, Wednesday (12), one BTL, $3,730; Municipal, Charleston, Thursday (13), one BTL, $6,725; Auditorium, Marietta, O., Friday (14), one $1,640; Veterans Memorial, Columbus, Saturday (15), one, $2,672.

J.B. (D-RS) (John Carradine, Shepperd Strudwick, Frederic Worlock). Previous week, $29,082, six-performance split. Closed last Saturday (15) in Jacksonville, Miss.

Last week, $38,514 for eight performances: North Carolina State College, Raleigh, Monday (10), two, $8,075; Furman U., Greenville, S.C., Tuesday (11), one, $6,535; American, Roanoke, Va., Wednesday (12) one BTL, $5,420; U. of Virginia, Charlottesville, Thursday (13), two, $8,075; Wright Auditorium, Greenville, N.C., Friday (15), one, $5,390; Camp Lejune, Jacksonville, Miss., Saturday (15), one, $5,000.

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61).
Balcony, Circle in Square (3-3-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Th're (Rep) (7-15-59)
Death of Bessie, York (3-1-61).
Decameron, E. 74th St. (4-12-61).
Fantasticks, Sullivan St. (5-3-60)
Gallows Humor, Gramercy Arts (4-18-61).
La Gabler, 4th St. (11-9-60).
Hobo, Gate (4-10-61); closes Sunday (23) after 17 performances.
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's Last Tape, Zoo, Cricket (1-14-60)
Ladies Night, Eleanor Gould (3-21-61).
Leave It to Jane, Sheridan Sq. (3-[illegible]-59)
Mary Sunshine, Orpheum (11-18-59)
Moby Dick, Madison Ave. (4-10-[illegible])
Mousetrap, Mews (11-5-60); closes Sunday (23) after 192 performances.
Only Nonsense, E. 74th St. (4-3-61).
O, Oysters, Village Gate (1-30-61).
Painted Days, Marquee (4-6-61).
Premise, Premise (11-22-60).
Roots, Mayfair (3-6-61); closes May 6.
Seven At Dawn, Actors (4-17-61).
Stewed Prunes, Showplace (12-14-60).
Theatre Chance, Living (Rep) (6-22-60)
Threepenny Opera, De Lys (9-20-55)
Under Milk Wood, Circle (3-29-61).
Worm Horseradish, Maidman (3-13-61).

SCHEDULED OPENINGS

Smiling Boy, Cherry Lane (4-19-61).
Evenings With Chekhov, Key (4-20-61).
Philoktetes, 1 Sheridan Square (4-24-61).
Happy As Larry, Martinique (4-25-61).
American Savoyards, Mews (4-27-61).
Tattooed Countess, Barbizon (5-3-61).
Blacks, St. Marks (5-4-61).
Meet Peter Grant, Folksbiene (5-8-61).

CLOSED

Cry of Raindrop, St. Marks (5-7-61); closed April 9 after 46 performances.
Double Entry, Martinique (2-20-61); closed April 9 after 58 performances.
Elsa Lanchester, 41st St. (2-4-61); closed April 9 after 75 performances.
Magnificent Hugo, Comedy (4-7-61); closed April 9 after 5 performances.

Mack Curdy, vet theatre manager and producer, will present **Claire Carroll's** comedy, "Devil to Pay" on Broadway in September. **Shepard Traube** will direct.

Scofield-Parker Brood Due at Stratford, Ont.

Stratford, Ont., April 18.

Paul Scofield is due here April 29 to prepare for his appearance this season in the local Shakespearean Festival productions of "Coriolanus" and "Love's Labour's Lost." The British actor has been vacationing since the April 1 closing of the London production of "Man For All Seasons," in which he costarred.

Scofield, who'll be accompanied here by his actress-wife, Joy Parker, and their two children, will essay the title role in "Coriolanus" and the part of Don Adriana de Armando in "Love's."

Met's Spring Tour Of Seven Weeks

Metropolitan Opera Co. departed Monday (17) morning by special train for Boston, starting point of its spring tour of 54 performances in seven weeks and nine cities. Winds June 3. Some 300 persons are travelling, singers, musicians, stagehands and management.

Nine works are being trouped: "Martha," "Turandot," "Nabucco," "L'Elisir d'Amore" (all new) plus the bread-and-butter standbys, "Traciata," "Auda," "Boheme," "Rigolleto."

This is the itinerary:

BOSTON (Metropolitan Theatre)—April 17-23 (mats. April 22 & 23).
CLEVELAND (Public Auditorium)—April 24-30 (mats. April 29 & 30).
ATLANTA Fox Theatre)—May 1-6 (mat. May 6).
BIRMINGHAM (Municipal Auditorium)—May 8-9.
ST. LOUIS (Kiel Auditorium)—May 10-11.
CHICAGO (McCormick Center)—May 12-14 (mat. May 13).
BLOOMINGTON (Indiana U. Aud.)—May 15-16.
MINNEAPOLIS (Northrop Aud.)—May 17-21 (mats. May 20-21).
DETROIT (Masonic Temple)—May 22-27 (mat. May 27).
TORONTO (O'Keefe Center)—May 29-June 3 (Mats. May 31 & June 3).

COMPLETE CASTS FOR CENTRAL CITY OPERAS

Denver, April 18.

For its 30th season the Central City Opera Assn. will give 18 performances, June 24-July 22 of two works. "La Traviata" and "L'Elisire d'Amore."

Emerson Buckley is musical conductor; Nathaniel Merrill is stage director and Robert O'Hearn scenic designer.

This is the talent roster:

"La Traviata," the opener has Dorothy Warneskjold (soprano), Charles K. L. Davis (tenor), Clifford Harvuot (baritone), alternating with Dorothy Coulter (soprano), John McCollum (tenor) and Calvin Marsh (baritone).

"L'Elisir d'Amore" starting July 1, will use Mildred Allen (soprano), John Alexander (tenor), Frank Guarrera (baritone), Ralph Herbert (basso), alternating with the following cast: Marguerite Gignac (soprano), David Lloyd (tenor), Chester Ludgin (baritone), and Spiro Malas (basso).

Moss' Shakespeare Gang Due as Fund's Special

Arnold Moss and the Shakespeare Festival Players will present "Twelfth Night" at the Coolidge Auditorium of the Library of Congress, Washington, next Monday-Wednesday (24-26). It'll be the group's eighth consecutive annual appearance there under the auspices of the Gertrude Clark Whittall Fund for Literature.

Besides Moss, the cast will include Nancy Malone, Patricia Peardon, Elizabeth Eustis, Philip Lawrence, Clayton Corzatte, Philip Kenneally, Robert Shattel, Phillip J. Smith, Jim [illegible]h, Arthur Anderson, Charles Gilbert and William Woodman. Philip Burton is director.

'Carnival' Mopup'

Continued from page 1

ent is figured to be slightly under $200,000.

The musical, which drew generally bullish notices from the first-string daily newspaper reviewers, has music and lyrics by Bob Merrill and book by Michael Stewart. Half the financing for the presentation was put up by Metro, producer of the "Lili" film in 1953. The picture, based on a story by Paul Gallico, was scripted by Helen Deutsch.

B'way Lays Egg as Easter Fades; 'Carnival' $48,028 (6), Center $43,989, 'Birdie' $43,838, 'Rhinoceros' $24,554

Broadway tumbled last week after taking an Easter holiday jump the previous stanza. The drop in business was substantial for all but a few shows. The marginal entries were hit especially hard. The capacity shows were "Camelot," "Mary, Mary" and "Sound of Music." The "Mary, Mary" gross was cut by theatre party commissions.

There were eight shows with discount tickets in circulation last week, including "Music Man" and "Under the Yum-Yum Tree," which closed last Saturday night (15).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Advise and Consent, Cort (D) (22d wk; 172 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $27,638.

Last week, $23.068.

***All the Way Home,** Belasco (D) (20th wk; 157 p) ($6.90-$7.50; 967; $38,500). Previous week, $17,405.

Last week, $12,180.

***Best Man,** Morosco (D) (54th wk; 424 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $21,328.

Last week, $21,935.

Big Fish, Little Fish, ANTA (CD) (5th wk; 37 p) ($6.90-$7.50; 1,185; $49,178) (Jason Robards Jr., Hume Cronyn). Previous week, $23,460.

Last week, $19,727.

Bye Bye Birdie, Shubert (MC) (52d wk; 408 p) ($8.60-$9.40; 1,453; $64,000). Previous week, $60,272.

Last week, $43,838.

Camelot, Majestic (MC) (19th wk; 153 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $83,688.

Last week, $83,673.

Carnival, Imperial (MC) (1st wk; 4 p) ($8.60; 1,428; $65,000) (Anna Maria Alberghetti).

Opened last Thursday (13) to six endorsements (Aston, World-Telegram; Chapman, News; Coleman, Mirror; McClain, Journal-American; Taubman, Times; Watts, Post) and one mixed opinion (Kerr, Herald Tribune).

Last week, $48,028 for four performances and two previews.

Come Blow Your Horn, Atkinson (C) (8th wk; 61 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $26,450.

Last week, $25.691.

Critic's Choice, Barrymore (C) (18th wk; 141 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $20,740.

Last week, $22,663.

Devil's Advocate, Rose (D) (6th wk; 44 p) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $34,748.

Last week, $34,805.

Do Re Mi, St. James (MC) (16th wk; 128 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $67,504 with Silvers out for two performances.

Last week, $63,493.

Evening With Mike Nichols and Elaine May, Golden (R) (27th wk; 219 p) ($6.90-$7.50; 773; $30,439). Previous week, $31,104.

Last week, $23,752.

Far Country, Music Box (D) (2d wk; 15 p) ($6.90-$7.50; 1,101; $49,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, $28,519 for seven performances.

Last week $27.765 for seven performances. The Tuesday night (11) performance was cancelled because Hill, stricken with a virus infection, was unable to go on. Alfred Ryder, the play's director, subbed for Hill at the Wednesday matinee (12).

Fiorello, Broadhurst (MC) (72d wk; 572 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $46,150. Exits the Broadhurst after the evening performance May 6 to move to the Broadway Theatre where it opens May 9.

Last week, $37,110.

Happiest Girl in the World, Beck (MC) (2d wk; 16 p) ($8.60-$9.60; 1,280; $62,805) (Cyril Ritchard). Previous week, $43,179.

Last week, $40,038.

Irma La Douce, Plymouth (MC) (29th wk; 228 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $41,459.

Last week, $38.321.

Mary, Mary, Hayes (C) (6th wk; 45 p) ($6.90-$7.50; 1,139; $43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week $42,085 with parties.

Last week, $41.736 with parties.

***Miracle Worker,** Playhouse (D) (77th wk; 612 p) ($6.90-$7.50; 944; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $25.077.

Last week, $21,644.

***My Fair Lady,** Hellinger (MC) (265th wk; 2,111 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $60.158.

Last week, $52,417.

Rhinoceros, Longacre (CD) (14th wk; 112 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $33.666.

Last week, $24 554.

Sound of Music, Lunt-Fontanne (MD) (70th wk; 556 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,939.

Last week, $75.878.

Taste of Honey, Booth (D) 28th wk; 223 p) ($6.90; 807; $30,500) (Joan Plowright, Hermione Baddeley). Previous week, $23.331.

Last week, $15.600.

***Tenderloin,** 46th St. (MC) (26th wk; 208 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $39.168. Closes next Sunday (23), prior to opening May 19 at the Dunes, Las Vegas, without Evans.

Last week, $32,045.

***Tenth Man,** Ambassador (D) (75th wk; 591 p) ($6.90-$7.50; 1 155; $41,562). Previous week, $18.459.

Last week, $13.468.

Unsinkable Molly Brown, Winter Garden (MC) (24th wk; 188 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $65.031. Tammy Grimes will get star billing next week.

Last week, $57.890.

Wildcat, Alvin (MC) (15th wk; 115 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball). Previous week, $65,717.

Last week, $62.781.

Miscellaneous

Hamlet, Phoenix (D) (5th wk; 38 p) ($4.60; 1,150; $29,882). Previous week, $24,672.

Last week, $20.730 with student discount tickets and Play of the Month Guild subscription cutting into the take.

Show Boat; City Center (MD) (1st wk; 5 p) ($3.95; 3,090; $60,000) (Joe E. Brown, Jo Sullivan, Robert Rounseville, Jane Kean, Carol Brice).

Opened last Wednesday (12) to unanimous approval (Aston, World-Telegram; Coleman, Mirror; Funke, Times; Herridge, Post; McClain, Journal - American; Kupferberg, Herald Tribune; Watt, News).

Last week, $43,989 for seven performances and one preview.

Closed Last Week

***Music Man,** Broadway (MC) (173d wk; 1,375 p) ($8.05; 1,900; $73,850). Previous week, $47.163. Closed last Saturday (15) with an estimated $3,000,000 profit thus far on a $300,000 investment.

Last week, $40.285.

***Under the Yum-Yum Tree,** Miller's (C) (22d wk; 173 p) ($6.90-$7.50; 912; $30,486). Previous week, $17,176. Closed last Saturday (15) at an estimated $30.000 deficit on a $90.000 investment.

Last week, $15,466.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c o above address.

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 1-1290). Part available for boy, 21-22, college grad type with good comedy ability. Mail photos and resumes c o Terry Faye (165 W. 46th St., N. Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"My Fair Lady" (MC). Producer, Herman Levin (424 Madison Ave., N.Y.; PL 8-2845). Part available for tenor. Audition Tuesday (25), at 12:30 p.m., at the Mark Hellinger Theatre (B'way at 51st St., N.Y.). See also Touring notice.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Bella" (MC). Producer, Lance Barklee (c/o Lance Productions, Box 184, Haworth, N. J.). Available parts: leading lady, 30's; leading man, 40's, British; British detective type; sinister male Oriental; voluptuous blonde femme; henchman type. Mail photos and resumes c o above address.

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N. Y.; MU 9-2910). Available parts: tall, rugged, handsome leading man; beautiful, dark-eyed femme dancer. Mail photos and resumes c/o Geer, rm. 803, above address.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Crayhon (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address.

"King of the Dark Chamber" (D). Producers, Van Joyce & Harold Leventhal, in association with Patricia Newhall (c/o Jan Hus House, 351 E. 74th St., N. Y.; RE 4-4605). Available parts: character man, 30 heavyset, 6 feet tall, comic; femme, 25, beautiful tall, dark hair, singing background; Negro man, tall, deep voice, well-built; femme, 20-25. For interview appointment, call Ken Costigan, 4-7 p.m., at above number.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Midsummer Night's Dream" (C). Producer, Joseph Papp (N. Y. Shakespeare Festival, 1230 Fifth Ave., N. Y.; SA 2-4008). Parts available for several tiny, Negro and white non-Equity moppets, 7-10. For appointment call casting director Rose Sultan, 2-4 p.m., above number.

OUT OF TOWN

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

BELLPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N. Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N. Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentcies. Mail photos and resumes, above address. Season opens June 20.

BRUNSWICK, ME.

Brunswick Summer Playhouse. Producer, Victoria Crandall (162 W. 54th St., N.Y.). Parts available for Equity musical performers, principals, solo dancers, chorus and apprentices. Auditions for Equity dancers tomorrow (Thurs.), boys at 11 a.m. and girls at 12 noon, at Variety Arts Studio (225 W. 46th St., N. Y.). The 10-week season opens June 26.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producers, David Fulford & William Dempsey (60 W. 45th St., N.Y.; MU 2-1570). Parts available for male and femme Equity dramatic performers. Mail photos and resumes c o above address; don't phone. 15-week season begins June 6.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-6187). Parts available for male and femme musical principals and apprentices. Mail photos and resumes to above address. New York auditions currently being held through agents only.

COHASSET, MASS.

South Shore Music Circus. Managing director, Bill Ross (120 W. 44th St., N. Y.; JU 2-2803). Parts available for male and femme principal musical performers. Contact Ross, c o above number.

CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (c o Corning Theatre, Houghton Park, Box 51, Corning, N. Y.; 6-4636). Parts available for male and femme actors, singers and dancers. Accepting photos and resumes c o Richard Flusser (550 Fifth Ave., N. Y.) for musical performers and above address for dramatic actors. Ten-week season begins June 26.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N. Y. auditions will be held April 20-21, by appointment only.

GEORGES MILLS, N. H.

Lake Sunapee Playhouse. Producer, H. C. McKay (c/o assistant producer, P. H. Judd, 1683 Third Ave., N. Y.; SA 2-7392). Parts available for two men and two femme Equity dramatic performers, to perform a wide range of roles. Send photos and resumes, by mail only, c/o Judd, above address.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (P.O. Box 226, Hinsdale, Ill.). Seeking male and femme featured performers and name stars. Mail photos and resumes c/o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

HYANNIS, MASS.

Cape Cod Melody Tent. Pre-season manager, Henry Guettel (120 W. 44th St., N. Y.; JU 2-2803). Parts available for male and femme principal musical performers. Contact Guettel, c/o above number.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2108). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SARANAC LAKE, N. Y.

Saranac Lake Summer Theatre. Producer, Marta Byer, in association with Joan Frank (4550 193d St., Flushing, N. Y.; FL 7-7209). Parts available for male and femme dramatic performers who also sing. Interviews Friday (21), 5-7 p.m., Saturday (22), 1-4 p.m. and Monday (24), 5-7 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.). Some non-Equity people will be used. 9-week season opens July 1.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio; TR-1-0049). Parts available for leading men, 30-40; character woman with second woman range. Mail photos and resumes c/o producer, above address.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive Director, Nikos Psacharopoulos (Williamstown Theatre, Box 468, Williamstown, Mass.; GL 8-4146). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o above address. Auditions will be held in mid-April by appointment only.

TOURING

"Flower Drum Song" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Open call for dancers, Orientals or Oriental types, tomorrow (Thurs.), girls at 12 noon and boys at 2 p.m., at Showcase Studio (950 Eighth Ave., N. Y.). Mail photos and resumes to Jack Lenny c/o above address. Show will tour the strawhats this summer.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the second company. Mail photos and resumes to Manny Davis, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N.Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

"Music Man" (MC). Producer Kermit Bloomgarden (1545 Broadway N. Y.; JU 2-1690). All parts available for the second company. Mail photos and resumes to Lillian Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"My Fair Lady" (MC). Producer, Herman Levin (424 Madison Ave., N.Y.; PL 8-2845). Audition for understudy to femme lead, 5 feet, 6 inches to 5 feet, 7 inches tall, Friday (21) at 1 p.m. and baritone, 6 feet tall, Tuesday (25) at 11 a.m., both calls at the Mark Hellinger Theatre (B'way at 51st St., N.Y.). See also Broadway notice.

SHOWS IN REHEARSAL

BROADWAY

"Kuprin" (D). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N.Y.; JU 2-0600).

"Mandingo" (D). Producers, Billy Baxter & Edward Friedman (c/o Astor Hotel, Broadway & 44th St., N.Y.; JU 6-3000).

OFF-BROADWAY

American Savoyards. Producers, Dorothy Raedler & David Lipsky (230 W. 44th St., N.Y.; CH 4-5185).

"Blacks" (D). Producers, Sidney Bernstein, George Edgar, Andre Gregory (c/o St. Marks Playhouse, 133 Second Ave., N.Y.; AL 4-8630).

"Meet Peter Grant" (D). Producer, Lee Bergman (251 W. 74th St., N.Y.; TR 3-7844).

"Tattooed Countess" (C). Producer, Dick Randall, in association with Robert Feldstein (c/o Barbizon Plaza Theatre, 106 C.P.S., N.Y.; CI 7-7000).

TOURING

"Bye Bye Birdie" (MC). Producer, Edward Padula (1501 Broadway, N. Y.; OX 5-8170).

Television

D.C.S&S Productions (530 Fifth Ave., N. Y.; YU 6-6500). Spots available for announcers and juveniles for work in commercials. Although no open casting is being done at present, photos, resumes and tapes are being accepted c o Klaus Werner at above address. Most casting is done through agencies.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N. Y.; BR 9-5218, suite 1109). Parts available for experienced leading lady, 20-30, warm. Mail photos and resumes, c/o Jeanette Kamins, above address. Film will be shot in N. Y. and New England in June.

Miscellaneous

N. Y. Summer Resort. Director, Michael Skori (75-15 210 St. Bayside, L. I., N. Y.; HO 8-4251). Spot available for femme singer with good English and Yiddish repertoire. Phone above number for appointment.

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Asides and Ad-Libs

Playwright-television scripter **Theodore Apstein** is on the Coast for rewrites and production of his original script about the final 24 hours in the life of a bullfighter, due for vidfilming for "Four Star Theatre." He's due back in two or three weeks at his home in Sneden's Landing, N. Y. Between tv assignments, Apstein is working on a new stage play.

William Talbott, script editor for the Samuel French agency, has asked the National Educational Theatre Assn. to compile a list of acceptable one-act plays, which French would include in its catalog for the amateur performance. Other one-acters would be dropped from the list. Talbott was among the speakers at a recent meeting of the State of Iowa Community Theatre Assn., at Iowa City. Another confab was held at Iowa City last week by the state high school theatre conference. Both get-togethers were sponsored by the State Univ. of Iowa.

Perhaps it was only a shrewdly slanted come-on for book-buyers, but the ostensible end was probably served by the display ad in last Wednesday's (12) dailies for the new **Una Troy** novel, "The Other End of the Bridge." The premise of the blurb was that the book offers a basis for a legit musical by composer **Richard Rodgers** and lyricist **Alan Jay Lerner**, who a week previously announced the formation of a new collaborative team. The copy was headed, "Attention Rodgers and Lerner: Here's the perfect book for your first collaboration—Bewitched as 'Sound of Music,' Romantic as 'Camelot,' and filled with a whole chorus of 'Fair Ladies.'" The novel is published by E. P. Dutton.

No wonder so many of the reviews of the current "Big Fish, Little Fish," at the ANTA Theatre, N. Y., complained of the confused ending. It's been revealed since the **Hugh Wheeler** comedy was rewritten during the tryout tour to indicate that the old scandal which ended the hero's promising career as a college professor involved a male student, not a coed . . . Speaking of sponsor-style script revisions, what's this about **Loring Mandel** eliminating the alleged anti-liberal tone of "Advise and Consent," his adaptation of the **Allen Drury** novel, currently at the Cort, N.Y.?

"I'm really fortunate, because I can combine a hobby with business. In six years my plays have grossed $36,000,000—so I guess you would call that success. Part of the reason has been that I don't give up on a play easily."—Broadway producer **David Merrick**, as quoted by **Phil Santora** in the N. Y. Daily News.

"When I read 'Mary, Mary' in manuscript, I loved it; when I saw it in New Haven, I loved it; when I saw it in Boston, I loved it. I was also eating and sleeping well. As a result, I was in an utterly unfit state of mind to be attending the theatre as a reviewer. Furthermore, I have been back to 'Mary, Mary' just recently, and I still love it. Consequently, I shall express no opinion of the play."—**Walter Kerr**, drama critic of the N. Y. Herald Tribune, in a Sunday column explaining why he did not review "Mary, Mary," the Broadway comedy by his wife, **Jean Kerr**.

"The off-Broadway theatre, just like the on-Broadway theatre, is really a reflection of America and the American economy. The theatre, as we know it, is considered a commercial enterprise, no matter on what level we may want it to be. The fact is that you sell tickets and are trying to get people to come in there every night. Since off-Broadway has begun to succeed, we now face union problems. These unions say, 'All right, you're doing very well. Now we need one more stagehand, you've got to have a treasurer, the actors have got to get more money,' and so on. These encroachments of an economic nature loom larger and larger, and therefore we have to raise our prices, which is, I think, intolerable."—Producer-director **Carmen Capalbo**, in an unsigned interview in Gentlemen's Quarterly magazine.

"At first glance, I am probably not everyman's cliche of a French tart . . . However, there are many types of women and there are many types of tarts. If they don't care for mine, they can lump it."—British singer-dancer **Elizabeth Seal**, star of "Irma La Douce," as quoted by **Joseph Wershba** in the N. Y. Post.

"We're too involved in every detail to produce on an assembly line. We've noticed that other producers have people called 'production assistants,' but we can't comprehend what the job is. It doesn't exist here. We're our own 'production assistants.'" — Producer **Harold S. (Griffith &) Prince**, as quoted by **John S. Wilson** in Theatre Arts mag.

"I have become very old-maidish of late. I think it rather suits me. The only loneliness I have ever known is the mood that happens when I am alone in my dressing room before a first night. But that happens to all theatre people and there is nothing you can do to combat the feeling of desolation. Once the first performance is over and the audience's reaction is there, the loneliness dissolves." — English actress **Flora Robson**, in an article in a series on "Why I Never Married," in the London Daily Express.

"I don't know that being secure and comfortable has ever done anything for anybody. I think to be self-sufficient is a legitimate goal in itself. A person must be self-sufficient before he can be happy. This means to be rooted in life, not in a particular place or situation." —Actress **Julie Harris**, as quoted by **Margaret McManus** in the N. Y. World-Telegram.

Columbia Artists' New Unit

Continued from page 71

Performing Arts, effective at the conclusion of the current legit season, the subsidiary firm will be continued for the purpose of completing its obligation to handle the tour of the road company of "Fiorello." It's anticipated that the touring musical will run through 1962.

Fox & Wilford, both connected with BTA, the former as president, will continue their association with the operation, as will Charles K. Jones, who'll also help in the establishment of the new division. Jones and Wilford are also officers of BTA, which routed five bus-and-truck companies this season. Three of those, "Andersonville Trial," "J.B," and "Pleasure of His Company," have already closed. Remaining, besides "Fiorello," is "Once Upon a Mattress," due to fold May 27 in Washington.

Three legit companies, comprising four productions, will be handled by the Fox & Wilford department next season. Two of the productions will be "Mary Stuart" and "Elizabeth the Queen," which will be sent out as a repertory program by the National Phoenix Theatre in partnership with CAMI. The company will be tagged the National Repertory Theatre.

"Mary Stuart" is the Jean Goldstone-John Reich adaptation of Friedrich Schiller's drama, which was presented in 1957 at the Phoenix Theatre, N.Y. It was subsequently toured by the National Phoenix Theatre last season. The two other presentations will be "A Thurber Carnival," and the tentatively-titled, "A Pride of Lions."

"Thurber," which will be produced by Michael Dewell and Frances Ann Hersey, will costar Imogene Coca and her husband, King Donovan. "Lions," a new property adapted by A. E. Hotchner from works of Ernest Hemingway, will be produced by Hotchner with Rod Steiger as star. In addition to the projects mentioned, the new division will also manage U. S. tours for French mime Marcel Marceau. However, Marceau's European commitments will prevent an American tour during the 1961-62 season.

The division will also manage the careers of certain legit and concert personalities, including Cornell McNeil, leading baritone of the Metropolitan and San Francisco operas, and Rita Gorr, leading mezzo soprano of the Paris and Covent Garden operas. Miss Gorr, signed last week by CAMI, will make her debut at the Metropolitan next fall.

Theatre Institute Gets Strawhat on Nantucket

The Institute for Advanced Studies in the Theatre Arts, N. Y., is extending its activities to summer stock. The group will present an international Theatre Festival at the Straight Wharf Playhouse, Nantucket, Mass., for eight weeks fom July 3-Aug. 26.

Dr. John Mitchell, president of the Institute, will be resident producer.

Habima Cancels Tour of Europe

Tel Aviv, April 18.

The Habima Theatre here has scrapped plans for a tour of western Europe in May and June. Cancellation of the project is attributed to lack of funds. The proposed tour had been accorded hefty publicity and the Habima company had already begun warming up in "The Dybbuk" and "The Golem," the two plays scheduled for presentation.

The decision to drop the trek stemmed from two principal monetary factors. London impresario Peter Debney withdrew his invitation for the group to visit England when he was unable to raise $11,200 in Britain to cover the transportation costs of the Israeli company.

Besides that, the Habima management figured the actors' earnings on tour would provide for the individual upkeep but would not be enough to support their families in Israel. The Israeli Foreign Office was prepared to help out because of the goodwill that might result from such a tour, but the project was cancelled before a solution could be worked out.

The attitude of the local press was that the Habima should have known better than to prepare for a tour not fully organized in advance.

Priced at $12.50 And None To Be Had, Toronto Vexed At Met Opera Jam

Toronto, April 18.

Smarting under their inability to get seats for next month's Met Opera visit to Toronto at even $12.50 top, unsuccessful fans are assailing the Rotary Club here, plus the b.o. staff of the O'Keefe Centre since the latter snaffled the Met from Maple Leaf Gardens which had housed the annual trek for the past seven seasons.

Crux of the problem is that O'Keefe's, with its 3,200 seats, has been forced to raise its prices to $12.50 from $10 per performance, with many former ticket-buyers this year getting no mail order priority. On simple mathematics, it costs $210,000 for the week's Met appearance here, with a sellout netting the local sponsoring Rotary only $220,000—or $10,000 for charity distribution.

O'Keefe's is being given free, with all of the take (some $178,000) going to the Met, $19,000 to the stagehands, and $15,000 for O'Keefe advertising. Last season, Rotary barely cleared expenses at Maple Leaf Gardens, donating some $6,500 to charity after a last night S.O.S. to members to purchase additional seats at $10 top.)

Smaller seating arrangement at O'Keefe's has magnified this season's problem, with opera buffs complaining about the seating and acoustics of a hockey arena that accommodated a potential opera-going audience of some 9,000 capacity in previous seasons at Maple Leaf Gardens here.

Raised To $12.50

Audience ire has arisen through increase of $10 top to $12.50 per formance, with 2,400 O'Keefe seats skedded at top prices, plus chaos of mail orders going first to Rotary Club of Toronto members to all that formerly subscribed to the six evening performances of the week's engagement, with remainder going to O'Keefe's regular subscribers, but not until Rotary had first inserted this season's lineup in Toronto dailies.

Caught in the middle are many disappointed fans, with the cost of the Toronto visit of the Met some $30.000 in excess of last season and indications that it will go even higher next year.

Repertory

O'Keefe Centre program is Monday evening, May 29, von Flotow's "Martha" as updated by Ann Ronell with Victoria de los Angeles, Rosalind Elias, Richard Tucker and Giorgio Tozzi, with sets by Oliver Smith and costumes designed by Motley; (30) Puccini's "Turandot" with Birgit Nilsson, Teresa Stratas, Franco Corelli, Frank Guarrera, with sets and costumes by Cecil Beaton; (31), matinee of Verdi's "La Traviata" with Anna Moffo, Dino Formichini and Robert Merrill, with production by Tyrone Guthrie and sets by Oliver Smith; (31) evening, Verdi's "Aida" with Leonie Rysanek, Irene Dalis, Eugenio Fernandi, Anselmo Colzani, Jerome Hines, with production by Margaret Webster, sets and costumes by Rolf Gerard; (June 1) Puccini's "La Boheme" with Dorothy Kirsten, Dorothy Coulter; Richard Tucker, Loronzo Testi, Giorgio Tozzi, with production by Joseph L. Mankiewicz; (2) Verdi's "Rigoletto," with Laurel Hurley, Barry Morell, Cornell MacNeil, William Wildermann, production by Herbert Graf; (3) Matinee, Verdi's "Aida," same singers as earlier in week; (3) evening, Verdi's "La Traviata" with Anna Moffo, Jan Peerce, Frank Guarrera.

On top of seating mishaps, Rotary committee was asked to make its choices on next year's tour of the Met, with eight of 10 to go on tour and six to be brought to Toronto. Rotary picked "Adrana Lecouvreur," "The Masked Ball," "Force of Destiny," "La Boheme," "Madame Butterfly" and "Lucia di Lammermoor." They turned down "Tosca," "Salome," "Cosi fan Tutti" and "Girl of the Golden West."

Schedule N.Y. City Ballet For Vancouver Festival

The opening presentation of the Vancouver International Festival this summer will be the N. Y. City Ballet. The dance troupe will travel directly from N. Y. for a July 24 opening at the Queen Elizabeth Theatre, Vancouver. The company of 75, including 56 dancers, has been booked into the house for a week's stand, with three completely different programs due for presentation.

Following the Vancouver date, the troupe will play San Francisco, Los Angeles and then Chicago. The ballet booking at the Queen Elizabeth will be followed by the preem of Benjamin Britten's opera version of "A Midsummer Night's Dream," to be directed and designed by Harry Horner.

Mexico Legit's $3,200,000 Take

Mexico City, April 11.

Mexican legit and variety theatres took in more than $3,200,000 (U.S.) last year, according to the Bureau of Statistics (a dependency of the Dept. of National Economy).

The take was about $800,000 more than in 1959. During the 12 months a total of 4,879,350 boxoffice admissions were sold, the Bureau said, with best month in May when boxoffice topped $396,000, with February being low month at somewhat over $131,000 in round figures.

Legit Bits

Margaret Whiting will star in "Plain and Fancy," which the new Circle Arts Theatre in Hollywood will produce this summer.

Leo Fuchs will present himself April 29 in "A Night with Leo Fuchs" at the Wilshire Ebell, Los Angeles.

Ward Morehouse, New York drama critic-columnist for the Newhouse papers, is making a motor tour of the U.S. to write a "See America First" series for the chain, starting April 10.

Betty Comden and **Adolph Green** will appear in their "Party" next Friday night (21) at the McCarter, Princeton, N.J., under auspices of C-K Productions.

Menasha Skulnik will appear in his first musical role in "Helen of Troy," a new version of Offenbach's piece which **Walter Fried** will present on Broadway in October. **Vernon Duke** will do the score.

William Craver, assistant to Broadway producer Saint-Subber, is general manager for "Decameron," the off-Broadway musical opening at the East 74th St. Theatre, N. Y., tonight (Wed.).

William Gaxton will appear in **Guy Lombardo's** Jones Beach Marine Theatre presentation of "Paradise Island," the **John Jacob Loeb** musical opening June 22.

Chris Longo's "White Tennis Shoes" will be presented at Queens College, N. Y., April 27-30.

Dick Randall, in association with **Robert Feldstein**, will present "The Tattooed Countess," musical comedy with book, lyrics and music by **Coleman Dowell**, May 3, at the Barbizon Plaza Theatre, N. Y. **Irene Manning** will star under **Robert K. Adams** direction.

A reported $50.000 is being spent for full foundation, all concrete accessory buildings at the 200-seat Westbury (L.I.) Music Fair, which opens its fifth season June 6. **Lee Guber, Frank Ford & Shelly Gross** are the producers.

Joseph I. Levine, co-producer with **Lewis Allen** of "Big Fish, Little Fish," at the ANTA Theatre, N. Y., will team with his wife **Johnna Levine**, in the presentation of "Underworld" on Broadway next season. The musical has book by **Ben Hecht** and **Ted Bates**, music by **Jerome Moross** and lyric by **John Hollander**.

Playwright **Gore Vidal** will adapt **Friedrich Duerrematt's** "Romulus the Great," the satire **Roger L. Stevens** plans to present on Broadway in January, '62.

Jose Quintero and **Theodore Mann** have instituted 2:40 Thursday matinees for their presentation of **Dylan Thomas'** "Under Milk Wood," at the off-Broadway Circle-in-the-Square Theatre.

Charles Forsythe staged the current presentation of "Under the Yum Yum Tree" at the Cocoanut Grove Playhouse, Miami.

Fred Weterick has withdrawn as assistant to Broadway legit pressagent **Phillip Bloom** to join the National Publicity Associates in New York.

Lyn Ely's Theatre in Education ended its sixth annual tour of high schools, mostly in Connecticut, last Monday (17). This year's 50-minute assembly-period offering of scenes from Shakespearean plays was presented to about 60,000 students in 58 schools in 44 cities and towns during a six-week period.

"Adam, the Creator," a musical adaptation of the **Karl** and **Anton Capek** play with book by **Ray Boyle** and music and lyrics by local resident **Sam Lawent**, will be tried out for three weeks beginning next Tuesday (25) at Milwaukee's Fred Miller Theatre, of which Boyle is managing director. **David Hooks** will play the title role.

Joan de Keyser, of the Theatre Guild-American Theatre Society subscription service, was a second honeymoon winner in the letter-writing contest of the N. Y. Herald Tribune's recently-concluded 10th annual School for Brides and Bridegrooms. Miss de Keyser, whose husband is Broadway company manager **Alex Baron**, won a ski weekend at Hunter Mountain Lodge, N. Y.

Following a five-week tent tour in "Pajama Game" this summer, **Julia Meade** will costar with **Orson Bean** in a strawhat tour of "Send Me No Flowers," beginning July 31.

Donald Harron will appear as Orlando in "As You Like It" and Banquo in "Macbeth" at the Stratford (Conn.) Shakespeare Festival this summer.

George Maxim Rose's "Philoktetes" and **Michel de Ghelderode's**

(Continued on page 79)

Williamstown's Encore

The Williamstown (Mass.) Summer Theatre will present its seventh consecutive season beginning July 6 and running through Sept. 2.

Nikos Psacharopoulos will be executive director and Tom Brennan, associate director, as has been the case since its formation in 1955.

Literati

New French News Mag

A new French news mag hit the stands last week, patterned obviously on the Time and Newsweek. It is called Continent and the first issue, backed by Philippe de Rothschild and put out by the big newspaper and mag distrib combine, Hachette, it is to be published in French and German and cover most of Western Europe in distribution.

Reviews are strictly local as are pages on personalities. Cover has Joseph P. Kennedy as the grey eminence behind his son, President John F. Kennedy. Outlook appears status quo and rightist.

There Was A Critic!

The late H. T. Parker, the eminent drama critic of the old Boston Evening Transcript, was mentioned briefly in a recent article in the Atlantic Monthly, the third in a series by associate editor Charles W. Morton. Parker, who signed his reviews with only his initials, H.T.P., was one of the most respected critics in the country, and also a noted eccentric.

Morton mentions him only briefly about Parker because, he explains in the pieces, the subject was covered [illegible] in a monograph, "H.T.P.: Portrait of a Critic," by David McCord, published by Coward-McCann in 1937. However, the Atlantic writer recalls a typical Parker incident, presumably never reported in print.

The late John Cutler, one of the Transcript editors, told Morton of having been present one day when Parker was cleaning out his desk, an ancient rolltop crammed with assorted theatre programs, letters, memos, clippings and gimcrack gifts and mementos. Digging into a lower drawer, the critic pulled out a ballerina slipper, looked at it for a moment and then told how it had been given him by Anna Pavlova.

At that time, Parker related, he was living in the far west and had been gravely ill when the great Russian dancer played an engagement in the city. Instead of proceeding with her tour she cancelled a number of subsequent bookings to remain and nurse him, he recalled. Concluding the bit of reminiscence, Parker tossed the slipper in the wastebasket and resumed cleaning out his desk.

Early in his journalistic career, Morton was on the staff of the Transcript, and his series is based on his recollections of the paper's final period.

'U. S. Vastly Uninformed'

William J. Lederer, co-author of "The Ugly American," told a Honolulu group his new book, "A Nation of Sheep," is a "nasty book and may be a great failure" but it will set out to prove that Americans are vastly uninformed concerning national and international affairs and attempt to show how the situation may be remedied.

Lederer said the average reading time of Americans on international news is less than three minutes per day and constrasted this with an average of four hours tv viewing.

All About Irene Kane

Somebody's always puneturing popular myths. Now it's that perennial bleat about cynical, self-satisfied New York being uninterested in new talent. A young writer-actress named Irene Kane is proof to the contrary.

Miss Kane, who's been earning a nice living for some years writing, mostly anonymously, for Dell publications, had a byline piece called "Memoires of a Nobody" several weeks ago in the drama pages of the Lively Arts section of the Sunday N.Y. Herald Tribune. It was written at the suggestion of John Springer, a publicity man for Robert E. Griffith & Harold S. Prince, producers of "Tenderloin," at the 46th Street Theatre, N.Y. Miss Kane is featured in the musical, and the article was intended as a plug for the show.

It was a light humorous piece and the response stunned Miss Kane whose anonymous writing for fan mags hadn't prepared her for such appreciation. First, there was a congratulatory note from pressagent Richard Maney, whom the actress-singer had heard and read about but never met. He does not work for Griffith & Prince, and wrote merely to express admiration. Miss Kane treasurers the latter.

She also enjoyed a fan letter from a super-serious and terribly worldly young student at Lawrenceville School, and has been gratified at the changed attitudes of some of her acquaintances, both in and out of the cast of "Tenderloin." One prominent young actress, currently in another show, had never designed to speak to Miss Kane before, despite several introductions, but greeted her like an old friend at a party last week.

Most tangible of the reactions to "Memoirs of a Nobody," however, was a check for $50, totally unexpected, from the Herald Tribune. Also gratifying was the action of a New York drama editor who, upon reading the piece, forwarded it to Charles W. Morton, associate editor of the Atlantic Monthly. Morton wrote Miss Kane, complimenting her on the "Memoirs" and suggesting that she do other humorous articles for his publication.

Morton also passed the Herald Trib article along to an editor of Atlantic-Little Brown, who wrote Miss Kane to suggest a luncheon meeting to discuss the possibility of her writing a book. A few days later a similar letter arrived from Ken McCormick, editor of Doubleday. Literary agents have also begun manifesting interest.

That's about all, at least thus far.

'10 For Wednesday Night'

McLelland & Stewart will publish "Ten For Wednesday Night," anthology of 10 short stories by Canadians originally commissioned for airing on the Canadian Broadcasting Corp.'s "Wednesday Night" radio show.

Edited by CBC's Robert Weaver, it will include items by w.k. Canadian pen people such as Morley Callaghan, Ethel Wilson, Mordecai Richler and Alice Monro.

'American English'

"The Ordeal of American English" (Houghton Mifflin; $1.75), by C. Merton Babcock, is a kingsize paperbound book of much interest to all students of semantics. Author is Professor of American Issues at Michigan State U., author of various articles on language, and prepared this as college text for students of composition.

Book includes "The VARIETY of Language," by Abel Green, from the 55th Anniversary Number (Jan. 6, 1960). It also dwells on other language and slanguage pieces, all contributing to an interesting cross-section for anybody interested in writing and writers and the use of language, with accent on the American "Einglish as she is spoke." *Abel.*

'Leading Ladies'

"Leading Ladies" by Barbara Marinacci (Dodd, Mead; $4), is a collection of general information about Mary Betterton, Peg Woffington, Sarah Siddons, Charlotte Cushman, Ellen Terry, Bernhardt, Duse, Mrs. Fiske, Ethel Barrymore, Laurette Taylor and Gertrude Lawrence. Author performs adequate research, but tome adds nothing new concerning its stars. Volume may interest students and theatre browsers.

There are several illustrations and a bibliography. *Rodo.*

Dick Condon's Projects

Former film publicist-turned-novelist, Richard Condon, now residing in Mexico City, has been huddling with his agent, Hal Matson, in New York, on new writing projects.

McGraw-Hill is bringing out his latest book, "A Talent For Loving (Or, The Great Cowboy Race)" in July. George Axelrod has exercised his option on the picture rights to Condon's "Manchurian Candidate" and his first novel, "The Oldest Confession," starring Rita Hayworth, is in production, to be retitled "Once A Thief."

'Famous Modern Newspapermen'

N.Y. Herald Tribune staffer Milton Lewis and his wife, Mildred Lewis' freelance writer, are doing "Famous Modern Newspapermen" for Dodd, Mead for spring 1962 publication. It is part of the publishing house's "famous" series (artists, inventors et al.), inspirational books for the teenage educational market.

The Lewises' "modern newspapermen" gallery will comprise Brooks Atkinson, Meyer Berger, Heywood Broun, Art Buchwald, Bob Considine, John Crosby, Abel Green, Ernie Pyle, James Reston, Sylvia Porter, Red Smith.

'Weiss of the Yankees'

Harold Matson is agenting "Weiss (George A.) of the Yankees," autobiography of the baseball executive, which he will write with Robert Smith's collaboration.

Smith had his "Baseball" published by Simon & Schuster in 1947; and his book on "Baseball in America" is due via Holt, Rinehart & Winston in the fall as is "The Story of Pro Football" which Doubleday will bring out later in '61.

First Santa Maria Book

First book about the revolution aboard the Santa Maria two months ago, has been published in Holland by Bruna, Utrecht. Rather obviously, it is named "The 13 Days of the Santa Maria." It's an 80c paperback.

Though the book has one name for the author, Link van Hofwijk, it is written by three journalists, Link van Bruggen, Jos van Hofwegen and Hein Waalwijk, whose names were contracted into Link van Hofwijk.

Idea arose when the three reporters interviewed Santa Maria passengers at the Amsterdam airport, Schiphol. Each of them then started writing his own third of the story. After 14 days, the three parts were consolidated into an all-round 100,000 words mss.

More 'Holiday' Guides

Holiday Magazine Guides series added six new titles recently to the 10 brought out last April. Designed and edited under Holiday's supervision, the new tomes include Switzerland, The Low Countries, Restaurants of Europe, Shopping in Europe, Mexico, and The Caribbean and the Bahamas.

A joint enterprise of Holiday and Random House Inc., the series spells out what to see and where to see it, among other things. RH and Holiday are mapping extensive promotional plans to bally the new titles. American Express is also cooperating in pushing sales.

Cerf's Denker, 'Camelot'

As soon as the notices were out on "A Far Country," Bennett Cerf sought out playwright Henry Denker and signed him for the book rights to the play.

Cerf's Random House also will publish "Camelot" under a just-closed deal with authors Alan Jay Lerner and Frederick Loewe.

CHATTER

Marie Rodell & Joan Daves now repping Coast's Shirley Collier agency in New York. Hollywood agency formerly worked with Sidney Satenstein.

Jim Thorne, actor, skindiver, producer, photographer, major in the U. S. Army Reserve, founder and president of Adventure Inc., has signed with Doubleday to write an autobiographical book of his career.

"This Is the Holy Land," picture book by Bishop Sheen, photographer Yousuf Karsh and H. V. Morton (Hawthorn), already a Catholic Digest Book Club, Catholic Family Book Club and Catholic Literary Foundation selection, has been adopted by Air France as its official guide for tours of the Holy Land.

Publishing Stocks

(As of April 18, 1961, closing)

Allyn & Bacon (OC)	40	+ 1½
American Book (AS)	74	— ½
Book of Month (NY)	33½	+ 1⅝
Conde Nast (NY)	16¼	+ 1⅛
Crowell-Collier (NY)	41½	....
Curtis Pub. Co. (NY)	13	+ 1½
Grolier (OC)	65	+ ½
Harc't Brace (OC)	42½	+ ½
Hearst (OC)	12½	....
Holt, R&W (NY)	62¾	— 1
L.A. Times Mirror (OC)	52	+ 8
Macfadden (AS)	14½	— 1⅛
McCall (NY)	56½	+ 4
McGraw-Hill (NY)	37¼	— ¼
New Yorker (OC)	115	— 5
Pocket Books (OC)	39½	— 3¼
Prentice Hall (AS)	44¼	— 1
Ran'm House (OC)	44	— 1
Scott Foresman (OC)	32½	+ 2½
Time Inc. (OC)	98¼	— 1¾
H. W. Sams (OC)	54	+11
Western Pub. (OC)	78	+ 4

OC—Over the Counter.
N.Y.—N.Y. Stock Exchange.
AS—American Stock Exchange.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

One of the riddles of writing is that if you grow rhapsodic about New York, London, Paris, Rome, Vienna, Moscow or even Hong Kong you are big league, but if you throw equally handsome prose ecstatically at Keokuk, Eureka, Kansas City, Sacramento or Calipatria you're a hick.

There's no use fighting this credo because the invisible censors who have laid out these rules will list even neutralists as hicks from the sticks. I've just been reading Gerard Fay's "Passenger to London." It substantiates this prejudice in favor of big towns. Did anybody ever swoon with delight over big feet?

Fay limits his rhapsodies to London and in smaller measures to Dublin and New York. His job is London editor of the Manchester Guardian (which, to get away from these hick implications, has dropped "Manchester" from its billing).

Fay was one time an actor, not a very good actor, but an actor. He was also the son of an actor and his Uncle Willie wrote "The Fays of the Abbey Theatre." Gerard Fay himself added to this dossier by writing "The Abbey Theatre, Cradle of Genius," so that his father, Frank Fay, and his Uncle Willie would not be too neglected in what they did in the theatrical transition between The Irish National Theatre and the Abbey Players.

He reports that Lennox Robinson lectured a half hour on the Abbey without ever once mentioning the Fays. Actually they were not quite that neglected. Willie got a whole page of recognition in John Parker's Who's Who In The Theatre in 1926.

The O'Fahys Become The Fays

Though young Fay was born in Rochdale, Lancashire, in 1913, and was raised in Ireland and spent much of his boyhood on tour with his family in the English provinces, the other side of his family stuck to Ireland. The name was O'Fahy, but when his grandfather, who was a tailor, went to England and saw signs "No Irish Need Reply" he changed his name from the Irish O'Fahy to the English Fay. These small retreats set back Irish freedom hundreds of years.

Show people traveled mostly on Sundays. Before the show on Saturday night everything would be got ready and what could be shipped of costumes, wigs, shoes and personal props would be sent down to the railroad station. Young Fay's first writing was inscribing the family basket with legends like, "F. J. Fay, Abraham Lincoln Company, Passenger to Newcastle-on-Tyne." Fay's title "Passenger To London" derives from this tradition.

It is the author's claim that he began to act in Dublin at seven and was finished at 14. That was his career as a pro. Later, he skidded down the ladder a bit and did some acting as an amateur.

'Hamlet' At Fourteen, Wheops!

In the Garrick Club there hangs a portrait of William Henry West Betty, whose acting career was limited to the years between his 13th and 17th birthdays. He played "Hamlet" at 14, quit acting to go to Cambridge and lived to be 80. There is no portrait of a Fay in a similar role.

Fay's star performance was in a comedy called "The Irish Jew" at the Empire, now changed to the Olympia, a change which Fay thinks shows an Irish preference for paganism.

His mother and father were in this play at the same time. Pressagents in those days passed up such opportunities for exploitation, though by the time the three Barrymores were being cast for the price of one, the p.a's had caught up to such family bargain appeals.

It was not until he was 50 that Fay's father got the chance to play the prince in Hamlet, and that had to be with an amateur society. Though a good actor, he was short and leading men know that the two most important listings in show biz are their height and telephone numbers.

A Midsummer Night At Gogarty's

How crazy the Irish can get when it comes to the theatre is well illustrated when "A Midsummer Night's Dream" was played in Oliver St. John Gogarty's garden. Gogarty was away and left instructions for the cast to dress in the garage. It was overlooked that there were girls as well as boys in the cast and a servant suggested that perhaps a little sacking hung across one end of the garage would satisfy the demands of modesty. The sacking was rather opaque and young Fay says he learned lessons of feminine anatomy that he never forgot.

His father had certain ideas about acting which would be just as good today. For one thing when a scene is being played in the dark he instructed the actors to speak more loudly than usual. Young Fay hung on to the coattails of his father when broadcasting came into Ireland and had parts in several of his father's productions.

He writes that James Stephens, author of "The Crock of Gold," who was a tiny man, developed a new genius as one of the first natural broadcasters in English. He has nice things to say too about George Russell and Sean O'Casey and not such nice things to say about W. B. Yeats, who was a great poet and mediocre playwright and hardly more than a nominal legislator as Senator Yeats. Fay reports that Yeats had the Steinach operation and his whole personality changed.

In time young Fay got far out of the theatre and in fact was working as a machinist in Rochdale when a chance came for him to catch some plays for the Rochdale Observer. Thus began his career in journalism, and three years later he joined the Guardian.

He came out of the war in 1944 okay, having attained the rank of major and being wounded in the early days of the fighting in Normandy. By 1946 he was well enough to join the London staff of the Guardian and ten years later became its London editor.

So 'Clink' Came From Southwark, Eh?

These 8,000,000 Islanders squeezed in less than 1,000 miles became his beat, and except for short junkets to other countries and capitals, London has been his beat ever since. He can dig up the oddest facts. For instance, the phrase "in clink" he says derives from the ancient Clink Prison in Southwark. He knows all the pubs and can write glowingly of them.

Fay reveals an interesting example of foresight among publishers. The Manchester Guardian was owned by the Scott Trust and the trustees thinking the Germans might live up to their threat of invasion, transferred the trust deed to Baltimore in care of Paul Patterson, president of the Baltimore Sun papers. As H. L. Mencken of The Sun was known to be anti-British, the publishers of the Manchester Guardian must have figured his kraut bias was only skin deep.

Fay also does a fast profile on Lord Beaverbrook, specially at Fredericton, New Brunswick, where the Beaver poured much of his largesse over the Canadian countryside. A little man with a huge head, and a not very pretty one, Beavie has endowed the University of New Brunswick and given the area a beautiful art gallery and a club. Fay confesses he really would have nothing to offer a paper like Beavie's Daily Express "as all my upbringing has been on serious newspapers."

Read By Wrong People

His view was that England's papers with multi-million circulations are not the papers with power. Seemingly, in England, you can't have both. Circulation wouldn't even guarantee advertising. Lord Southwood built up the Herald to the largest daily sale in the world but the advertisers wouldn't follow him in.

The Herald lost its place to the Express, and the Express to the Mirror, but the advertisers are more concerned with who's buying the paper, rather than how many. At least so it appears in England.

Fay's latest hot and spot news is that Grosvenor Square which used to be called Eisenhower Platz is now called Diefenbaker Platz, because the Canadians have taken over the old American embassy.

This "Passenger To London" is quite a guy.

Broadway

H. Allen Smith back in his Mount Kisco home following a hospital checkup.

Saul Wurtzel skied to Monte Carlo to prep locations on 20th-Fox' "Tender Is Night."

Robert Morin will head Famous Artists' motion picture, theatre and literary depts. in N. Y.

Henny Youngman's gag "for your pastel bathing outfit," mailed from the Fontainebleau, Miami Beach: a facecloth and bar of soap.

Not only is the upcoming N.Y. World's Fair phone number WF 4-1964 but its mailing address is P.O. Box 1964, Flushing 52, N.Y.

Restaurant Associates and the Brass Rail have the hot dog and restaurant concessions split about 50-50 between them at the 1964 World's Fair.

Ziegfeld Club's cocktail-tea dance next Sunday (23) at the Hotel Plaza's Persian Room. Gladys Feldman Braham is president of the benevolent organization.

Roger Bower, vet radio-tv man, who was the TV Specialist for the State Dept. in Damascus, Syrian Region of the UAR, due back by May 1, his official stint having ended.

Harry Belafonte couldn't participate in the N.Y. World's Fair preview ceremonies this weekend because of a Tuesday departure for Mexico City on a film property negotiation.

A N.Y. Daily News Inquiring Fotog query anent talent's huge salaries got a unanimous reaction that none resented such big money because if talented, the players were worth it.

Vet theatreowner William Brandt has been released by his family from a no-flying pact and he planes to Israel in June, especially to o.o. a medical rehabilitation project he had endowed some years ago.

The National Cartoonists Society's annual Reuben award, named after Rube Goldberg, will be presented to the "cartoonist of the year" at its annual awards dinner next Tuesday night (25) at the Lambs Club.

If the freezing audience opening night of "Carnival" is any criterion, the Imperial will save beaucoup on its airconditioning this summer. Since the curtain is always up, as part of the action, the backstage drafts hit the firstnighters like an igloo.

John B. Nathan, head of Paramount's Continental operations, plans to return to his Paris base in a fortnight after completing Medical treatment at Mt. Sinai Hospital. He and his wife, Paulette, have been in New York the past two months.

Mrs. Marian (Jim) Jordan, the "Molly" of "Fibber McGee and Molly," left her $200,000 estate in trust to her husband according to her will just filed in L.A. This is exclusive of $36.000 in cash bequests to a dozen friends and relatives. "Molly" died of cancer April 7.

Helen Dunn who edited a "Celebrity Cookbook" under Mrs. Spyros Skouras' sponsorship and who has been a Gotham restaurateur, opens a Celebrity Club on West 56 St. June 1, primed as a class restaurant with facilities for film previews and fashion shows. It will have a membership gimmick.

Russell E. Markert, a producer at Radio City Music Hall and director of the Rockettes, off on six-week European trip accompanied by his sister, Gladys, youthful vet in the Hall's publicity department. Will visit Copenhagen, Amsterdam, Paris, Rome and Naples.

Norman Rydge, head of Greater Union Theatres, one of two major film companies in Australia, cabled Eric Johnston congratulating him of his 15 years as president of the Motion Picture Assn. His cabled message was worded to read "warmest congratulations from Australia, and thanks for all you have done for the film industry."

Legit backer and CPA J. S. Seidman (& Seidman) has an article in the current Reader's Digest, "Let's Get Off the Tax Road to Ruin" in which he stresses, "Through the flaws and inequities of our Federal income-tax law more than half of the nation's personal income escapes taxation while the ordinary taxpayer is caught in an ever-tightening squeeze."

Drama League of N.Y. (Mrs. William T. Easlery, prez) will have its annual medal award luncheon at Pierre April 27. Eli Wallach, 1957 winner, will be emcee and Jessica Tandy, 1960 winner, will make presentation. The ladies make scholarship awards each year, currently to the Theatre Wing, American Academy and Shakespeare Festival Theatre.

New Summit Hotel's workmen's planks carry forward the showmanship tradition of Loew's Theatres, its owners. Summit is on the site of the old Loew's Lexington. Makeshift marquees give billing to Loew Theatres prexy Preston Robert Tisch, exec veepee Claude C. Philippe and veep Robert Huyot, ex-Carlyle Hotel, incoming managing director. Tisches plan a summer preem of this 800-room hostel.

PanAm went to town for Sir Winston Churchill's party of 10 when he returned to London last week. Airline virtually sealed off a special super-compartment, loaded the plane with champagne, caviar, Churchill's favorite $2 cigars, and all the props. It was Aristotle Onassis, on whose yacht the famed British Prime Minister had been cruising, who bought the 10 tickets from PanAm, deliberately bypassing a British carrier for reasons best known to himself.

Brooklyn, U.S.A.

By Nan Joseph

Flagg Court Players staging "Auntie Mame."

Christine Jorgensen making maiden appearance at Town Hill in Bedford sector.

Blackburn Twins and Jerry Collins booked for luncheon of Sisterhood of Congregation Beth Elohim on May 2.

William Offerman who played vaude as Bud Lorraine, cowboy ventriloquist and starred with Cecil Spooner Stock Co., died here last week.

Herva Nelli of Met Opera in cast of Guido Salmaggi's production of "Il Trovatore" at Brooklyn Academy of Music. Carlo Moresco conducting.

Robert Moses, chieftain of the upcoming World's Fair, accepted the Forsythia (Brooklyn's official flower) Award from Robert Blum, retired president of Brooklyn Institute of Arts & Sciences at Botanic Garden.

Old Author's Club bronze plaque on Walt Whitman's building, where poet set type for "Leaves of Grass," was turned over to Whitman Birthplace Assn. of Huntington. Local Whitman building destined for demolition.

Round vs. straight weenie battle in Coney Island got an airing on NBC-TV's Dave Garroway's Today Show. Spokesman for Nathan's (straight) and American Kosher Provisions (round) participated in no-verdict encounter.

Brooklyn Theatre Arts Co. to present "12 Angry Men" from May 16 through May 20 at Academy of Music. Producers are Earl Muron, Joseph Yaver and Jay Rosenblatt. Yaer is director; Stephen Dalestrant, scenic designer.

City Hall produced more dough for Brooklyn's cultural establishments in 1961-62 budget which means Brooklyn Museum will be open again on seven-day-a-week basis. Academy of Music also received more coin, as did Brooklyn Botanic Garden and Brooklyn Public Library.

Since Brooklyn hasn't a circus lot big enough to house a three-ring circus, Abraham & Straus, local department store, is providing a substitute in the form of an animated miniature circus designed by John Zweifel. It is a 40x60 replica covering 1,000 square feet and containing 25,000 individual pieces. On display in special events centre of store and scoring heavily.

Hong Kong

By Ernie Pereira

(*Tel.* 774156)

Harlem's McKay Trio doing the nitery circuit here.

"The Misfits" (UA) gala preemed here in aid of Hong Kong Jaycee community projects.

Eldon W. Griffiths, Newsweek foreign editor, skied to Tokyo after a two-day stay here gathering material.

President Kennedy's book "Profiles In Courage," translated into Chinese and published in Hong Kong by the USIS.

Juilliard String Quartet (Robert Mann, violin; Isidor Cohen, violin; Raphael Hillyer, viola; and Claus Adam, cello) hosted at a cocktail reception by Samuel Gilstrap, of U. S. Consulate, and Mrs. Gilstrap. Troupe, the first ANTA presentation this year, played before a full house in sole recital.

London

(*HYde Park* 4561/2/3)

Paul Gallico working on a modern jazz version of "Othello."

Robert Lury in from Japan where he operates a distribution company.

Mexican entertainer, Martinique, making her West End cabaret debut at the Embassy Club.

Roger Dann in to start rehearsals for his role in "Sound of Music" which opens at Palace Theatre next month.

Pamela Charles, who has been playing Eliza Doolittle in the Broadway production of "My Fair Lady," back in London.

Peter F. Jewett, manager of the Regal, Cambridge, gets a vacation for two to New York as first prize for being voted ABC's champion manager for 1960.

The husband and wife cartoon team of John Halas and Joy Batchelor celebrate their 21st anni next month and will mark the occasion with a small luncheon party at May Fair hotel.

C. J. Latta and Jim Carreras went to Dublin for the presentation last Monday (17) of a life membership card of the Variety Club International to Irish Prime Minister, Sean Lemass.

Philip Wiseman, who directed the London production of "Fairy Tales of New York," left for Manhattan over the weekend to confab with J. P. Donleavey on a Broadway production.

Guy Williams guest of honor at cocktail party tossed by Walt Disney Productions. He is due to make his British screen debut in "Prince and the Pauper," which started this week at Shepperton.

The Rev. John Hester, secretary of the Actors' Church Union, left for N.Y. last week to gander the American theatre and the conditions under which British artists work. He is also going on to Hollywood and Las Vegas.

Honolulu

Bud Dashiell and the Kinsmen off to boffo start at Donn Beach's Mandalay Room, Waikiki.

Delta Rhythm Boys back in the Top o' the Isle, atop Waikiki Biltmore hotel, for a limited run.

Pearl City Tavern's new show puts the emphasis on exotics, figuring no doubt that it's a formula that's paying off for other niteries.

Military dignitaries on hand to see Col. Tom Parker accept his "commission" as an honorary admiral in the Nebraska State "navy."

Pat Suzuki in for three Cherry Blossom Festival shows in the Waikiki Shell, auspices Japanese Junior Chamber of Commerce, at $3.75 top.

Frankfurt

By Hazel Guild

(*Fuerstenbergerstrasse* 2; 595751)

Husband and wife team of Lilli Palmer and Carlos Thompson costarring in a German film, "Frau Cheney's Ende" (The Last of Mrs. Cheney).

German singer Dietrich Fischer-Dieskau seriously ill with food poisoning in Brussels, and forced to cancel his concert tour as soloist with the Belgian National Orchestra.

Comedian Georg Thomalla, Sabine Bethmann, Paul Hubschmid, Hilde Krahl, Ellen Schweiers and director Helmut Kautner among the delegation of Germans to the Madrid Film Week.

Alec Guinness to play Rudolf Hess in a German-English co-production titled "Truth About Rudolf Hess" which English producer Ronald Rietti is preparing. Film will be made in both lands.

Polish writer Marek Hlasko, now a refugee in Germany, is doing the script based on his novel "Die naechste in Paradies" (The Next in Paradise) for a pic to star his new wife, German actress Sonja Ziemann.

Star Hannes Messemer and director Herbert Viktor disagreed over the filming of "Der Transport" (The Transport), pic concerning the German Wehrmacht, and Viktor has resigned from Dr. Herman Scherin's production.

German actor Hardy Krueger set for lead in a French film about the love story of a young German boy and an Israeli girl. But since filming is expected to be done in Israel, it's planned to postpone production until Eichmann trial ends.

Theatre Guild American Repertory Company, which had planned to play only in Duesseldorf, Berlin and Hamburg during its time in Germany, may also play in Frankfurt. The group currently is scheduled for April 22 until May 25 in Germany, pact of its 17-nation tour.

Paris

By Gene Moskowitz

(*66 Ave Breteuil; SUF* 5920)

"Misfits" (UA) in for fine reviews and probable fine biz.

Local papers giving space to Marlon Brando's recent utterances that he wants to leave show biz.

Alan Jay Lerner in to huddle with Coco Chanel on the musical legiter he is writing on her life.

Andre-Jose Lacour's legit hit of three year's ago, "The Crucial Year," reprised at the Theatre Varietes.

Eddie Constantine's next film will be directed by "New Waver" Claude De Givray. It is "War of the Truckers."

Moulin Rouge going back to a strictly can-can format for the tourist season. In fact, the new review is called "Can-Can."

George Sanders starring in French pic, "Le Rendez-Vous," opposite Annie Girardot and Jean-Claude Pascal. Jean Delannoy directs.

"Candide" and "Les Liaisons Dangereuses," both forbidden film export visas, are already beginning to appear in foreign marts as the interdictions are eased.

Shirley Clarke subtitling her Yank indie pic, "The Connection," here for its out of competition unspooling at the Cannes Film Fest as an honored invite of the French Federation of Film Authors.

Yank official competitive entries at the Cannes Fest will be Daniel Petrie's "Raisin in Sun" (Col) and perhaps "The Hoodlum Priest" (UA) plus "Exodus" (UA) in an out-of-competish fest opener slot.

Directors Ingemar Bergman, Michaelangelo Antonioni and Luchino Visconti, whose past pix have gone from art theatre to regular release hits, now have most of their early films being released or re-released in arty houses.

Berlin

By Hans Hoehn

(760264)

over the German tele.

Theatre Guild American Repertory Company, with Helen Hayes, will guest April 26-30 at Schiller Theatre.

Italian Susan Strasberg starrer, "Kapo," declared artistically worthy by West German film classification board.

The 51-year-old Berlin Sportpalast became local property again. Vaudeville and sports arena had Swiss owners since 1935.

AFN Berlin tossed a cocktailery in honor of Lt. Col. John N. Bornholt, chief of Armed Forces Radio and Tele service, N. Y.

"Das Riesenrad" (The Giant Wheel), CCC remake of "Four Poster" starring Maria Schell and O. W. Fischer, was completed here.

French "Count of Monte Christo" has been most screened pic in East Berlin within the last seven months. Austrian "Dream Revue" and another French pic, Rue des Prairies," were runner-up films.

Philadelphia

By Jerry Gaghan

(319 *N. 18th St., Locust* 4-4848)

Magico Charles Garvey off on vacation cruise.

The Moiseyev Dance Company returns to Convention Hall, May 11-12.

Bob Newhart set for Irvine Auditorium of the University of Pennsylvania, April 28.

The Devon sets record for a nabe house, with "Carry On Nurse" now in its sixth month.

Jasper Deeter begins a spring session of children's theatre at Hedgerow last week.

Lew Di Leo and his Nationwide Booking Corp., formerly located in Chester, Pa., opened offices in midtown Philly.

Philly chapter of Brandeis University women's committee honored Marian Anderson at Van Pelt Auditorium of the Art Museum April 12.

Philadelphia Grand Opera Co. formulated plans to construct an house, midtown, according to H. Douglas Paxson, prexy. New house will be an opposition concert hall to the 104-year-old Academy of Music, now largely monopolized by the Philly Orch.

Hollywood

Sol A. Schwartz arrived from Gotham.

Eleanor Parker on twomonth European jaunt.

Charles Watts kudosed by Hollywood USO for volunteer work.

Frank Gruber appointed to California Committee of National Rivers and Harbor Congress.

Al Ricketts, Stars & Stripes entertainment ed in Tokyo, stopped for Academy ceremonies en route to N. Y.

Word from Paris: Maria Callas went backstage to congratulate cast of the Israel-originating "West Side Story" company.

William Perlberg to be guest speaker at American Cinema Editors' 11th annual awards banquet May 9 at Beverly Hills Hotel.

Collegiate styles are shifting, too. U of Pennsy Glee Club comes to Town Hall May 4 not with the classic repertory but with a modernized "Bach to Broadway" format.

Chicago

(*DElaware* 7-4984)

Oscar Brown Jr. in a fortnight's stand at the Birdhouse.

Hans Conried opens at Drury Lane in "Belvedede" next April 25.

Nitery publicist Lina Hammer takes over as flack for Trade Winds.

Herb Rogers changed the name of his Music Theatre in suburban Highland Park to Chicago Music Theatre.

Bonifaces Oscar and George Marienthal jetted to Gotham for looksee at "Carnival," legit show in which they hold an interest.

"Hot Chestnuts," tab revue, opened at Le Coq de la Rue. Club also installed infra red lamps to warm sidewalk cafe customers.

Encore Theatre, amateur legituner operation on North Clark St., graduated seven of its regulars to the professional stock ranks this summer.

Kenneth Paine and James Maronek returning to Edgewater Beach Playhouse this upcoming season as stage manager and set lighting director, respectively.

First-run McVickers Theatre, which shuttered briefly after hardticket longrun of "Spartacus," darkened again Sunday (16) after three weeks of "Angry Silence" on the grind.

Minneapolis

By Bob Rees

(4009 *Xerxes Ave. So.*: WA 6-6955)

Liberace opens 10-day engagement at Freddie's on Thursday (20).

Iona Pinto, Miss India of 1960, here for opening of new Ambassador Motor hotel.

St. Paul singer Barry Kittleson in Twin Cities last week to preem first Beaucoup label disk, "Pied Piper."

Minneapolis Junior League contributing $10,000 to building fund for Tyrone Guthrie Repertory theatre.

St. Paul Civic Opera readying "Guys and Dolls" for three-day run in St. Paul Auditorium starting April 20.

Radisson Hotel Flame Room has warbler Felicia Sanders through April 27. Ford and Hines in ahead, did solid twoweek biz.

Minneapolis Symphony conductor Stanislaw Skrowaczewski off for 10-concert stint with Israel Philharmonic in Tel Aviv despite two cracked ribs suffered in auto accident.

Before baseball season opener last week, Minnesota Twins, nee Washington Senators, had taken in more money in advance sales than they grossed during entire 1960 season at Washington.

Milwaukee

By James Gahagan

(2547 *A. No. Booth St: FR.* 2-0731)

Curro's open again, with Charlotte Politte and Trio for the season.

"Seven Wonders of World," in Cineramas, replaces "Cinerama Holiday" at Palace April 25.

Dizzy Gillespie and Quintet did matinee and night on April 16 at Sunset Playhouse, Elm Grove.

Louis Armstrong and his All-Stars inked for special benefit concert at Wauwatosa East High, April 21. Wauwatosa Junior Woman's Club sponsoring.

"Pajama Game" does week's reprise at Fred Miller Theatre, April 16-23. "Adam, The Creator," the Ray Boyle original, unveils April 25 and runs through May 14.

N.Y. Expo Class For Masses

Continued from page 1

in the general exhibits, and in the amphitheatre but the idea of creating a special midway with its barkers and shills and spurious razzle-dazzle that was such a mistake in the 1939 N.Y. World's Fair—that this is something I just won't stand for."

The industrialists and the restaurateurs, the showmen consultants, the talent agencies and others whose opinions matter—all of which Moses is fully cognizant and has respect for—nonetheless stress an "amusement area." Says one, "If Moses doesn't like the word 'midway' call it something else—call it 'funway' or even the corny 'amusement area'."

To this Moses rebuts, "Then the inference is that all the other more important things in the fair are not fun. Well, it's just not so! What could be more fun than the Moscow Circus, including their famed Popov the clown, being brought in for the Russian Pavilion. Or Ringling having a circus in the American exhibits.

"Walt Disney has a successful operation and it's all highgrade without any shills or barkers or tawdry come-ons. Disney has been out here and even VARIETY has quoted him that he thinks we're on the right track."

But being on the right track doesn't mean kewpie dolls and pinball games. And as for the conventional, non-industrialized show biz aspects, Moses realized that for the "responsible and veteran" amusement park operators the short sixmonth season, for two years, just doesn't make it worthwhile without some commercial or sponsorial underwriting. He named the Tilyou family of Coney Island Steeplechase there just marked its diamond jubilee as also having been out to the Flushing Meadows site of the N.Y. Fair and agreeing it wasn't economically feasible for them. Moses' idea of a practical show business undertaking, for example, is the Pepsi-Cola Music Hall at Disneyland with its marathon show, soft drinks and atmospheric restful retreat which pays off both at the gate, in exploitation, and in goodwill.

$2 Admish

One practical accent Moses has for the N.Y. Fair is the gate receipts. He expects to "make a lot of money from admissions." It will be a $2 top as against 75c in 1939 and $1 for children 40c in '39-'40.

Music Corp of America, William Morris and General Artists Corp. are in constant touch with Judge Samuel I. Rosenman who, with Sydney M. Kaye, of the Rosenman, Colin, Goldmark & Kaye law firm, has been screening show biz ideas. Leon Leonidoff and Meyer Davis have ideas, among others.

David Merrick was brought in by Pepsi-Cola president Herbert L. Barnett, for example, but while "one top showman" will soon be designated, Moses accents that the Fair and the Lincoln Center of Performing Arts is almost a two-pix simultaneous operation. Lincoln Center opens also in 1964 and Moses' idea, in effect, is to key the Fair in tandem with the Center. The latter will accent the orthodox "indoor" type of musical, operatic and ballet and, perhaps, even the type of operetta, musicomedy and lighter divertissement now associated with the N.Y. Civic Center. From other observations, there is a good chance the Center may decide to remain in its present West 55th St. site.

The huge Amphitheatre, where Billy Rose's Aquacade was such a click in the 1939-40 affair, appears set with a "unique" spectacle under this "top showman." Details cannot be revealed considering some competitive angles, also terms, which the Fair figures could place it at a trading disadvantage if disclosed before finalization.

Moses' idea of the "ideal" industrially-sponsored show would be a Kraft Music Hall, for example, where Perry Como would originate his NBC telecasts, ditto other shows.

Or an RCA Victor Music Hall from whence Belafonte and other artists would originate.

This doesn't shut out the Latin Quarter-style of show which, in actuality, is a current negotiation.

The most casual observers of Moses-at-work realize one thing: he is aware of all criticism; he doesn't resent it because, in actuality, he faces up to almost every observation with a realistic rebuttal. If he were completely dogmatic he would blind himself to or ignore the criticisms, of which there are many; instead, he comes to grips with each barb but the end-result is the same—if he thinks he's on the right track he will make no bones about his viewpoint but it is never in the nature of apology. More, it is a rationalization and exposition of planned thinking born of experience. And he has a lifetime of experience as a public servant.

Bob Moses' Credo

Moses' credo on the Fair's operation was perhaps best summed up before the students at Brandeis U. in Waltham, Mass., recently when he stressed "there will be no third-rate Coney Island midway or cheap vulgar honkytonk area, but amusements will be found in profusion in the international and industrial areas and on the shores of our lakes.

"We are not puritanical killjoys. We do not depreciate fun. We are not against gaiety. We shall have it throughout the Fair, but not concentrated in the narrow Streets of Cairo. We shall inaugurate many new inventions infinitely more diverting than whiskered women, tattooed giants and nudes on ice, such as worldwide color television.

"I have spent a large part of my life resisting pressures to put catchpenny devices, mechanical amusements, shooting galleries, fan dancers and slot machines on our public beaches. It is because of the absence of these gadgets that Jones Beach is Jones Beach. There's no evidence that limiting them breaks a fair or a park. They are not required to attract people in numbers, least of all at night when magnificent exhibits, brilliant lighting, restaurants, rides and shows are presented by exhibitors to advertise their products and not for direct profit. Raw side shows caused much concerned at the 1939-1940 World's Fair, brought down on the management the indignation of churches and necessitated a cleanup. This will not be repeated in 1964 and 1965 . . . ."

Stressing the unique mating of the Fair is its "partnership with the Performing Arts Center at Lincoln Square, a vast cultural complex supported by public and private funds, in Manhattan's upper West Side, headed by Mr. John D. Rockefeller 3d, built to keep pace with the Fair. We shall develop programs jointly, advertise them and issue invitations jointly so that visitors can arrange in advance to attend the many concurrent attractions at the Fair and the Performing Arts.

In Tandem With Lincoln Center

"This arrangement has many advantages. The Fair will not attempt to duplicate, parallel or compete with the music, opera, theatre, dance and related offerings at the Performing Arts Center which can do these things much better, and the Performing Arts will win the benefit of the association with Fair attractions and get people into the habit of summer attendance at airconditioned theatres, auditoriums and stages which otherwise might be dark."

The Lincoln Center of Performing Arts has this timetable which, however, may experience some hurdles: Philharmonic Hall (under construction) for 1962 opening. In 1963 the Repertory Drama Theatre, Damrosch Park & Band Shell and underground garage are supposed to open; and in 1964 there should be completed the new Metropolitan Opera House, Juilliard School, Student Theatre, Drama Studio and Recital Studio (all same project), Chamber Music & Recital Hall, Theatre for the Dance & Operetta, Library-Museum.

Moses is faced not only with the problem of showmanship and entertainment but getting big business to underwrite it as well.

'Tivoli' Pattern Out

The so-called "Tivoli" concept of entertainment, patterned after the famed Copenhagen amusement park, is now not deemed feasible in that neither the Federal, state nor city authorities are interested in making their exhibits permanent. On the other hand, industry must count on a 24-week season, for the two-year period, and by the nature of educational foundation under which the N.Y. Fair Corp. operates as a tax-free undertaking the permanency aspect is out, other than for the cultural and educational heritage, viz., the permanent park.

None the less, industrial exhibitors, showmen, concessionaires and even the international and Federal agencies feel that some sort of gimmick is necessary to churn traffic. Nor does it mean the games of chance or barkers or shills that Moses deprecates.

Logistics And Finances

The logistics of organization revolves around a corps whose manpower is only matched by its American know-how and financial wizardry. This makes academic the almost $70,000,000 bankrolling required. Actually the promissory notes total $67,500,000 and income from space rentals and advance ticket sales (en bloc) are pegged at $30,800,000 so that the overall nut is $98,300,000.

Against this construction is estimated at $57,700,000; interest and financing costs, $10,000,000; other expenses (including contingencies), $30,600,000—a total of $98,300,000.

The Fair intends to leave to the City of New York a completed Flushing Meadow Park; a new Queens Botanical Garden, and a $23,260,000 surplus for educational purposes.

This is how the Finance Committee breaks down the Fair Operating & Interim Periods: admissions, space rentals and other income (1964): $68,200,000; $81,950,000. Operating expenses: 1964—$26,075,000; 1965—$27,315,000.

Post-Fair the Finance Committee anticipates a $96,760,000 remainder from operations against which will be charged $1,000,000 for demolition; $5,000,000 for restoration of the park; $67,500,000 payment for notes (at 6% interest); and a surplus of over $23,000,000 to the City of New York for educational purposes.

Seattle 'Recognized'

Moses makes light of the fact that the International Fairs Commission has "recognized" the Seattle Fair for 1962, hence cannot participate "officially" in the N.Y. 1964-1965 undertaking because already many of the member-countries of the International group have defected via their leading industries. In effect British woolens and motors; French perfumes; Philips electronics representing Holland, etc., through their privately endowed industrial buildings, will still have their national flags flying over their exhibits.

Gastronomy will be an epicurean adventure for the cognoscenti according to expectations. Pleasant culinary memories of the British Buttery, the French, Italian and Belgian Pavilions and all the others, from Latin America to the Far East (despite the alarums of war in those days) are recalled.

For example, Maxim's of Paris may be part of the PanAmerican Airways building, since Louis and Maggie Vaudable, owners of the famed Paris restaurant, also do the catering for PanAm.

Maximum space permitted is 50,000 square feet which rents at $4 per, so the maximum rental is $200,000 per annum or $400,000 for the two years. What the industrialist, nationality or other exhibitor puts on the site is up to them. By March 1, 1961 more than 50% of the space had been subscribed.

Incidentally, the other face of coin, vis-a-vis the "showmanship" slant, is Moses' enlistment of Leo Carillo to woo the Latin American and other Spanish countries. In like manner, former N.Y. Gov. Charles Poletti who heads the international team has a corps of goodwill ambassadors girdling the globe.

The details of construction, the one billion for the new arterial highway approaches which will be a permanent heritage not only for the Flushing Park thereafter but for the new baseball stadium there, is a masterpiece of organization, planning and financing.

Triple Celebrations

The correlation of the 1964 Fair to mark the 300th anni of the founding of New York; the 20th anni of the establishment of the UN in New York; and the opening of the Verrazano-Narrows Bridge—the greatest suspension bridge in the world—and the completion of the Flushing Meadow Park, are the concomitant calendar events.

The arterial connections to the Fair will be paid for out of Federal, state and city funds which would have been paid for anyway, but now accelerated to coincide with the 1964-1965 event.

Transportation to the Fair, by ferry from Manhattan to the Flushing Meadow Lake, will be accelerated on arrival by moving sidewalks and carnival-type bus and other conveyances, chiefly part of the Greyhound system.

The catering appurtenances will be dominantly divided between the Brass Rail (Levine Bros.), which does the catering at Jones Beach as it did at the U.S. Pavilion at the Brussels Exposition in 1958, and with Restaurant Associates (Jerome Brody & Co.) which operates the class Forum, Four Seasons etc. as well as the Riker chain of pop-priced eateries. Both will have the hot-dog stands as well as class eateries. Meantime, Arnold Shleifer (Tavern-on-the-Green) has the catering in the Administration Bldg.

As an incidental to general information, unlike the afterthought press-radio coverage in 1939, a special Press HQ will be set up next to the Administration Bldg, under press & information veepee Bill Berns, ex-NBCaster. Tom Deegan, chairman of the Fair's executive committee, is one of the three p.r. agencies servicing the corporation; William J. Donoghue Co. is another p.r. outfit; and J. Walter Thompson is the ad agency.

Seattle's Space Needle

Brussels' Atomium, on which was perched a class restaurant, will be topped by the 550-foot-high Space Needle at Seattle's Century 21 Exposition opening in April 1962 on which, too, will be a class restaurant (22) capacity). It will revolve and as one eats the views of the Cascade Ronge, Puget Sound and Mount Rainier come into view.

Like the Unisphere (N.Y. 1964 and the yesteryear Atomium in Brussels, the Space Needle not only will remain as a permanent reminder but already a Las Vegas syndicate is planning a counterpart as a natural lure. It also plans to charge an admission to diners and, in off-hours, to visitors.

3 Years to Preem

This Saturday (22) group of city, state, national and international, press and show biz have been invited to the ceremony, luncheon and entertainment which will celebrate "three years to opening day" (1964). Guests are being transported by chartered ferryboat, if not coming by private car.

The ceremony will take place at the Unisphere site and in the N. Y. City Bldg. The Unisphere, to be erected by the U. S. Steel Corp., will be the theme symbol of the Fair representing "man's achievements on a shrinking globe in an expanding universe, and the necessity of achieving peace through understanding," as Moses puts it.

It will be the biggest armillary sphere ever constructed—an armillary sphere is a model of the world formed on concentric rings. Unlike the Trylon & Perisphere, which Moses observes didn't live up to its author's intentions, the Unisphere which will be 13 stories high, mounted over a 350-foot pool, will not be taken down after the Fair. It will be left as a permanent symbol of the permanent park in New York's Flushing Meadows.

Mementos of World's Fairs

Brussels 1958, despite its Atomium symbol, had two big hits in the Sputnik (with dog) in the Russian Pavilion and the beautiful U.S. Pavilion built by Edward D. Stone.

New York 1939, despite its Trylon & Perisphere to symbolize "the world of tomorrow," best recalls Billy Rose's Aquacade, General Motors' Futurama, nylon, airconditioning and television. Also it gave impetus to the great international restaurants (French and Belgian pavilions for example, England's The Buttery, et al.).

San Francisco 1939 left Treasure Island, now a key Navy base, as heritage of the Golden Gate Exposition.

Chicago 1933 marked Chi's 100th anni, hence "A Century of Progress." It may have been officially symbolized by an impressive Hall of Science but somehow Sally Rand's fan-dancing had greater mass identification (a thing Bob Moses doesn't want to see happening in 1964-65).

Philadelphia 1926 was formally the Sesquicentennial Exhibition and left the huge stadium used since for the annual Army-Navy football games, also as a site of a world's championship bout, etc.

Other expos over the years produced such highlights or memorable offbeat items as "Little Egypt" vieing with Paris 1889's Eifel Tower and automobile innovations. Four years later in Chicago 1893, the Columbia Exposition as it was called, marking the 400th anni of Christopher Columbus' landing (it was a year behind schedule) introduced the electric light and the Ferris Wheel, Chi's answer to Paris' La Tour d'Eiffel.

Bob Moses' 1964 Fair will feature moving sidewalks but Paris 1900 first introduced the escalator and, of course, left the imposing Grand Palais and Petit Palais as permanent mementos.

Eichmann

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dio-telegraph office set up in the courtroom. Its facilities can handle 35,000 words per hour.

"Eichmann's typically German craving for order will be well satisfied here," a French journalist told Heinrich Jaenicke who represents Quick magazine, from Munich, the town where the Nazi movement was born. He added that he's somewhat disturbed by the "Prussian efficiency" with which the Israelis have organized everything surrounding the Eichmann trial.

The four Marconi four-and-a-half inch video cameras, installed by Capital Cities Broadcasting Co. of New York, are barely visible in the courtroom. Newsmen have complained about Capital Cities' monopoly and the arrangement of sharing radio-tv vedio taype and photographs as a pool. But the pooling was regarded as necessary in order not to disturb courtroom decorum.

The telefilm processing laboratory is in a nearby building, connected with the courtroom via cables. Every foot is immediately processed and distributed to radio-tv reps. Some have set up special messenger services between Jerusalem and Lydda airport to speed the tapes to London, New York, etc.

Jackie at 'Carmen'

Continued from page 1

to the ballet in New York). She arrived 45 minutes late, 15 minutes after the curtain was up. It wasn't her fault, however, as Stevenson's plane was delayed getting to Washington.

The Secret Service called tow trucks to take away a number of cars parked near the entrance of Lisner Auditorium to make room for a fleet of White House limousines. This was done without Mrs. Kennedy's knowledge, and without notice to the owners of the cars involved, who couldn't find their autos when the opera was over.

The First Lady remained in her seat during both intermissions, and an unprecedented aisle jam resulted. Scores surged down to stare at her and wouldn't move, leaving those seated next to her no way to get out, or to get back to their seats if they had managed to get out.

The President's wife went to a champagne supper for the cast after the performance, but stayed only 20 minutes. Paul Callaway conducted the performance, and the cast featured Hanna Ludwig, Loren Driscoll, Mildred Allen and Richard Cross.

Tonys' Small Press, Big Squawk

Continued from page 71

citations, there were two special presentations, one to David Merrick for his intensive production activity over the last seven years, and another to the Theatre Guild for organizing the Theatre Guild-American Repertory Co., now touring overseas.

Unlike the regular awards, the special citations to Merrick and the Theatre Guild has been disclosed about 10 days prior to their actual presentation last Sunday night. Broadway producer Kermit Bloomgarden, a longtime member of the Wing's board of directors, learned of them last week and protested the procedure by which they were established. When his request for a special meeting to discuss his protest was turned down, Bloomgarden resigned from the board, informing the Wing of his action by telegram last Thursday (13).

Bloomgarden says that the awards reflect a "pressure push" and were "completely devoid of dignity" in the way they came about. He's particularly miffed at the award to the Theatre Guild, which he understands was tossed in to appease the Guild, after word of the Merrick citation got out. It has been noted that Wing president Helen Menken is a member of the Guild-American Rep troupe.

Bloomgarden's stand, confirmed by other members of the Wing's board, is that the committee chosen to make nominations in 19 regular categories was not authorized to make special awards. The recommendations of the nominating committee were voted on by paid up members of the Wing.

The Committee

The nominating committee comprised John Chapman and Richard Watts Jr., drama critics of the N.Y. Daily News and the N.Y. Post, respectively, Herman Shumlin, producer-director; Edward F. Kook, lighting executive and technician, and Jo Mielziner, scenic designer.

Broadway producer Alexander H. Cohen, another member of the American Theatre Wing's board of directors who's dissatisfied with the organization's annual legit awards, cracked "The Tonys are phonies and always have been." He demanded, "How can a committee make nominations when they haven't seen all the shows, and how can 300 members vote when they haven't seen the performances of all the nominees."

As a result, Cohen asserts, "You get a lot of nonsense. The Tonys are merely a popularity contest." Cohen says he intends proposing to the League of N. Y. Theatres that the Wing's annual awards either have to be run professionally or forgotten. Anent the special awards, the producer claims he was informed two weeks ago by George Richards, acting head of the Wing in the absence of Miss Menken (his wife) that there would be no special awards this year.

Broadway producer and Wing board member Alfred de Liagre also thinks it was "unfortunate" that the nominating committee's decision to make the special awards was not referred to the board of directors. He says the committee had been approved by the board to make nominations in the 19 regular categories and that any special awards should also have had the approval of the board, which was not consulted, presumably because there wasn't enough time.

In the awards to performers, the British showed up the Americans by winning in three of the four star categories. The British winners were Richard Burton, Elizabeth Seal and Joan Plowright. Another Britisher, John Gielgud, copped a "Tony" for staging. Incidentally, in accepting his "Tony," Burton made an obscure reference to this being his only chance to win the award. When queried the next day as to what he meant, Burton, who was cited as musical male star for his performance in "Camelot," stated the show, which marked his debut in a musical, would also probably represent his last appearance in such a vehicle.

Winners of the "Tonys" (silver medallions) for "distinguished achievement" in theatre for the period from April 1, 1960, to last March 24, were as follows: Play, "Becket"; musical, "Bye Bye Birdie"; male dramatic star, Zero Mostel ("Rhinoceros"); femme dramatic star, Joan Plowright ("Taste of Honey"); male musical star, Richard Burton ("Camelot"); femme musical star, Elizabeth Seal ("Irma La Douce"); featured or supporting dramatic actor, Martin Gabel ("Big Fish, Little Fish"); featured or supporting dramatic actress, Coleen Dewhurst ("All the Way Home"); featured or supporting musical performer, Dick Van Dyke ("Birdie"); featured or supporting musical performer, Tammy Grimes ("Unsinkable Molly Brown"); play director, John Gielgud ("Big Fish"); musical stager and choreographer, two separate awards, Gower Champion ("Birdie"); musical conductor, Franz Allers ("Camelot"); dramatic scenic designer, Oliver Smith ("Becket"); musical scenic designer, Smith ("Camelot"); dramatic costume designer, Motley ("Beckett"); musical costume designer, Tony Duquette and Adrian ("Camelot"), and stage technician, Teddy Van Bemmel ("Becket").

Sit-Ins Spread

Continued from page 1

Theatre and a party of 10 interracial men and women booked seats and attempted to enter the cinema but they were stopped in the vestibule as the right of admission is reserved in all theatres.

In spite of appeals and requests non-whites are prohibited from seeing overseas companies when they appear in the main theatres and only when special performances are arranged in Municipal Halls, where mixed audiences are permitted, do they have the opportunity of seeing and hearing overseas talent. Such was the case when the Cliff Richards show was in Capetown and they were "permitted" to hear him at a matinee, when they had to leave work and lose pay.

In the days of the Opera House and Tivoli Theatre a section of the auditorium was set aside for non-whites and they had the same opportunity as whites of seeing visiting companies but now mixed houses are not allowed.

Harpo Speaks

Continued from page 2

or the years of the autobiographer and the average reader to whom this book will appeal. Somehow the Algonquin of the Alec Woollcott-Neysa McMein-George S. Kaufman-Harold Ross span (in the 1920s) is a niche all its own.

Harpo with total recall (and capable collaborative assist by Rowland Barber) illustrates that, with quip and wit, warmth of humor and anecdote that seemed especially indigenous to the Broadway of the 1920s. Harpo also bespeaks fun and affection and human relations in the decades thereafter, right up to BevHills circa '61.

Harpo's gregariousness made him cross paths with the rich and the great within and without show biz, and his memoir should enjoy wide appeal; not only for the show biz book buffs but as a commentary of the life and times of the last 30-odd years. It is replete with honest humor and affection and is far from sticky. *Abel.*

Old Hoke Bucket

Continued from page 2

out better financially if he had produced the two-character play himself.

According the report, "Born Yesterday" was produced last season by three member theatres with all reporting disastrous results. Two of group's spots produced "Life With Father" and scored with the comedy, while "Golden Fleecing" was an uneven entry, clicking in some places and flopping in others.

A list of CORST—recommended titles includes "Mousetrap," "The Hollow," "Howie," "Rebecca," "Dark of the Moon," "Cat on a Hot Tin Roof," "Streetcar Named Desire," "Tunnel of Love," "Bells Are Ringing," "Yes, My Darling Daughter," "Mister Roberts," "Teahouse of the August Moon," "Separate Rooms," "Peg O' My Heart," "No Time for Sergeants" and "Abie's Irish Rose."

Anent "Ladies Night," the CORST analysis includes the comment that Samuel French, licensing agent for the play, continues to quote a percentage royalty on it, while recent Broadway smashes are on flat fees.

Legit Bits

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"Women at the Tomb" will be presented by **Harold Steinberg** and **Florence Rand** on weekends only, at the off-Broadway One Sheridan Square Theatre, opening April 24.

Tod Andrews costars with **Margaret Truman** and **Conrad Nagel** in "Goodbye My Fancy," opening tonight at Sombrero Theatre, Phoenix.

Marge Gans, of Music Theatre, Inc., a licenser of musical performance rights, is due back in New York the end of this week from Paris where she attended the recent opening of "West Side Story," a Music Theatre property.

Bob Larkin back in New York as associate with legit pressagent **Max Eisen** after drumbeating the recently-ended 10-week season of the Royal Poinciana Playhouse, Palm Beach.

Dorothy Raedler's American Savoyards will open a seven-week spring season April 27 at the off-Broadway Greenwich Mews Theatre, under the auspices of the Greenwich Players Inc., in association with **Stella Holt** and **David Lipsky**.

"Big Fish, Little Fish," the **Hugh Wheeler** comedy currently at the ANTA Theatre, N. Y., will be published by Random House.

Leo Lieberman's "Captain and Kings" is scheduled to be tried out by the Peninsula Players, Fish Creek, Wis., during its upcoming summer season, which begins June 20.

Harold Callen, freelance writer and playwriting instructor at the New School for Social Research, N. Y., has won the $1,000 John van Druten Playwriting Competition with his comedy, "The Bashful Genius."

The American Playwrights Forum will present two invitational performances next May 22 and 29 of **Harold Holifield's** "The Budget Card" at an undesignated off-Broadway theatre.

"Rough 'n' Ready," a musical with book by **Lee Benjamin**, music by **Jimmy Leyden** and lyrics by both, was presented last Thursday-Saturday (6-8) at the Horace Greeley High School, Chappaqua, N. Y.

MARRIAGES

Christine Randazzo to Frank Gorshin, Hollywood, April 8. He's a nitery and screen comedian.

Sheila Schwartz to Peter Rachtman, Plainfield, N. J., April 16. He's producer of Oscar Brand's WCBS-Radio show and staff producer at Limelight Productions.

Marguerite Eugenie Caroline Ulrich to Marc Mara Spiegel, London, April 14. He's former French rep for Motion Picture Assn. of America; she's non-pro.

BIRTHS

Mr. and Mrs. Jack Gelber, daughter, London, April 5. Father is the American playwright.

Mr. and Mrs. Leslie Conn, daughter, London, April 4. Father is British general manager of Arwin Productions, the Doris Day-Marty Melcher setup.

Mr. and Mrs. Nick Adams, son, Hollywood, April 11. Mother is actress Carol Nugent; father's the actor.

Mr. and Mrs. Max Morath, son, New York, March 30. Father is a ragtime pianist.

Mr. and Mrs. Robert Gordon Edwards, daughter, Rome, Italy, April 12. Father is public relations topper for Titanus Films there.

Mr. and Mrs. Ron Husmann, son, New York, April 13. Mother is actress Patsy Peterson; father is an actor-singer.

Mr. and Mrs. David Pound, son, New York, April 8. Father is a producer at WNEW Radio.

Mr. and Mrs. Ben Scholnik, daughter, New York, recently. Father is an account exec at WPIX.

Mr. and Mrs. Arthur S. Kennard, son, Burbank, Cal., April 5. Father's a Hollywood agent.

Mr. and Mrs. Harry C. Bell Jr., son, New York, April 7. Father is personal manager of Shelley Berman.

OBITUARIES

OSKAR WAELTERLIN

Oskar Waelterlin, 63, artistic director of the No. 1 Swiss legiter, the Zurich Schauspielhaus, since 1938, died April 4 in Hamburg where he was skedded to stage a new production of the Debussy opera, "Pelleas and Melisande."

Born in Basle, he had the top post at the Stadttheatre there from 1925-32, then went to Frankfurt-am-Main, Germany, as first stage director, a position he held until 1938 when he assumed the Zurich assignment. The current season was to be his last at the Zurich legiter, having been re-signed as general manager of his native city's Stadttheatre as of next fall. Three days prior to his death, he had completed the 125th staging of his 23-year Zurich reign, a revival of Swiss 19th century poet Josef Viktor Widmann's comedy-drama, "Maikaefer -' Komoedie," which garnered rave reviews.

Waelterlin is credited with gaining status for the Schauspielhaus during World War II when it emerged the lone German-lingo stage in Europe after the closing of all German and Austrian theatres. At that time, the Zurich house became a haven for some outstanding thesps who had fled from Nazi persecution. He also pioneered initial German-language productions and world preems of such authors as Thornton Wilder, William Saroyan, Jean Giraudoux, Paul Claudel, Jean-Paul Sartre, John Steinbeck, T. S. Eliot, Eugene O'Neill, Tennessee Williams et al. Also authored a number of prose works and dramas, including "The Other Life" and "Henri G. Dufour," as well as theatrical writings.

Survived by a sister.

WILLIAM S. CHERRY JR.

William S. Cherry Jr., 56, Florida broadcasting executive, died April 13 in Miami Beach.

He was chairman of the Cherry Broadcasting Company, which owns radio stations WDBO AM and FM and tv station WDBO-TV at Orlando, Fal. In 1949, he headed a group of business men which bought radio station WNEW in New York. It was sold in 1954.

TATSURO MATSUO

Tatsuro (Tats) Matsuo, 51, longtime show promoter, died April 13 in Honolulu. For the past five years, he had been manager of the Royal circuit's Roosevelt Theatre and also packaged nitery shows. His father, the late Seichi Matsuo, was the first Japanese showman in Hawaii.

Surviving are his wife, three children and three brothers.

AUGUST DEFRESNE

August Defresne, 67, Dutch playwright and director, died April 2. His first play, "Kings," was performed in 1924. Then followed "The Houseboat," "Lord Lister's Legend." He represented Holland in 1928 at the Stanislawsky Celebrations at Moscow. His plays had socialistic undertones, apparent in "Other Leaders" from 1929 on which the public reacted with riots, applauding and singing the International. In 1929 he was co-founder with Albert van Dalsum of a theatre group, and from then till 1955, they formed a team, specializing in message plays. He also took up direction.

After World War II, several of his plays were produced, among them "The Uninhabited Island." His play "The Eternal Chance," dating from 1958, was produced in Germany, but never in Holland. In this last period he directed Shakespeare's "Richard III" and "King Lear," among others. In 1955 he took leave from the stage. He became professor at the Academy of Dramatic Arts at Amsterdam, reading Analytical Direction.

ABRAHAM VAN DER VIES

Abraham van der Vies, 61, director of the Rotterdams Toneel, died April 3. He started his career as a dancer, and appeared among others in State's "Parade" and Stravinsky's "L'Histoire Du Soldat." After World War II he started the "Scapino" ballet group, that specializes in ballet for children. Then, in 1947, he moved to the Netherlands Opera at Amsterdam where he became a producer and in 1950 was appointed artistic director of The Netherlands Opera.

In 1955 he became secretary-general of the Association Europeenne des Festivals de Musique at Geneva. Last year he returned to Holland to become director of the theatre group "Rotterdams Toneel."

JOHN SHARPLIN

John Sharplin, 45, actor, died in Harrogate, Eng., recently.

He had been acting as guest-artiste in "She Stoops To Conquer" and was staging the following play "Any Other Business." He was a former member of the White Rose Players of Harrogate and also of the Ipswich Repertory Company. He had taken part in films and tv broadcasts.

In Devoted Memory
SELMA LYNCH
April 18, 1960

S. G. LEBEDOFF

S. G. Lebedoff, 78, pioneer Minneapolis film exhib, died in Hollywood April 12. He operated theatres in the Twin Cities for 40 years, beginning in 1912, and had lived on the Coast for the past 12 years.

Surviving are two sons, Cyril and Martin, latter a Twin Cities exhib; and daughter, Dorothy Cohen, story editor for Red Lion Productions.

JOSEPH QUILLAN

Joseph Quillan, 45, radio-tv comedy writer for more than 20 years, died of a heart attack April 6 in Hollywood. Prior to going to Hollywood he was in vaudeville with his family.

Surviving are his mother; brother, Eddie, vet comedian; and a sister.

In Memory of a Beloved Friend
SELMA LYNCH
April 18, 1960
GS, JR.

DON GARRA

Don Garra, 45, former musician and tv producer and latterly an account exec with Advertising Co. of America, died April 11 in Chicago. For three years he had produced "Little Stars" on WGN-TV there.

Wife, two daughters and parents survive.

Father of Andree Melly, stage and tv actress, died recently in Liverpool, Eng. He was an amateur actor and also a shareholder of the Playhouse, Liverpool.

In Loving Memory
WILLIAM F. BROOKER
April 18, 1960

Wife, 46, of actor Paul Dubrov, died of cancer April 11 in Hollywood. Surviving also are a daughter; brother, Leo Lescourt, CBS legal adviser; and sister.

Mother, 62, of actress Vicki Cummings died of a cerebral hemorrhage April 14 in New York's St. Clare's Hospital.

Mother, 81, of Dick Jones, former eastern regional director of the American Guild of Variety Artists, died April 16 in New York.

Sister of Josh Meyer, of the television dept. of General Artists Corp., died April 7 in New York after a lengthy illness.

North Carolina Blaze

Newton, N.C., April 18.

The State Theatre in Newton was badly damaged by a two-hour fire April 5, but no one was injured. A crowd of about 250 filed out of the house when informed by Manager Cecil Pharr.

Damage was estimated by Manager Pharr at $25,000 to $40,000.

The theatre is owned by Everett Enterprises of Charlotte.

"Where there is no publicity, there is no justice. Publicity is the very soul of justice."* —JEREMY BENTHAM

*As quoted by the court in Jerusalem after its observation of the Capital Cities equipment in operation.

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[illegible] made possible the videotape [illegible] the courtroom in [illegible] of Adolf Eichmann.

for CAPITAL CITIES BROADCASTING CORPORATION
Milton A. Fruchtman PRODUCER
Leo Hurwitz DIRECTOR

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VARIETY

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BRITISH HUMOR SCORES IN U.S.

Red Square-to-Trafalgar Square May Day Link on BBC-TV Sked

London, April 25.

Encouraged by the outstanding success of the first ever direct transmission from Moscow to London, BBC-TV is now readying plans for direct coverage of the May Day celebrations in the Red Square. Top brass of the Soviet television services arrived in London last week to conclude the necessary arrangements with BBC execs.

The May Day parade program will run about two-and-one-half hours from 7:30 a.m. British time and Richard Dimbleby will be in the Red Square to act as commentator.

On the same evening BBC's Panorama program will also come from Moscow. Final plans for this show are not yet complete but the introduction for sure will be live, though there may be some film interpolations which will be transmitted from London.

The BBC's first direct program from Moscow on Friday (April 21) covering the reception of space-man Yuri Gagarin was immediately converted into the U.S. 525-line standard and was on the air in New York the same afternoon, having been made available to all the three networks as well as to CBC in Canada.

As it was the first time the

(Continued on page 214)

Ringling Circus Moves To Strip D.C. Exotic Of Her 'Greatest' Billing

Washington, April 25.

Counsel for Ringling Bros.-Barnum & Bailey is trying to force one of the capital's more publicized strippers to shed one of her promotional gimmicks. New York law firm of Hodges, Reavis, McGrath & Downey say Julie Gibson, nitery exotic, shouldn't be billed in blurbs as "The Greatest Show Girl on Earth."

In a letter to the Champagne Room here, where Miss Gibson has been performing since January, the circus' attorneys ask for an immediate halt to the takeoff on the famed Barnum brainchild. An infringement on the circus' "trade-name and service-mark," they charged.

Reply by Buddy Ottenberg, manager of Champagne Room and Miss

(Continued on page 202)

Zsa Zsa's Libel Action

Hollywood, April 25.

Zsa Zsa Gabor demanded $6,000,000 damages in defamation suit filed in Superior Court Friday (21) against Fawcett Publications Inc., writer Claudia Martel and illustrator Jack Davis for story about actress published in November issue of Cavalier.

Actress claims she was depicted as golddigger in yarn tabbed "Zsa Zsa: She Kids Us Not," in which illustration showed her in bathtub brimming over with money and jewels.

Her worldwide reputation as an "actress, mother and lady" also was impugned, she charged.

Film Fair Idea As Part of '64 Expo

B. B. Kreisler, head of International Film Associates, has been talking with the N. Y. World's Fair 1964-65 on a proposed "first International Film Fair & Exposition."

Whatever comes of the conversations will have to be cleared through the Motion Picture Assn. of America, says Kreisler.

Princess Meg Pa-In-Law Works With Anna Wiman

London, April 25.

Princess Margaret's father-in-law, Ronald Armstrong-Jones, is back in legit. He's a director of A.D.W. Productions Ltd., Anna Deere Wiman's company which last week staged "The Irregular Verb to Love" at the Criterion Theatre.

Miss Wiman is chairman of the company, and the other director, apart from Armstrong-Jones, is accountant John Briggs. It's not Armstrong-Jones' first business partnership with Miss Wiman. He was a director of the company from 1954 to 1955, resigning then for other business ventures.

ALL ALIEN PIX BIGGER TAKE

By VINCENT CANBY

U.S. muscleman Steve Reeves, star of almost a dozen Italian-made beefcake-spectacles, may soon be knocked off his golden pedestal by a 90-pound weakling. Situation would be in the best tradition of American pulp fiction, or, more importantly, of British film comedies wherein a bowler-hatted worm (usually Peter Sellers or Alec Guinness) turns and triumphs over his cockier opponent.

The fact is that last year British comedies emerged as one of the most important single factors in the continuing expansion of foreign film grosses at the American boxoffice.

VARIETY's annual survey of the b.o. performance of non-American films in the U.S. market reveals that in the 1960 calendar year, nine British comedies, which starred Sellers (whose weight is unreported), Guiness, Ian Carmichael and oneupsman Terry-Thomas, took in a fancy $6,659,000 this side. That's a lot of laughs, even if you don't have a sense of humor.

Reeves hasn't turned flabby. In the same period, four of his pec-

(Continued on page 170)

Stein-MCA $2½-M. Blindness Fund

A charity fund in excess of $2,500,000 in honor of Music Corp. of America board chairman Jules C. Stein's 65th birthday, today (Wednesday), is being set up for benefit of the Research to Prevent Blindness Inc., Stein's pet charity. MCA has pledged $1,000,000 and Stein is matching it with a personal contribution of $1,000,000. While there will be no final count until

(Continued on page 214)

Cannes Fest as Is

Paris, April 25.

After 36 hours of deliberation, French government authorities today decided that the annual Cannes Film Festival will be held as scheduled despite the current Algerian crisis.

Fest is due to kick off next Wednesday (3) and run through May 18.

Kennedy Tax Ideas Look Certain To Kick Show Biz in the Exchequer

Washington, April 25.

Segments of show biz are due for a financial belting if Kennedy tax reforms go through Congress and they might.

President's tax message Thursday (20) called on Congress to doctor tax laws in several respects. Among them:

—Toughen up sharply on free-wheeling expense account deductions, a move which could cut deeply into night club, theatres and other entertainment businesses.

—Wipe out foreign "tax havens" both for corporations and for individuals, like film stars and others, who take up foreign residence to soften the tax bite.

While there was some question whether Congress this year will enact a tax bill carrying all Kennedy proposed in his long message, the Capitol Hill guessing was that at least some of his recommendations would be voted into law before adjournment. The Democratic leadership in Congress appears determined at this time to

(Continued on page 214)

Bid and Bored

One of the "tough ticket" legit clicks does a big half-time business, and sometimes before, with the nightly standees, as the ushers side up to the live ones and offer "I have two good seats" for whatever the pourboire traffic will bear.

Show averages a dozen walk-outs nightly, at intermissions, and sometimes before, and the hawkeye ushers can almost always know when there will be no returnees.

875 Pix, Yes, But 80 Earned the $

The total number of 875 foreign pix reported by VARIETY as having earned an estimated $50,291,105 in the U. S. market last year may be misleading.

While 875 foreign pix were screened at least once by U. S. and Canadian exhibs during 1960, 90% of the total revenue was earned by no more than 80 films, including the product handled by the major U. S. companies and the four or five leading independents.

Moiseyev Dancers Will See 'Bye, Bye Birdie'

Take-a-look-at-us gesture is credited to Columbia Pictures International topper Mo Rothman, who hosted a home office luncheon last Friday (21), for Igor Moiseyev, his wife, their 17-year-old daughter, and three others, all of whom are members of the famed Moiseyev Dance Co. from Moscow, a big click with their rock 'n' roll and other terps at the Met.

At the lunch, Col execs presented the Russian dance master with 90 tickets to "Bye Bye Birdie" for the May 3 matinee with the frank and friendly statement that the Moiseyev Dancer will see "what the west has to offer in the way of musicomedy dancing." P. S.—Col owns the film rights to 'Birdie.'

'Lady Chatterley Trial' Kicks Off Pye Bid For Biz in Speech Disk Field

London, April 25.

Maybe they're not rocking the pops but speech disks have been quietly building up in popularity over here and Pye weighs in with a new, handsomely-sleeved quality label on Tuesday (2). Pye-Plus Nonesuch Records aims at two releases a year and kicks off with five LP's selling at $7.70 and a "twin-disk" reconstruction of "The Trial Of Lady Chatterley" (without the rude words) priced at $10.50.

The Old Bailey trial disk is introduced by Lord Birkett and features John Chandos, Maurice

(Continued on page 213)

TELESISTEMA - Mexico produces 30 live television shows daily with Television ZOOMAR lenses—delivering two more this week. SUPER UNIVERSAL ZOOMARS shipped to Dr. Hayashi of KTV - Osaka—31 ZOOMAR lenses in Japan! (Advt.)

INTERNATIONAL FILM ANNUAL

[Pages 23 to 171]

L.A. Fears Nitery Censorship After Comic's Arrest on Obscenity Charge

By DALE OLSON

Hollywood, April 25.

Threat of nitery censorship looms locally as the result of an April 14 arrest of comic-monologist George Hopkins at The Jesters club in Stanton, suburb near Disneyland. Comic, according to reports from his manager, Bob Leonard of World Artists Management, was taken into custody by the Stanton Police Department prior to his performance last Friday night (14) on a citizens' warrant charging violation of section 311.6 (vagrancy-lewd) of the State Penal Code. Complaint charges him with using four-letter words in his act.

Significant point of the arrest, according to Leonard's report, which was later confirmed to VARIETY by Stanton police chief Edward L. Allen, is the fact that arresting officers and, in fact no member of the department had seen Hopkins' act to determine a basis for the complaint. Hollywood lawyer Herbert E. Selwyn, who is familiar with this type case, pointed out, however, that the law provides for an arrest of this kind simply on basis of signed, witnessed complaints from local citizens.

Hopkins himself said he used several four-letter words during the course of his performance, but pointed out these were in connection with commentary on current world conditions. "They were not designed to create lewd or prurient reactions on the part of patrons," he said, also noting that when some customers on the evening prior to

(Continued on page 200)

File Film Brief Vs. U.S. Customs On 'Tropic' Book

The Motion Picture Assn. of America will file a friend of the court brief in a new case to test the right of U. S. Customs to censor by preventing importation of incoming books, films, etc. The new case, filed in Federal Court in N. Y. yesterday (Tues.), involves Henry Miller's bawdy, and supposedly autobiographical, novel, "Tropic of Cancer," long banned by U. S. Customs.

Attorney Ephraim London is handling the case on behalf of private citizen Dorothy Upham. Miss Upham wrote the U. S. Treasurer that she intended to import the Miller work and, in effect, invited the Customs to try and stop her. They have. She also refused to give Customs an out by saying she

Continued on page 214)

Churchill's Not Guilty

London, April 25.

Leslie Botibol, licensee at Churchill's, one of Mayfair's top niteries, has been found not guilty of permitting the restaurant to be the habitual resort of known prostitutes. Harry Meadows, Churchill's topper; Marcel Pinto, former manager of hostesses, and headwaiter Salvator Vella were all found not guilty of aiding and abetting.

Magistrate Geoffrey Raphael, while finding for the defendants, nevertheless rapped the night spot: "I have little doubt that the conduct of this restaurant has in some respects been disgraceful, and the behavior of at least some of the hostesses is open to most severe criticism."

In commenting on the verdict, Meadows said: "Had the case gone against us, it would have been a severe blow to London night life. Tourists visiting the restaurant on their own enjoy the company of hostesses."

On a charge of selling liquor after permitted hours, Botibol was fined a total of $280 with $210 costs, and Meadows with $168 with $280 costs.

30 Miles of Vidtape On Eichmann Trial During First 5 Days

By JOSEPH LAPID

Jerusalem, April 25.

During the first five days of the Eichmann trial, 30 miles of videotape have been made by Capital Cities Broadcasting Co., the New York company with the exclusive rights to put cameras into the courtroom.

According to producer Milton Fruchtman, three hours of videotape are sent day by day abroad, one to New York, one to London and one hour to West Germany. From these spots, copies are distributed all over the American continent and Europe. The greatest interest shown is in West Germany for reasons that are easy to understand. Special deliveries were made to faraway places like Southern-Rhodesia and Burma. Israel is still the only place where people haven't seen the Eichmann trial, as there is no tv in Israel and the local newsreel companies refused to buy from Capital because they still claim their right to put cameras in the courtroom. The only place where Israelis may see the trial is an auditorium near the courtroom, which is connected through closed-circuit tv. The 700 seats of this auditorium are crowded day by

Continued on page 214)

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PAUL ANKA has been accorded world-wide acclaim in his tours of SIX CONTINENTS, receiving rousing receptions spanning both hemispheres.

Seattle Expo's 74-Acre Layout Opens Yr. Hence

Seattle, April 25.

In just four days short of a year—on April 21, 1962—Century 21 exposition, billed as "America's first space-age world's fair," will open on a 74-acre tract within a mile of Seattle's downtown business district.

Much work has been done on the exposition, the idea was first proposed in 1955) but much remains to be done and there are doubters among the civic leaders of this city whether it will be accomplished. Pace of construction, however, is quickening, entertainment bookings are beginning to jell and Expo officials say all will be ready on opening day.

Harold Shaw, director of performing arts, formerly with Sol Hurok and National Concert & Artist Corp., is presently in Europe lining up attractions, with bookings to be announced on his return about mid-May. No bookings have been announced by Shaw, but the Seattle Symphony has set the Philadelphia Orchestra with Eugene Ormandy conducting for May 24 and 25, 1962, and Northwest Releasing Corp (Zollie Volchock and Jack Engerman) have booked Victor Borge for May 17, 18 and 19. Both attractions will be in the Opera House.

The Symphony, Northwest Releasing and Don Johnston, manager of the Opera House-Playhouse-Arena complex, are assisting Shaw with C-21 bookings, but Shaw has final word on all entertainment. He has said he is "neither a longhair nor a shorthair"; that all types of entertainment will be considered.

Shaw wrote Expo general manager Ewen Dingwall asking how far he could go as to the sophistication of sex in shows. Dingwall replied that while Expo has a scientific, "what will the future bring?" theme, above all they don't want to leave out any of the essen-

Continued on page 214)

Lure of Show Biz

Joel Schenker, quondam legit producer and president of Webb & Knapp Construction Corp., is exiting that post at the Zeckendorf realty operation to concentrate more on the theatre. He will continue in an advisory and consultative capacity with W&K but has extensive legit production plans with Cheryl Crawford and the Theatre Guild.

Another businessman-turned-producer, Joe Kipness, is concentrating most of his time on operating the Lanai Restaurant, in partnership with Monte Proser, a Polynesian-style eatery in the Winter Garden Theatre Bldg., and has turned his (Kipness') 7th Ave. dress manufacturing business over to his son to operate.

Johnny Carson Reviews Reviewers

(Excerpts from comedian Johnny Carson's talk at the Friars' Frolic honoring Garry Moore).

"VARIETY headlined it: 'Yuri & Kru Boffo in Red Square'. Initial stint of pudgy stand-up comic Nikita Khrushchev and straight man Yuri Gagarin drew big mitt from firstnighters in Moscow. Kru, relying on new material broken in at General Assembly, soon had ringsiders chuckling at his sick one-liners. Gagarin, new to this room, should cut reference to Kennedy and fey routine with. Kru. Both need more topical material. Had to beg off".

Jack O'Brian

"The first half of Mr. O'Brian's column was devoted to a picture of the American Flag—and then he got patriotic. Nikita Egbert Khrushchev and Yuri Gagarin debuted in a typical capital gains gimmick last night. Khrushchev, looking like a fat David Susskind, used too much Steve Allenish blue material. And Mr. Stanton—Kru sneaked in three plugolas. He plugged the Congo, Communism and the Hess Bros. And if the networks are really concerned. I think they'll creek; they'll find that Khrushchev is the one I exposed over a year ago as having pink leanings."

Dorothy Kilgallen

"The Harwyn clan was agog last night when intimate chums of Yuri Gagarin confided that the woman most concerned about Mr. G's safe return was not Mrs. G., but an apprentice ballerina at the Moiseyev Ballet. And must I remind the State Department again that Khrushchev's bearded buddy was seen holding hands last night in P. J. Clarke's with Abe Lastfogel hollering 'Cuba Si—MCA NO.' Is there a divorce in the works or a new pilot film?"

Plot Castro Pic

Mexico City, April 25.

According to the anti-Castro forces in this capital, plans for a film indictment of the Cuban dictator are moving ahead satisfactorily. The picture, which will present the "dramatic story" of families disrupted, children smuggled out of communist Cuba, the adjustment required by refugees fleeing by the thousands to the U.S., etc.

It is claimed that Hollywood motion picture elements also have offered "every aid" to realize production. This is to be shot in Florida and Mexico, with top-rank Cuban actors working for free. But in casting for the picture, no Cuban actor has agreed to enact role of Fidel Castro. They'll likely have to use a Mexican player for this.

Lift (A 'Houseplane') And TV Bewitch 40 In African Congo Company

Glasgow, April 25.

Forty natives of the African Congo, at the Falcon-Empress Theatre here in "Congo Drumbeat," had a field day when they discovered their city hotel had a "houseplane" (elevator) as well as a "sound-machine" (tv set). They queued up for elevator rides between rehearsals.

Dancers, on a brief European trek, are recruited from primitive villages in the Lunda district of Katanga. Others are from Tshokwe, Bahimba, Balumba and Babemba. Remy Kabamby, director, picked up its talent on a month's tour of the villages.

"We would send word ahead that we were coming on our talent-finding mission," said Kabamby, "and the village chiefs would have the best talent in their areas awaiting us."

Garry Moore's Friars Fete Nabs 75G for Charity

This year's Friars Frolic, a salute to Garry Moore, was an economic success, with its $75,000 gross of which the souvenir journal's advertising yield was $31,000. Tickets at the Hotel Astor, New York, were scaled at $50 and $75 and the Grand Ballroom's 750 attendance made for comfortable service since it wasn't overcrowded. The show was sparked by Jack E. Leonard and withal it was a pleasant divertissement as the variety specialists did their stuff in a sort of intramural cavalcade, all laced with goodwill to the guest of honor who was keynoted variously either (1) for his "clean" appeal; (2), his short stature; 3), his crew-cut.

The distinguished dais included CBS brass and stage-screen-tv personalities, most of whom did their stuff with good grace. An irritating note was Henry Morgan's seemingly too-kidding-on-the-square diatribe against Steve Allen and the Meadows Sisters which prompted Leonard to chide the panelist, "You ought to put a hearing-aid on your mouth." This was in relation to Morgan's taking-off on Ted Lewis in what sounded also like an awkward attempt at humor which sounded too grim and too captious.

Show erred on length and could have stood some editing. Jean Carroll, a funny gal usually, overdid the humor with a marathon act. In fact several overstayed, with result that, in view of the 7:30 scheduled teeoff, the 1 a.m.

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4/26

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TOLL CRIMPS FAMOUS PLAYERS

Plastic, Mobile, Fireproof Balloon As Theatres for Cinerama

Hollywood, April 25.

Cinerama prexy Nicolas Reisini has a new idea for expanding use of process beyond four-wall theatres, which he has been renting for exhibition of five travelogs.

New project is called Ambulent Theatre. It's a fireproof plastic balloon that can be folded on trucks for quick movement from one city, town or village. Understood balloons open like a tent and can embrace 3,000 seats plus room for screen and projector(s).

Reportedly, Reisini has 100 trucks with necessary equipment on order, many of which will be ready shortly for spreading Cinerama showing travel backlogs and for "How the West Was Won" (tent. title for "Winning of the West"), and "The Brothers Grimm," first two new triple screen Metro pix, to be produced this year, and to be followed by two more next year. However, "West" isn't expected to be released until 1962, which gives Reisini sufficient time to build up Ambulent Theatre possibilities all over the world.

Raoul Levy, who starts producing "Marco Polo" in October for release next year, has already been in contact with Reisini on acquiring or leasing two trucks. Talks were held last week in Gotham.

Producer Levy's interest in new Cinerama venture pivots about France. In this country there's a 33⅓% tax on entertainment. For tent shows such as the balloon gimmick, tax is only 15%. Idea is to secure two such theatres for showing "Polo" all over France. On hard ticket basis, of course.

'Vita' Cuts for U.S.

The five minutes cut from the original running time (180 minutes) of "La Dolce Vita" for its U.S. premiere represents only "a little trimming" of non-essential detail, according to producer Louis Dollivet, French partner in the Italian-French coproduction.

Most of the material that was cut, he reported in New York last week, was in the "false miracle" scene. And none of the cuts, he emphasized, was sponsored by the N. Y. State Licensing Board or U.S. Customs.

Dollivet further reported that the Russians had expressed interest in acquiring "Dolce" if they could make certain deletions. Director Federico Fellini, however, guards the integrity of his property closely and turned the Russians down flat.

Hard-Ducat Vs. Grind Test Of 'La Dolce Vita'

Boston, April 25.

How the Italian import, "La Dolce Vita," is to be shown in the U.S is supposed to be dependent on the results of roadshow in New York at the Henry Miller legit theatre versus grind at Ben Sack's Gary in Boston.

The film, which broke the house record, set by "Sleeping Beauty," in its first week at the Gary, looks to rack up $35,000 with continuous lines or its first week ending tonight (Tuesday 25). "Vita" opened Wednesday (19). "Vita" is being run in four shows a day starting at 11 a.m. with a 10 min curtain call between shows. The film is the European version, uncut, with titles.

Sack, who said he held out for grind policy, reported that George Josephs, sales manager for Astor Films, gave him carte blanche to run grind as did George Foley, atty. for Bing Crosby Enterprises.

Prices at the Gary for "Vita" are from 80c, $1.75 and $1.80. Each show has been capacity since opening, Sack said. He stated that he felt his policy of grind would be the one adopted for further U.S. dates.

Mike Mayer N.Y. Counsel To Societe des Auteurs

Attorney Michael Mayer has been appointed special counsel in New York to rep the Societe des Auteurs, Compositeurs et Editeurs de Musique, the French ASCAP which watches out for the interests of French composers and authors. Increasing popularity of French films in the U.S. has substantially hiked revenues due French music people from use of their works in films shown here.

Mayer, partner in firm of Spring & Mayer, also is exec director of the Independent Film Importers & Distributors of America.

Plan Film Studio In San Diego, Chile

Hollywood, April 25.

Plans for an independent film production company under aegis of producer Geza de Rosner to be setup at the Film Chile Studios, San Diego, Chile, are nearing completion with producer planning three films to be lensed there during late '61 and early '62.

Pix, entering the $300,000 budget range, will utilize both American and Chilean actors and will be semi-documentary in approach, Rosner said.

Producer is presently negotiating his "Easter Island" documentary, filmed on island of same name off Chile, for release in 50 key U. S. cities in September.

"Easter" will be pre-exhibited to charity groups to raise funds for rehabilitation of country's May, 1960 earthquake victims, after which commercial saturation starts, Rosner said.

TELEMETER TEST CUTS DIVIDEND

Toronto, April 25.

With $1.07 per share dividend as compared with $1.30 for corresponding 12-month period, 41st annual report of Famous Players Canadian Corp. for fiscal year ending Dec. 31, 1960, shows general skid in earnings due largely to the absorption of preliminary expenses and operating losses incurred in the operation of the company's Telemeter test system in Etobicoke, a suburb of Toronto. Dip in shareholders' receipts also reflects share of company's losses incurred during the past year by its subsidiary, General Sound and Theatre Equipment Ltd.

Net earnings for the year were $1,857,251 as compared with $2,259,058 for previous 12 months, with 1959 including 17c per share of profits realized on the sale of fixed assets and marketable securities, with the 1960 results 12c per share of such profits. Dividends paid to shareholders during the year exceeded net profits by $748,357 but the company "continues to be very strong" and "directors have felt justified in continuing to make dividend payments in excess of earnings."

Diversified

Besides such diversifications as Telemeter, tv stations, community antenna operations, equipment supplying, lobby confections and bowling activities, FPC has also eliminated unprofitable operations by selling one theatre and discontinuing four leased houses. Affiliated companies sold 11 theatres and discontinued the operation of three leased houses.

However, FPC acquired a 50% interest in the ownership and operation of five additional drive-ins; and one affiliated company completed the construction of a new theatre (including stores and offices) at Thompson, Manitoba.

Said John J. Fitzgibbons, FPC prexy and managing director: "It was not expected that the Telemeter project, first of its kind in the world, would become immediately profitable as we are pioneering in this new medium of selling and presenting entertainment, via cable in the home, but our experience in this project has now en-

(Continued on page 214)

Texans Grope to Define 'Obscene': Think It Starts With 'Reclining'

Austin, Tex., April 25.

A bill to tighten the ban on "obscene" movies was approved by the Senate Jurisprudence Committee meeting in the Texas State Capitol. Sheriff Jime Line of Amarillo, said the bill, sponsored by Senator Grady Hazlewood of Amarillo, follows closely the standards of the "old Will Hays Hollywood code office."

"It is needed to remedy some bad loopholes in the law against lewd and obscene movies," said Line. "I wish you Senators could go to a drive-in movie when one of these sexy movies is being shown and peruse with a flight light what goes on in the cars. I'm not a bluenose or a prude but it's terrible."

In defining obscene movies, the bill refers to those depicting a male and female "in a reclining or semireclining position in or upon a bed, cot, bedroll, pad, floor, divan, car seat or upon the ground, haystack or other structure; or in an automobile, airplane, boat or floating device or in water or any other place . . ."

That prompted Senator George Parkhouse of Dallas to ask if it would affect a man shown saving a woman from drowing in a movie.

Senator Jep Fuller of Port Arthur raised a question about freedom of the press and freedom of speech.

Sheriff Line apparently clinched his argument then by declaring: "Freedom does not give anyone a license to corrupt the morals of children."

The bill would give officers authority to confiscate obscene film and declare the films "shall be subject to forfeiture and destruction."

Horton's Return

Ottawa, April 25.

Edward Everett Horton returns to the screen after seven years, in Frank Capra's "Pocket Full of Miracles"—but he forgets for which studio. For that he quits the touring "Once Upon a Mattress" May 18. It played two performances here April 4.

Brookly-born Horton says, "I loined to speak poifect English in univoisity." His comment on tv: "It's just like acting, only you can't wave your hands so much."

Paul Raibourn's O'seas Study Trip

Paul A. Raibourn, Paramount vicepresident, leaves New York for Rome today (Wed.) on an unusual mission. The film exec is out to probe the possibilities of a new way of reaching the public by way of motion picture presentation. The implications could be political as well as a matter of entertainment but the specifics anent this have been left unsaid.

Sources close to the situation say "the Russians and the Czechs have spent lots of money on how individuals react—such as to Cinerama—how you get into people." The thought here is that the C'rama observer has the sense of participation more so than with other cinematic enterprises.

Raibourn will prowl Italy because it's an art centre—if not *the* art centre—looking for just that. He wants a new process because "we must get more profound effects," more so than with conventional television in color or pay tv, and even more so than with C'rama.

The man from Par, when in Rome, will seek out sources otner than the usual film business interests.

Par, '60, Drooped, First Quarter '61 Up; Stock at $80

Paramount in fiscal 1960 had a dip in earnings, when compared with 1959, but the first quarter of the 1961 fiscal year (calendar year) is ahead. The drop in 1960 was anticipated in financial quarters but this did not curtail the continuing rise in Par stock prices on the New York Stock Exchange. The common issue closed last week at $80, up $1.75 per share.

Consolidated net for 1960 was $7,026,000, or $4.20 per share based on 1,673,231 shares outstanding at Dec. 31, 1960. Comparative net for 1959 was $7,519,000, or $4.47 per share, on 1,683,598 shares then outstanding.

Fourth quarter of 1960 brought a consolidated net of $889,000, or 53c a share, compared with $910,000, or 54c per share.

First quarter of 1961 meant a consolidated estimated net of 2,450,000, or $1.46 per share, compared with $1,699,000, or $1.02 per share, in the corresponding period of 1960. First quarter of 1961 also saw realized an investment profit of about $400,000, or 24c per share as based upon 1,673,231 common shares outstanding as of April 1, 1961.

Atty. Fees of $240,000 Sought From Hayward

Hollywood, April 25

Susan Hayward has been sued for $240,000 legal fees by law firm of Gang, Tyre, Rudin & Brown, due, according to them, in connection with four pix, "I Want To Live," "Between Thunder and Sun," "Elephant Hill," "Back Street," plus other legal services.

Actress was sued under her real name, Edythe Chalkley, and Carrollton Inc., company in which she's involved was also named.

Madison Ave. Researchers Scout Toll As X of Tomorrow's Merchandizing

Just where Madison Avenue and its big dough clients will fit in if and when pay-tv achieves major medium status is becoming topic A with the grey flannel set. They've got the flags running up and the surveyors trotting out—but the conclusions thus far are sketchy, iffy and vexing.

Outlook at this stage, in short, is anybody's guess, and the ad lads are frankly admitting same. What they don't know at the moment could jam an attache case.

Whether sponsorship (some, at least) will prevail on feevee is one question, but purportedly not the main one. Of more concern to the agencies, it seems, is the impact of countrywide paysee on the public's time. Young & Rubicam's Charles Benesch figures "competition for the consumer's time will increase the already hot competition for the consumer's attention by all advertisers and their agencies." Meaning more pressure on the hucksters to fasten attention on a client's soap, auto, swimsuit, cereal, etc.

If that's Mad Avenue's private headache, there are likely to be compensations, "for also hypothesized when toll comes of age are new products to be manufactured and merchandised—goods and services both directly related to pay-tv and as by-products of consumer activities related thereto. Benesch, for example, speculates that "convenience foods" might result, plus a hypo in use of tint tele and wall tv screens. Individual imagination can foresee other offshoots.

Commercials, Too?

On the question of commercial participation in feevee, that's speculative at the moment, although some affirmative signs are around. The upcoming RKO General-Zenith test in Hartford indicates it will make some time so available; and at the Telemeter echelons there's some thinking some advertising might be carried in the afternoons as part of free programming. Not in terms of the current Etobicoke experiment, of course, but as an "if-and-when" prospect.

Related and pertinent to ultimate commercialism of feevee, its advisability, etc., is the reaction from Telemeter homes in the W. Toronto suburb, with the doorbell ringers being told that absence of commercials is a major joy of the experiment. One survey alone discloses that three out of four test homes canvassed listed this as the top consideration.

Some Y&R research last year turned up the intelligence that most Telemeter subscribers had no strong objections to commercials per se, but rather with their frequency. Researcher Benesch construes this to mean that "properly spaced commercials would be acceptable (on feevee), especially if they serve to permit reduction in program charges to the subscribers." This, presumably, could prove the key factor in toll's acceptance of sponsorship. For how much will it be worth to subscribers to keep paysee free of corporate underwriting?

$35-a-Year

Corollary question is whether the economics of feevee would still require some sponsorial support. Present arithmetic on the subject indicates not. One break-down figures that a wire system (such as Telemeter) must average roughly $35 per set a year to amortize its fixed costs (maintainance, collections, etc.), calculated on the basis of 100,000 receivers. An average take, then, of as little as $52 a year (obviously a conservative sum, even in median terms) could yield a tidy profit. The proviso in this, of course, is that program costs be spread over at least 1,000,000 sets across the country. Given multiples of that set count nationwide, the profit potential hits a stellar magnitude. (Plus, of course, the added advantage that profits are returned swiftly from a multi-million receiver hookup.)

Meanwhile, there's some immediate profit at least for the survey-takers, occasioning some pointed levity that the Etobicoke subscribers may well be spending more time replying to questions than watching feevee.

Hence, a word of caution for their soon-to-be Hartford counterparts.

TWA SuperJets

"Wonderful way to fly ...warm, friendly as spring in Europe!"

—JAMES ARNESS

James Arness, star of television's top-rated GUNSMOKE

TWA SuperJets from New York, Chicago or Los Angeles

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THE SUPERJET AIRLINE

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ACTOR BUYS OUT

George Hamilton Pays Sanders 10G Each For 7

Hollywood, April 25.

Actor George Hamilton, who filed suit against T-D Productions for declaratory relief of his five-year pact, has settled out of court with understanding he will pay Terry and Denis Sanders (T-D Prod.) $10,000 per pic for next seven pix in five years, exclusive of those he makes for Metro.

T-D contract now reverts to Ash Prod., which Hamilton formed recently to loan star out when not engaged by Metro.

Sanders Brothers, under original ticket, used Hamilton in "Crime and Punishment, U.S.A.," released by Allied Artists. They also loaned him to Frank Woods for "Angel Baby," Continental Film recently sold to AA.

Youngstein Rumors Anew And Again He Denies All; Dickering Play for UA

Coast rumors persist about United Artists veepee Max E. Youngstein "leaving the company to produce independently" and once again he is forced to deny. Reported "first indie property" is being negotiated for, but per always, on behalf of UA. It is the N. Y. Drama Circle's prize play, "All The Way Home," dubbed "the Miracle on 44th St." because of its lingering despite anemic business at the Belasco Theatre.

Major hurdle in UA acquiring "Home," says Youngstein, is the deal. He regards it as a low-budgeter "which must be made at a price" and if producers Fred Coe and Arthur Cantor, and author Tad Mosel who adapted James Agee's "A Death In The Family," a previous Pulitzer Prize winning novel, "are willing to gamble for a percentage-of-the-profits they have themselves a deal."

Youngstein adds that he was dickering with Coe and the William Morris agency even before "All The Way Home" opened on Broadway.

U. S. to Europe

George Barate
Joseph Baum
Charles Beal
Phoebe Brand
Morris Carnovsky
George Church
Alexander H. Cohen
Roland Culver
Arthur Freed
Rae Harrison
Leland Hayward
Patricia Jessel
Dorene Kilmer
Jack Mills
Hildy Parks
Etienne Perier
Eric Postman
Edgar T. Rigg
Mo Rothman
Harriet Senz
Ira Senz
Maureen Stapleton
Sam Wooding

L. A. to N. Y.

Theodore Apstein
Barney Balaban
Mac Benoff
Ben B. Bodne
James Cagney
George M. Cahan
Charles Fries
Lisa Kirk
Robert H. O'Brien
Emmett Rogers
Roger L. Stevens
Alix Talton
Peter Ustinov
George Weltner

N. Y. to L. A.

Max Ehrlich
Irving Mansfield
Robert Pirosh
Gloria Rabinowitz
Jacqueline Sussann

Europe to U. S.

Lyn Austin
Jacques Gelman
Signe Hasse
Henry Levin
Benny Vasseur

AB-PT's Mpls. Ozoner

With consent of N.Y. Federal Court, American Broadcasting-Paramount Theatres has acquired the 7-Hi ozoner outside Minneapolis. Purchase price wasn't disclosed.

Theatre, with a 700-car capacity, was acquired from Sterling Jones and Naitland Frosch.

New York Sound Track

His medical treatment at Mt. Sinai Hospital drawing to a close, Paulette and **John B. Nathan** sail back to their Paris base on May 12 on the SS United States. He's the longtime Continental boss for Paramount.

"Two Women," the Italo entry at Cannes, which **Joe Levine** bought for domestic play, is now definite for the Sutton, N.Y., May 8 . . .

Doug Taussig has opened up an office here to specialize in publicity for foreign films and stars. **Clint Murdock, Ira House** and **Tom Bassell** are associated in the venture . . . "The Alamo," which closed a four-month hardticket date at the Rivoli here earlier this year, opens on grind policy next Wednesday (3) at the side-by-side Astor and Victoria Theatres on Broadway . . . UA's foreign division manager **Alfred Katz**, just back from a four-week tour of Latin America, reports "soaring business" in that area . . . **Allen Baron** and **Merill Brody**, two local 33-year-olds who produced, directed and wrote U's "Blast of Silence" here, signed to a 20th contract . . . Mirisch Company has acquired the film rights to the Broadway-bound comedy, "The Naked Truth." **Harry Kurnitz** adaptation of French play by **Marcel Achard** . . . As predicted earlier, UA's "The Hoodlum Priest" has been selected as the second official U. S. entry at the Cannes fest. The other is Col's "Raisin in The Sun."

French producer **Raoul Levy** negotiating with **Gina Lollobrigida** and **Yul Brynner** for "Marco Polo," to be directed by **Christian Jaque** . . . **Leslie Stevens** discussing release of "The Land We Love" with United Artists . . . 20th-Fox registered "Lost Girl" with MPAA . . . Columbia Pictures cast comic **Frank Gorshin** in "Walk on the Wild Side" . . . Four Crown Productions launches "The Case of Patty Smith" May 15 . . . **Joseph Mankiewicz**, in from London, is understood writing new screenplay for 20th-Fox' "Cleopatra," which he'll also direct . . . **David Susskind** will produce "Requiem for a Heavyweight" for Columbia Pictures, as originally planned, despite Paramount's buy-in of half-interest in his Talent Associates.

TOA prexy **Albert Pickus** headed for the Coast, with stops to address the Independent Theatre Owners of Arkansas and the Montana Theatre Owners Assn.

James M. Lamont, son of **Johnson O. Lamont**, head of Argo Film Productions of London, engaged to **Gunilla Hogman** of Tenafly, N.J. A June wedding is planned.

Vivian Coleman, pressagent turned manager, back from Hollywood where she set her client **Earl Grant** on **Nick Savano** roster out there.

Cinemiracle three years old this month . . . Continental Distributing acquired "Never Let Go" and "The Rebel," both British, the former with **Peter Sellers** in a dramatic role.

Twentieth-Fox prexy **Spyros P. Skouras** was chairman of the honorary committee for Friday (19) night's dinner here for **Constantine Caramanlis**, Prime Minister of Greece. Principal speakers were U. S. ambassador to the United Nations, **Adlai Stevenson**, and former U. S. Veep **Richard Nixon** . . . **James Cagney** in town from Hollywood for talks in connection with his upcoming role in UA's Mirisch Co. pic, "One, Two, Three," to be produced and directed by Oscarman **Billy Wilder** . . . 20th has snagged British comedian **Terry-Thomas** for "Bachelor Flat."

Director **Federico Fellini**, unable to get here for last week's opening of his "La Dolce Vita" at Henry Miller's Theatre, still hopes to make the trip from Rome in about three weeks. He's prepping the start of a new pic . . . Publicist **Jim Scovotti's** sister **Jeanette Scovotti** sings the role of Adele tonight (Wed.) in the Boston Opera production of "Die Fledermaus" . . . **Jean Goldwurm**, prexy of Times Film, and Mrs. G took off Monday (24) on the Constitution for France and the Cannes fest.

Story in the April 12 VARIETY headed "Classification Somewhat Hazy", erroneously referred to **Joe Levine's** Italo import, "Two Women," as having received a Legion of Decency B rating with the notation pic was being advertised as "recommended for adults." Pic should have been Metro's "Two Loves" . . . 20th's publicity manager, **Nat Weiss**, down to Washington Monday (24) to confer with Attorney General Robert Kennedy's staff regarding government cooperation re **Jerry Wald's** upcoming film adaptation of Kennedy's "The Enemy Within."

Robert Smerling is leaving ABC Vending Corp. to become veep and operating exec of Eastern Theatres, headquartered in Newark. He replaces his brother **Sheldon Smerling**, who has moved to California . . . Damon Runyon Cancer Fund will benefit from Thursday (4) premiere of 20th's "Return to Peyton Place" at the Paramount here. Pic will open general run at the Paramount and Normandie the next day.

Janus Films will attempt to get a definitive opinion on how the public feels about subtitled as opposed to dubbed foreign language pix this week in the course of a unique run of "Wild Strawberries" and "The Magician" at the Art Theatre on 8th St. The double bill is being shown in subtitled and dubbed versions on alternate days. Patrons are asked to state their preferences on special opinion cards . . . RCA Victor this week is releasing the soundtrack album of "La Dolce Vita" score.

Production Code's moral rules have never been changed, but words that would have been in bad taste 15 years ago are now permitted. So MPPA prexy Eric Johnston told Toronto press when addressing Empire Club there. He also said U.S.-distributed films fill 75% of screen time in Canada and 60% in the rest of the non-U.S. world. Audiences in India, Indonesia and Brazil have tripled in the past 10 years.

Warner Bros. signed **Robert Shaw** to script tentatively-tabbed "Love and Mrs. Sargent" . . . **Maureen O'Hara** will star and **Henry Koster** direct **Jerry Wald's** "Mr. Hobbs Takes a Vacation" at 20th-Fox, for which **James Stewart** is already set . . . **James Lee Barrett** set to script "The Greatest Story Ever Told" for **George Stevens** at 20th, to work with **Carl Sandburg** who is in creative collaboration with producer . . . **Lance Fuller** will costar in **Alex Gordon's** "The Mask of the Red Death" for Columbia Pictures . . . **Robert L. Lippert** bought **Eugene Lind's** original, "The Death Walker," for 20th release . . . 20th purchased **Dorothea Bennett's** "Under the Skin" and assigned property to producer **Henry Weinstein**, with **Jo Eisenger** to script.

Walt Disney Productions bought "Bachelor Father," **Don Stanford** tome published in Redbook . . . **William Holden** stars in **Charles K. Feldman's** "Fair Game," Columbia Pictures release which rolls next year . . . **Charles Brackett** cast **Juliette Greco** to star in "The Comancheros," also starring **John Wayne** and **Charlton Heston**, at 20th-Fox . . . Edward Small Productions acquired **Joseph Hoffman's** "Live a Little" and signed **Hal Kanter** to script and direct for United Artists release . . . **Alex Gordon** plans "Alias John Birch" (sic) from his own screenplay . . . **John Shay** and former Ziv-UA tv producer **Jay Sheridan** formed Phaeton-International Pictures for theatrical program, first to be "Guns, Gags and Gals" . . . **Thelma Ritter** joins **Debbie Reynolds, Steve Forrest** and **Andy Griffith** in 20th' "Star of the West."

Jerome Kilty, arranger and stage director of "Dear Liar" (from the **G. B. Shaw** and **Mrs. Pat Campbell** letters) has insisted in staging ALL language versions of the play in France, Germany and Italy. This last one with **Rina Morelli** and **Paolo Stoppa** to whom he offered the roles in the film version. Film will be shot in locations described in the letters.

Charles B. Garrett added to Allied Artists publicity for foreign press coverage, and with immediate emphasis on "El Cid." He'll base in N.Y. . . . Universal skedded midnight screening of "Romanoff & Juliet" at the Guild last (Tues.) night to accomodate Broadway thesps . . . U's "Secret Ways," originally set for the RKO Palace, will day-date at the Trans-Lux 85th, starting May 10 . . . New York Mirror now promises city-suburban circulation average exceeding 690,000 daily . . . **Gregory Peck** to star in "To Kill a Mockingbird," which his Anthony Productions will coproduce with **Alan Pakula** and **Robert Mulligan**. No distribution deal set as yet . . . **James Garner** signed to co-star with **Kim Novak** in **Joe Levine's** "Boys Night Out."

'NAZI BEAST' CYCLE STIRS SPAIN

Wild West-Style Censorship

Abilene, Texas, Would Fine Theatres, Managers and Parents If Kids See 'Objectionable' Films

The Motion Picture Assn. of America is expected to play an important part, along with Texas COMPO, in fighting the strange new film classification ordinance just enacted by the City Commission of Abilene, Tex. The measure, approved Thursday (20), not only provides for the classification of all films, but would make theatre operators and employees, along with parents, liable to fines of up to $200 for allowing minors to see "objectionable" films if the minors are not accompanied by parent or legal guardian.

MPAA execs in New York Saturday (22) were awaiting recommendations on a course of action from Manning (Tim) Clagett, of the MPAA's Washington office, who attended the hearings in Abilene, and from Mrs. Beverly Tarpley, attorney who repped Texas COMPO at the hearings.

Three methods of attack are open to the film people. The first would be a petition for an injunction against the statute on the grounds of its unconstitutionality —the method successfully employed by the MPAA last year in defeating an attempt by the state of Pennsylvania to set up a censorship board. The two other avenues of attack would be via criminal court proceedings—to get an Abilene exhib to show a pic which had not been classified, and to send a child to an objectionably-rated film without parent or guardian. In both cases the police would have no choice but to arrest the offending parties.

The ordinance sets up a nine-member (all of whom must be parents) board, appointed by the mayor, which is empowered to classify pictures as follows:

"A"—Acceptable to "average persons."

"B"—Acceptable for adults and children at least 12 years of age and older.

"C"—Objectionable for minors. Can be shown only to persons at least 18 years old, unless accompanied by parent or guardian.

"D"—Objectionable. "Not rec-

(Continued on page 19)

Candid Dore Schary Says 'Campobello' Flops in U.S.; Better Sold for Europeans

Although it seems to be going well enough abroad, at this stage, Warners' "Sunrise at Campobello" was a "failure" in the United States. This is the word from Dore Schary, who produced and scripted the film from his own hit play, and who wonders if perhaps the stateside campaign was on the beam.

Schary, talked to in New York this week, is not the sour-grape type, was more or less speculating. He noted, however, that the WB ads in America did not bear down on the Franklin D. Roosevelt biopic angles and possibly they should have. There was accent on the late President overseas, in contrast.

In any event, it's clear that "Sunrise" proved only floppo in Yank theatres. Must have been a particular disappointment for staunch Democrat Schary.

The former head of the Metro studio also said he has "notions" about a couple of new plays, but nothing concrete. One would be political, the other about Hollywood. Latter would be analytical but nothing so scathing as, say, Clifford Odets' "Big Knife."

As for picture-making, Schary said he doesn't fit in with the new wave of epic scaled production. Undoubtedly he has more films under his belt but they'll not be in the De Mille-like category. He reminded an interviewer that he never has produced a spectacle, and never will.

Canadian 'Bloody Brood' Secures U.S. Code Okay

Ottawa, April 25.

Meridian Films' beatnik-themed "Bloody Brood," made by Julian Roffman, has finally won a Code seal for U. S. showing after about a year's holdup. One violence scene is being cut.

Timing may be a break, as film's star Peter Falk has since been under spotlight via "Murder Inc."

"Bloody Brood" has been sold for distrib in France and Germany.

To Feed Hartford's Toll, Leland Hayward Scouting Europe For Material

Leland Hayward left over the weekend on a six-week European trek to scout possible material for use in the Hartford pay-tv experiment, which he is serving as a consultant. He'll tour England, France, Germany, Austria and Italy in search of suitable legit properties and other attractions.

Hayward is serving as consultant to Teko Inc., the company licensed by Zenith to program the Hartford setup utilizing the Zenith Phonevision system. He'll submit recommendations on programming at a later date to RKO General, which as licensee of the station involved must okay the programming.

NAT'L AUDIO-VISUAL ALIGNS VS. CENSORSHIP

The entertainment film committee of the National Audio-Visual Assn. has pledged its cooperation in the campaign against censorship and will enlist the support of non-theatrical film audiences around the country in the fight.

Decision was disclosed in New York last week by Tom Brandon, prexy of Brandon Films and chairman of the committee. The committee was holding its annual meeting at the Barbizon-Plaza.

The 16m industry, said Brandon, is an established part of the motion picture industry. "We invite all users of 16m film to join with us in the fight for the freedom of the screen."

Gabriel Katzka Advising Pathe, As Continental

Hollywood, April 25.

Gabriel Katzka has been signed as film packaging advisor to Pathe-America Distributing Co., Inc., per Budd Rogers, president of the company. He'll operate in manner similar to his work with Continental Distributing Inc., functioning for Pathe in Hollywood and Continental in New York.

New advisor will sift variety of production deals being offered to P-A for financing and distribution. He has recommended two with big name stars this week, it was revealed.

Before deals can be set, all P-A productions must be approved by a special Theatre Owners of America committee, according to agreement set at the TOA convention here this summer.

First film coming out on this deal is "The Deadly Companions," being readied for June 6 world premiere in Tucson, Arizona, where it was filmed. Harry Joe Brown production of "O'Brien's Navy" has been announced as company's next venture.

Sterling's 'Slave Girl'

Los Angeles, April 25.

Sterling World Distributors landed exclusive worldwide distrib rights to Italian spectacle, "The Warrior and the Slave Girl," pairing Lex Barker and Chelo Alonso.

Release is set for mid-June on saturation basis.

GERMANS HELPED IN CIVIL WAR

Valladolid, April 25.

International Film Week of Religious and Human Values at Valladolid (April 9-16) spectacularly confirmed international scope of the new 'Nazi Beast' Film Cycle (per VARIETY, lead story, April 5).

Of the 22 films in contest for The Golden Standard (religion), The Golden Sheaf of Wheat (human values) and The International Critic's Award (FIPRESCI), four condemned Nazidom's racial barbarics while a fifth, made in Germany, treated partisan resistance to the German invasion of Greece during the last World War. At least one other rapped German military knuckles by reference.

Variations on a theme opened early in the festival with the Susan Strassberg-starrer "Kapo," a searing condemnation of German concentration camps and gas chambers. On the following day Valladolid programmers presented "Conspiracy of Hearts," accenting the valiant adventures of Catholic nuns to shelter and save Jewish children from Nazi hands.

German-made "Death Is the Price of Love," which won Valladolid's Golden Sheaf of Wheat for its human values, subordinates the conflict between German invaders and Greek resisters and essays a note of reconciliation in protagonizing an elderly Greek couple who succor friend and foe—a tragic contradiction in time of strife.

The scrupulously - documented "Mein Kampf" (minus censored Hitler-Franco talks) preceded the Italian entry "Tutti a Casa," in which Marshal Badogolio's armistice with the Allied Forces becomes a blood-bath for Italian troops who refuse to continue the war alongside their former German partners.

Concentrated emphasis on the 'Nazi Beast' and German war uniform stirred a sharply contrasting pattern of emotions in Valladolid, Spain. Observers here pointed out that Hitler's Condor Division helped Franco during the Civil War and Franco sent his Blue Division to the Russian front during World War II.

Anti-Semitic Talk

Hearty audience protest to the "cycle" surprised no one, but the ensuing wake of anti-semitic references that appeared in the local press plus word-of-mouth conviction that international Jewry had manipulated this type of film production, disturbed and worried some visitors to the International Film Week of Religious and Human Values. Anti-semitism was sporadic and nostalgic but representative of minority opinion only.

Yet the contagion reached high up to Valladolid fest director Santiago Antolin, who injudiciously used the expression "Jew money" at the closing ceremonies in appealing for the establishment of a bank fund as a spur to proper Christian film production.

No one is quite sure why the Deutschland "unter" alles' note was so strong, not even film week organizers. But whatever the explanation, political controversy sideswiped religious and human values at Valladolid this year.

AB-PT (1ST) QUARTER RECORD EARNINGS

All-time high for first quarter earnings of $3,425,000, or 81c. a share, is reported by American Broadcasting-Paramount Theatres. This compares with $3,336,000, or 78c. per share, for like period last year.

Prez Leonard Goldenson also reported that consolidated earnings, including capital gains, soared to $7,339,000, or $1.73 a share, from $3,380,000, equal to 79c a share in '60.

Preminger (Off-to-Cannes) Details Pix Plans Etc.—3 Via UA, 4 for Col

'Kampf' Director Now Winding Eichmann Pic

Stockholm, April 18.

Swedish film director Erwin Leiser, known abroad for his documentary, "Mein Kampf," is in Israel putting the final touches on a new documentary about Adolf Eichmann and the Third Reich. Release date should be late next month or early in June. The producer is the aging Swiss I. Wechsel. Leiser and Wechsel have decided to donate all profits from the forthcoming film to organizations and institutions that devote their time and energy to assist those who suffered from the misdeeds of Eichmann.

Leiser's prime aim has been to transform the facts and figures about Eichmann's misdeeds into actual episodes. Furthermore, he wishes to emphasize the theme that even the weak have a right to live.

Zurich's Lazar Wechsler Gets Into Eichmann Pix Market With Leiser

Zurich, April 25.

Lazar Wechsler, head of the Swiss Praesens-Film A. G. Zurich, is currently producing a documentary feature entitled "Eichmann and the Third Reich." It is being scripted and directed by Erwin Leiser whose documentary about the atrocities of the Nazi reign, "Mein Kampf," has been the year's top grosser here as well as in other European countries.

Pic is described as "a strictly authentic document about the life and crimes of Eichmann" and will contain original footage from archives all over the world, as well as excerpts from heretofore unpublished internal instruction films to the Nazis, footage depicting original witnesses to the Eichmann crimes and material presently being filmed in Israel by Leiser during the trial.

World distribution rights have been acquired by Columbia whereas Praesens will release the film in Switzerland end of May. Leiser will be assisted by Miriam Novitch, and cutting is to be done by Swiss Hans Heinrich Egger. Vet cameraman Emil Berna is lensing.

Praesens, incidentally, is taking large-space ads in Swiss dailies to announce the film and to establish its authenticity in contrast to the fictionalized AA picture, "Operation Eichmann," which is currently being rush-released in a number of Swiss houses. In the latter film, Eichmann is played by an actor, and footage contained therein is non-documentary.

DROPS DIRECTOR AS TO DOCUMENTARIAN

Berlin, April 18.

After 13 shooting days in Donaueschingen, western Germany, Dr. Hermann Schwerin, producer of "The Transport," got rid of his director, Herbert Viktor. The Fono production, "The Transport," was Viktor's first directorial assignment on a feature film. Schwerin felt that Viktor, a former documentary film maker, followed too much the documentary pattern while Schwerin preferred concentration on player performances.

This directional failure cost the producer about $50,000. Film's budget is said to surpass $300,000. Juergen Roland, newcomer director, took over Viktor's job.

Film stars Hannes Messemer. Messemer, incidentally, will direct Schwerin's next film, "The Lamb."

That a producer fires his director in the middle of shooting is a rare thing in German film biz. The Schwerin-Viktor incident is actually the first tough case around here.

Cannes-bound Otto Preminger—his "Exodus" leads off the fest there May 3 as an out-of-competition entry—spoke this week of his impending filmic plans. He says he has no projects for Broadway at the moment, and expressed sympathy for an harassed Gen. Charles D. Gaulle.

The film-legit producer-director leaves at week's-end for the Cannes round-robin, leading a party that includes Peter Lawford (and wife), Jill Haworth and Sal Mineo. First stop is Paris, from where Preminger will charter a Caravelle jet to fly 100 or so French theatrical and political figures to Cannes where he also has plans to toss a luncheon-and-pour for the press—the segment he considers most important at Cannes or any fest. Preminger's publicity proclivities are no secret, of course.

There's a possibility the fest might yet be cancelled because of the latest French army insurrection in Algeria, or at least induce curtailment of festivities. Preminger, however, said he thought the chance of a washout was slight.

Anent his future docket, he has seven more commitments—three with United Artists, four with Columbia—starting off with "Bunny Lake is Missing," suspense yarn for Col release which goes into rehearsal in mid-June and before the cameras July 5. Plan is to put it into release around next Christmas. Then, by the start of November, he'll launch "Advise and Consent," picturization of the Allen Drury novel-turned-play, with Wendell Mays scripting. This one is for UA.

Both pix are via Preminger's Alpha Productions (successor to his Carlyle banner), and will be black-and-white. "Bunny Lake" is definite as a popscale entry, and likely ditto for "Advise," though

(Continued on page 19)

Swedish 'Mein Kampf' Vs. American 'Op. Eichmann' Studied in Film Trade

Allied Artists' "Operation Eichmann," fair in its early playdates domestically, looks like it won't get off the pad at all in W. Germany, where the film censorship board has pronounced it verboten. Reason, according to a Reuters dispatch from Wiesbaden, is that the treatment of the hunt and capture of the genocide ace is "oversimplified."

Other current pic in the new "Nazi beast" cycle, the Swedish "Mein Kampf," which Columbia acquired, had no trouble with censorship in W. Germany, and in fact played there to click business.

Pic started its Times Square run at the Rivoli last week, with filmites noting the campaign plays down fact it contains essentially old and familiar footage. Point is made, for instance, by N.Y. Times reviewer Bosley Crowther. Columbia apparently felt that public cognizance of this fact could only downbeat the boxoffice, since, as Crowther comments, film contains very little footage that American audiences have not long since had the opportunity to see. Critic also makes references to a "rather conventional compilation" of newsreel and stil pictures.

Too early yet, of course, to fairly assess reception here to "Kampf," but if the "Operation Eichmann" performance so far is an omen, reviving the Nazi history looks to fall far short of best-seller b.o. Tradesters, in this connection, are recalling the pale biz of "Diary of Anne Frank" (20th) as original evidence U.S. audiences don't care to be reminded.

On this theme, apparently, there's no correlation between b.o. potential here and abroad. Apart from artistic angles, pix in this genre are old-hat to U.S. audiences, but obviously revelatory to the Germans.

The Young Savages

Timely, but too shallow, examination of juve crime problem. Pulsatingly lensed and directed, should be sturdy attraction in big cities where such menace is intimate matter, but lacks dramatic logic and novelty to compel, enthrall more discerning filmgoer.

Hollywood, April 13.

United Artists release of Pat Duggan production. Stars Burt Lancaster, Shelley Winters, Dina Merrill; features Edward Andrews, Vivian Nathan, Larry Gates. Directed by John Frankenheimer. Screenplay, Edward Anhalt, J. P. Miller, based on novel by Evan Hunter; camera, Lionel Lindon; editor, Eda Warren; art director, Burr Smidt; music, David Amram; sound, Harry Mills; assistant director, Carter DeHaven Jr. Reviewed at Screen Directors Guild Theatre, April 12, '61. Running time, 103 MINS.

Hank Bell	Burt Lancaster
Karen Bell	Dina Merrill
Mary di Pace	Shelley Winters
Dan Cole	Edward Andrews
Mrs. Escalante	Vivian Nathan
Randolph	Larry Gates
Lt. Richard Gunnison	Telly Savalas
Louisa Escalante	Pilar Seurat
Angela Rugiello	Jody Fair
Jenny Bell	Roberta Shore
Walsh	Milton Selzer
Judge	Robert Burton
Barton	David Stewart
Danny di Pace	Stanley Kristien
Arthur Reardon	John Davis Chandler
Anthony Aposto	Neil Nephew
Zorro	Luis Arroyo
Roberto Escalante	Jose Perez
Gargantua	Richard Velez
Beames	William Sargent
Pretty Boy	Chris Robinson
Lt. Hardy	Stanley Adams
Capt. Larsen	William Quinn
Maria Amora	Linda Dinzil
Jose	Raphael Lopez
Pierce	Henry Norell
McNally	Jon Carlo
Turtleneck	Bob Biheller
Diavalo	Mario Roccuzzo
Doctor	Harry Holcombe
Mrs. Patten	Helen Kleeb
Mr. Abbency	Thom Conroy
Lonnie	John Walsh
Officer Wohlman	Irving Steinberg
Whitey	Clegg Hoyt
Clerk of the Court	Joel Fluellen
Sullivan	Robert Cleaves

"The Young Savages" is a kind of non-musical east side variation on "West Side Story." It is a sociological cussword puzzle, a twisted riddle aimed at detection of the true motivation for juvenile crime, as set against the backdrop of New York's teeming East Harlem district in which neighborhood nationalities mobilize into youthful raiding parties at the drop of a psychotic frustration.

Sad to relate, since there is reason to suspect that a deeply perceptive, fully convincing screen story lurks in this wild tenement region, the Harold Hecht production produced by Pat Duggan) fails to arrive at any novel insight into the environmental mess, nor does it approach the subject with fully methodical logic or the calculating objectivity required for the dramatic job it sets out to do. Instead, it gets waylaid with a number of familiar stereotypes, cliches and convenient oversights, and eventually resolves the issue by pinning the blame for an unquestionably heinous and premeditated crime on that old, reliable whipping boy, society itself. A spectator comes away with a bad taste in his mouth, but no new dramatic potion with which to wash it out.

If the United Artists release scores at the boxoffice, and there is reason to believe it won't do poorly at the wicket windows, it will owe a principal share of its success to the timely nature of its theme. Juvenile crime is, of course, a very real, ticklish issue begging for attention. It is rich, ripe dramatic pasture for thoughtful, creative minds and a source of some concern for all Americans, especially those in large cities who can come into contact with the problem just by heading down the wrong street at the wrong time. For all of its shortcomings, this should be a magnetic attraction in the nation's big cities.

The picture is inventively, arrestingly directed by John Frankenheimer with the aid of cameraman Lionel Lindon. Together they have manipulated the lens to catch the wild fury of gang pavement warfare; twisting, tilting, pulling way back, zeroing in and composing to follow and frame the vicious excitement as if the theatre spectator was the immediate participant who happened by at an inopportune, dangerously insane moment and grew too excited and emotional to observe objectivity. The technique works to perfection in the opening sequence, in which the crime is committed that sets the stage for the story.

But there is nothing Frankenheimer or any of the craftsmen can do to make the yarn itself—concocted by Edward Anhalt and J. P. Miller out of a novel by Evan Hunter—stand tall as screen fiction. The story is that of three Italian lads (of 15, 16 and 17) who murder a blind Puerto Rican boy of 15 who is regarded as a top warlord of a rival gang. Immediate motivation: the blind boy acts as a kind of one-man arsenal for the Puerto Ricans who, when cornered by the police, deposit all their weapons on his person to avoid apprehension (a doubtful technique in that the lawmen would be a good bet to shake down this shadowy bystander, blind or not, as well as the others). At any rate, the case for the prosecution is taken over by scrupulous d.a.'s asst. Burt Lancaster whose search for truth and justice and familiarity with the law of the asphalt jungle (he grew up there) leads him to make a valiant courtroom stand on behalf of the boys he is supposed to be trying to convict, at the suggested expense of the political aspirations of his boss, a very shallow figure who seems less a man than the traditional symbol of empty, heartless ambition. The young toughs get off easy and society, that convenient intangible, gets the rap.

Lancaster smoothly and persuasively dispatches his chore. Shelley Winters is effective as the mother of one of the responsible lads (Stanley Kristien), whose mild one-year sentence seemingly disregards his undeniable participation in conspiracy to commit murder. Kristien does a good job. Dina Merrill is adequate as Lancaster's socialite wife. Edward Andrews plays the stereotyped d.a., a bit type-casting. Best of the supporting players are Luis Arroyo, Vivian Nathan, Pilar Seurate and Telly Savalas, with other standout portrayals by Chris Robinson, John Davis Chandler and Neil Nephew.

The flavor and chaos of the New York slum has been captured, both on-the-spot and through Burr Smidt's art direction. Eda Warren's editing is competent. David Amram's music most exciting when it is accompanying the action passages with driving, shrieking atonal chord thrusts. *Tube.*

The Pharoah's Woman
(EASTMANCOLOR—C'SCOPE)

Typical Italo costumer with all cliche stops out. Okay lower berth item for undemanding action enthusiasts.

Universal release of a Vic Film-Faro Production. Features Linda Cristal, Pierre Brice, Armando Francioli, John Drew Barrymore. Directed by W. Tourjansky. Screenplay by Ugo Liberatore from a story by Virgilio Tosi and Massimo Vitalo; photoplay, Pier Ludovico; music, Giovanni Fusco. Reviewed at Universal homeoffice, April 21, '61. Running time, 88 MINS.

Sabu	John Drew Barrymore
Akis	Lin-a Cristal
Remis	Armando Francioli
Amosi	Pierre Brice

Universal has itself a ho-hum but saleable sex-and-actioner in the now-familiar Italian spectacle genre. It's complete with the usual cheesecake dancing girls, a desert battle between two armies, and a crocodile kill by a doughty warrior in the muddy Nile.

Believability in these epics is scarcely tried as the yarn plays out its good-versus-evil theme, but doubtless there are plenty of customers around who won't be looking for anything more than the customary carnal carryings-on, power struggles, etc. Even by these standards, however, "The Pharaohs' Woman" is a rather pallid offering. While the pic has a couple of American names in Linda Cristal and John Drew Barrymore, they don't figure to drum up the trade. The appeal, such as it is, is obviously in the type of picture.

Miss Cristal is plenty figure-fetching in an otherwise vacuous part of the noblewoman-cum-slave girl desired by a pair of feuding Egyptian princes and a court physician. Barrymore dutifully glowers and snarls his way through one of the prince roles, and in the end is put to death. Armando Francioli portrays the triumphant prince okay, and Pierre Brice woodenly plays the physician who ultimately wins the girl.

Technical credits are par for the course and oke. The Eastmancolor is less garish than might be expected for this type of entry.

Pit.

Ring Of Fire
(C'SCOPE—COLOR)

Exciting action-suspense drama about a kidnapping and a forest fire. Weak storyline overshadowed by hot, on-the-spot production. Fairly good b.o. looms.

Hollywood, April 18.

Metro release of Andrew and Virginia Stone production. Stars David Janssen, Joyce Taylor, Frank Gorshin; features James Johnson. Directed and screenplay by Andrew L. Stone; camera (Metrocolor), William H. Clothier, editor, Virginia L. Stone; special effects, Herman E. Townsley; music, Duane Eddy; sound, Franklin Milton; assistant director, Henry Spitz. Reviewed at the studio, April 18, '61. Running time, 90 MINS.

Sergeant Steve Walsh	David Janssen
Bobbie Adams	Joyce Taylor
Frank Henderson	Frank Gorshin
Deputy Pringle	Joel Marston
Roy Anderson	James Johnson
Sheriff Niles	Ron Myron
Deputy	Marshall Kent
Mr. Hobart	Doodles Weaver

No moss has much of a chance to gather on filmdom's rolling Stones, Andrew and Virginia. Continuing their association with elements on bad behavior, they have shifted their imaginations and energies from the waterlogged "Last Voyage" to the firelogged "Ring of Fire" and, with the aid of a battery of cinematic experts and cooperative actors, pro and non-pro, have cooked up a full head of theatrical steam.

This is a motion picture of the old rip-roaring showmanship school, a "fun" film that keeps an audience alert and a trifle overwhelmed by the sheer production of the thing. As a display of sheer filmmaking know-how itself, it serves a definite entertainment function. There are major reservations, to be sure, in the area of its dramatic content, but these are sufficiently overshadowed by the pictorial excitement and technical flash that assaults an audience's senses from the screen. The Metro release, in which four relatively new talents are given an opportunity to cut loose, should be a handy, fairly successful attraction.

Stone's original screenplay is plenty hard to swallow; in fact it's downright indigestible in spots, but as the serviceable foundation or "excuse" for an ostentatious display of production prowess, it is exonerated. Director Stone, at any rate, certainly makes the inflammatory most of writer Stone's fickle fiction. The yarn would have one believe that an Oregonian police officer (David Janssen) who is counter-apprehended (or kidnapped) in the act of apprehending three less-than-wholesome young people (Joyce Taylor, Frank Gorshin, Jimmy Johnson) could manage to: 1) talk his captors out of a clean getaway in favor of forging through a forest to some nebulous destination, 2) re-apprehend them in an unguarded moment, 3) engage in a shadowy smooching spree with the girl, 4) get captured again, 5) persuade them to continue playing follow-the-leader, himself as leader, 6) lead them smack into a trap, 7) rescue an entire town from the clutches of a wild forest fire seconds after he stands accused of statutory rape relations with the girl, 8) fall in love with the girl.

Janssen gives further evidence that he may become one of Hollywood's top stars. He has the looks, the masculinity, the personality, and he can act. His reactions and his timing are keen. Miss Taylor scores, too, as the sultry, thrill-seeking girl in whom a spark of humanity lurks beneath the hardened veneer. Gorshin, switching from comedy to drama, is explosive and convincing as the head menace, and Johnson, in his first screen exposure, is true as his unstable henchman. There are other sound enactments by Joel Marston, Ron Myron, Marshall Kent and Doodles Weaver and, in fact, the entire citizenry of the town of Vernonia, Oregon, participated actively in the film and acquitted themselves well under Stone's astute surveillance.

William H. Clothier's photography is vivid and dexterous, bathed in sharp Metrocolor hues and shot from a variety of exciting angles, including some breathtaking aerial scrutiny of the fiery activity. The enormous forest fire that climaxes the film actually is made up mostly of footage taken last summer of a pair of legitimate blazes, one near Baker, Oregon, the other Truckee, California. Smokey Bear would be terrified by the proportion, but pleased as punch by the message (a casually discarded ciggie caused it all in the film). As editor, Mrs. Stone has employed sudden shock and humor to good effect as punctuation marks between the action. Herman E. Townsley's special effects heighten the magnitude of the flaming spectacle. There is a title tune penned and strummed by Duane Eddy, a twangy gee-tar melody that is infectious in a monotonous sort of way. *Tube.*

Very Important Person
(BRITISH)

Flippant POW comedy, with cliches and new touches blended; useful U.K. cast but not much to excite America despite amiable yocks.

London, April 25.

Rank release of an Independent Artists Picture (Julian Wintle-Leslie Parkyn Production). Stars James Robertson Justice, Leslie Phillips, Stanley Baxter; features Eric Sykes, Richard Wattis, Godfrey Winn, Jeremy Lloyd. Directed by Ken Annakin. Screenplay by Jack Davis, Henry Bligh; camera, Ernest Steward; editor, Ralph Sheldon; music, Reg Owen. At Leicester Square Theatre, London. Running time, 98 MINS.

Sir Ernest Pease	James Robertson Justice
Jimmy Cooper	Leslie Phillips
Everett	Stanley Baxter
Major Stampfel	Stanley Baxter
Willoughby	Eric Sykes
Woodcock	Richard Wattis
Interviewer	Godfrey Winn
Briggs	Colin Gordon
Miss Rogers	Joan Haythorne
Grassy Green	John Forrest
Bonzo Baines	Jeremy Lloyd
Shaw	Peter Myers
Cones	Ronald Leigh Hunt
Plum	John Rincham
Piggott	John Le Mesurier
Travers	Norman Bird
Henkley	Ronnie Stevens
Higgins	Vincent Ball
Webber	Ed Devereaux

Even those who think that yet another screenseye view of a German prisoner-of-war camp is by now very old hat should still get some amiable yocks out of "Very Important Person." Writer Jack Davies has dreamed up a lively enough yarn. Ken Annakin's direction is lighthearted and the thesping is flippantly cheerful. Though there's not enough marquee value to mean much in the U.S., the pic is loaded with the laffs and is a safe bet for average houses.

Film bows in and closes with a nifty parody of "This Is Your Life," the victim being a gruff, distinguished scientist (James Robertson Justice) who had a remarkable wartime experience. Posing as a naval public relations officer he is flown over enemy territory to see at first-hand the results of one of his radar experiments. He's shot down, flung into a POW camp and suspected by some of the prisoners of being a spy.

But when word comes through from War Office that he is a Very Important Person whose escape must be assisted in every possible way, the other prisoners give the job top priority. But it's the irascible, super-efficient professor who organizes his own escape in the most bland manner. This simple story line has been tricked out with some of the usual POW camp film cliches, notably the inevitable camp concert, the clashes between the irrepressible, facetious Royal Air Force types and the humorless Germans and the tunneling botch-ups.

The huge, bearded James Robertson Justice has a role right up his alley as the arrogant professor, the master of the withering squelch, the chap who suffers fools very ungladly. He is excellently cast. With only one previous film appearance behind him, in "Geordie," Scottish comedian Stanley Baxter, here eagerly grabs a useful chance of establishing himself. Baxter is a sound recruit to the screen. He plays a dour, suspicious prisoner of war dedicated to the art of tunneling.

Baxter doubles this with the role of the humorless, prissy German camp commandant, and the double comes off remarkably well. Further switch calls for Baxter to impersonate the camp commandant so that he is virtually responsible for a subtle treble.

Leslie Phillips, Jeremy Lloyd and Peter Myers romp through the parts of typical silly ass RAF officers. There are also familiar entries from such regulars as John Le Mesurier, Richard Wattis, Colin Gordon, Norman Bird and Eric Sykes. Justice Joan Haythorne makes brisk impact as a supercilious secretary. Gimmick casting is that of Godfrey Winn, prolific journalist and tv personality, as the tele interviewer. Winn, who used to be an actor many years ago, fulfils the chore ably.

"Very Importnt Person" is an agreeable, light comedy with sound allround technical credits and more cheerful good humor than wit.

Rich.

Payroll
(BRITISH)

Straightforward crook drama which sometimes lapses into meller; dialog is insufficiently incisive, but the pic builds up to a neat climax and competent thesping compensates for lack of sock stellar value.

London, April 18.

Anglo-Amalgamated release of a Julian Wintle-Leslie Parkyn Lynx (Norman Priggen) production. Stars Michael Craig, Francoise Prevost, Billie Whitelaw, William Lucas. Directed by Sidney Hayers. Screenplay, George Baxt, from Serek Bickerton's novel; camera, Ernest Steward; editor, Tristram Cones; music, Reg Owen. Song, "It Happens Every Day" by Tony Osborne, sung by Eddie Ellis. At Plaza, London. Running time, 106 MINS.

Johnny Mellors	Michael Craig
Katie Pearson	Francoise Prevost
Jackie Parker	Billie Whitelaw
Dennis Pearson	William Lucas
Monty	Kenneth Griffith
Blackie	Tom Bell
Bert Langridge	Barry Keegan
Det. Insp. Carberry	Andrew Faulds
Det. Sergt. Bradden	Edward Cast
Harry Parker	William Peacock
Frank Moore	Glyn Houston
Madge Moore	Joan Rice
Doll	Vanda Godsell
Bowen	Stanley Meadows
Brent	Brian McDermott
Mr. John	Hugh Morton
Alf	Keith Faulkner
Werth	Bruce Beeby
Billy	Murray Evans
Archie	Kevin Bennett

Here's a straightforward crook drama that makes no pretense to any particular subtlety but tells its flimsily-built story with punch. It builds up to a neat but fairly incredible climax. Could be that the dialog might have been a shade slicker and the criminal types are fairly familiar characters. But there are some useful performances, compensating for lack of top stellar value.

The pic has the virtue of topicality since, regrettably, payroll snatches have been a formidable entry in Britain's recent crime sheet. Yarn concerns a gang of smalltime crooks who are planning to snatch the payroll of the Kneale factory, loot valued at around $280,000. Inside man is a wages clerk.

But, after much planning, the gang hits a snag. Their catspaw is taken off the run and, worse, the factory introduces an armored van which is foolproof, according to the two men who devised it. Nevertheless, bandit Michael Craig is not put off. He forces the stooge to copy the layout of the van. The raid is pulled off with the usual edginess caused by unexpected snags such as a traffic jam snarling up the timetable. During the raid, the driver of the armored car is killed, his mate badly injured and one of the four robbers also gets a fatal slug.

From then on its not only the police looking for the bandits but the vengeful young widow of the murdered driver also chipping in with anonymous phone calls and letters to the "inside man" determined to make him sweat and break down. He has his other problems, too, with a nagging wife who starts an affaire with the boss of the thugs and eventually doublecrosses not only her husband, but her lover and finally herself. Altogether, there's a great deal of skulduggery going on, with everybody putting the cross on everybody else.

The raid sequence is well done and so is a rather incredible but effective scene where the crook disposes of two of his henchmen in a bog.

Sidney Thayers' direction is straightforward and plenty of brisk cutting raises the tempo of the film whenever it shows signs of flagging. Ernest Steward's lensing is fine. Location scenes shot in and around Newcastle are authentic.

The characters are mainly conventional for this type of thriller and the chosen thesps fulfil their chores satisfactorily. Craig, for once playing a heavy, is a suitably dour, tough criminal with the necessary smoothness to impress the ladies. There's the weak, ambitious man drawn into crime by need of money and by the incessant nagging of his wife. William Lucas has some first-rate nervy moments in his role. Billie Whitelaw as the vengeful young widow, gives her usual shrewd performance, but here she's handicapped, since the character is never properly developed and though her objective is clear her method of reaching it is not. Francoise Prevost, as the Frenchwoman, has one or two effective displays of shrewish temper.

Kenneth Griffith, Tom Bell and Barry Keegan, as assorted crooks

(Continued on page 21)

Another Stance on 'Oscar'

Most of the Academy of Motion Picture Arts & Sciences voters and Hollywood at large may be shocked to discover that a not insignificant segment of the national lay press took occasion of with last week's "Oscars" to castigate the industry.

Right or wrong in their viewpoints, there were editorials and columnists across the land who scored "the 2,300 craftsman . . . for casting their votes for prostitution and adultery," as one put it.

"For a while, it wasn't clear who would get first place—the prostitutes or the adulterers—but the ladies of the evening won out, even though they seldom do in real life." The same columnist (Terrence O'Flaherty in the Frisco Chronicle) also observed that "the only decent pictures nominated for major acting awards — 'The Sundowners' and 'Sunrise At Campobello' — were rejected . . ." and the "best" picture award went to "The Apartment" which also, it was noted, is based entirely on an adulterous theme.

Bill Loeb Whams Industry

Manchester, N. H., April 25.

The fact that three of the motion pictures involved in this year's Academy Awards dealt with prostitution has been sharply criticized by a front page editorial, "Debauchery, Incorporated," signed by the publisher, William Loeb, in the Manchester Union Leader.

The newspaper mentioned Elizabeth Taylor in "Butterfield 8," Nancy Kwan in "The World of Suzie Wong" and Melina Mercouri in "Never On Sunday."

The Union Leader also pointed out that "Spartacus," a film which earned a number of Academy nominations, was written by Dalton Trumbo, who, the newspaper said, had been identified as a member of the Communist Party by 10 different persons in sworn testimony before Congressional committees.

Regarding the Taylor-Kwan-Mercouri films, the editorial said: "In the opinion of this newspaper, the American people are not a collection of perverts and sexmongers, as Hollywood apparently estimates them to be, and we think that eventually the gutter level at which Hollywood is currently producing pictures will so alienate the American people that millions of dollars will be lost on pictures which the public will refuse to see."

Star's Editorial Blast

Minneapolis, April 25.

Tradesters here are burning over editorial last week in the Minneapolis Star which roasted Academy Award winning films. According to film officials, the newspaper went out of its way to knock Hollywood and add fuel to the pro-censorship fire.

Editorial, which was headed "Hollywood's Best," castigated moviemakers in no uncertain terms. "There was one award missing," article claimed, "that should have been made to Hollywood as a whole for what was perhaps the lowest level of prize-winning content matter to parade across the nation's theatre screens in many a year.

"Elizabeth Taylor got her Oscar for portraying the loose 'lady' of 'Butterfield 8'; Burt Lancaster for his characterization of the lustful preacher and Shirley Jones for the role of a prostitute in 'Elmer Gantry'; Peter Ustinov for a role that included procuring women for gladiatorial trainees in 'Spartacus.'

"And the sweepstakes winner—best film, best producer, best director and best writing—was a little saga of sex and sin wrapped up in the seductive title of 'The Apartment.'"

What particularly incenses trade reps is the newspapers' apparent double standard in evaluating pix. Movie spokesmen point out that film critics of the Star and its sister newspaper, the Tribune, have been lavish in their praise of foreign movies which concentrate even more heavily than American product on sexy aspects the editorial writer finds so objectionable.

'Gabler': For Whom the Toll Yawns

Latest of New York-Originations to Telemeter Subscribers in Toronto a Letdown

By ROBERT A. McSTAY

Toronto, April 25.

Ibsen is not the answer. Ibsen on tollvision is indeed a bore. This is the impression of the VARIETY reviewer here and of those (five persons) in the home of subscriber Jack Wells, a chemical company exec. This family had skipped Gian-Carlo Menotti's "The Consul" earlier but had been enchanted with Carol Channing's intimate revue, "Show Business," paying to see it on their metered set three times during its week's run.

Hedda Gabler

Telemeter pay-see tv origination from N.Y. of Henrik Ibsen play. Stars Anne Meacham. Staged by Davis Ross, with Telemeter technical direction by John Goetz.

Hedda	Ann Meacham
Julia Tesman	Lois Holmes
Berta	Elizabeth Colquhoun
George Tesman	Lester Rawlins
Thea Elvsted	Lori March
Judge Brack	Frederick Rolf
Ellert Loevborg	Mark Leonard

"Hedda Gabler" runs April 20-26, with matinees Saturday and Sunday (22-23) at $1.50 coin in-insertion performance.

Complete with off-stage pistol shootings but entire action taking place in the Tesman villa in an unnamed European capital, Ibsen play has no general appeal for the majority of Telemeter subscribers, apart from absence of commercials.

Played in a single set, alternating long-shots and close-ups (well received technically) plus fine direction and a good cast failed to absorb the group. Theme was too sombre, script too wordy. Acting drew some appreciative remarks for Anne Meacham in title role.

Kabuki Lammisters

Tokyo, April 25.

Danshiro ... Danko Ichikawa, w.k. father and son kabuki actors, followed Chusa Ichikawa and a number of others in breaking away from Shochiku and signing with Toho.

Movement of kabuki actors to Toho appears to have broken Shochiku's longstanding monopoly on Japan's ancient art form.

Yank Films Still Lead in W. Berlin

Berlin, April 18.

As usual, U. S. films still dominate the local preem-house scene. Six out of the 18 first-runs are currently playing American feature pix as compared with four French, two British and two native films. There also is one pic from Italy, Austria, Japan and Greece, making up the other four films.

"Ben-Hur" (M-G) is now in its 12th week at Delphi Palast. Same company's "Butterfield 8" has reached 10 weeks at the MGM Theatre, an all-time record at this house. "Can-Can" (20th) is in its fourth round at Zoo Palast, and still doing brisk biz.

"Midnight Lace" (U) and "Bellboy" (Par) are in their second weeks at Atelier am Zoo and Filmtheater Berlin respectively. "Spartacus" (U) just preemed at Titania Palast.

The two British pix are "League of Gentlemen" at the Astor and "Two-Way Stretch" at the Studio.

Heston Sees 'El Cid' Very Modern, The Hero Who Is Also Victim of the Times

Madrid, April 25.

"The traditional screen hero is a thing of the past," according to Charlton Heston who terminated months of preparations and almost six months of filming in Spain where he stars opposite Sophia Loren in Samuel Bronston's "El Cid."

Prior to his departure for final scenes in Rome of the ambitious medieval film canvas Anthony Mann is directing, Heston explained that the individual is now living in the Age of the Victim.

Within this synthesis, he puts his finger on what he considers a definite trend not only in modern litrature and theatre, but in the area of motion pictures as well.

"It's a trend I've noticed during the past decade, that stems basically from the enormity of the tragedies and calamities with which mankind has been clobbered. The result has been that social critics have emptied inkwells to relieve the individual of that vital sense of responsibility."

Heston made the point that in the "time of the scapegoat" no one is to blame—not even "the arbiters of our existence.

"Before Samuel Bronston sent me the 'El Cid' screenplay last year, I had the feeling that this kind of thinking was obliterating the traces of the great legendary and historical figures who wehe so much a part of my early education, and who were conscious of their responsibility for whatever happened to them and around them."

"It was only after I thumbed through the Frederic Frank-Philip Yordan screenplay that I discovered a new type of hero, and the only valid hero for the times we live in—a hero who is also a victim.

"The Cid," Heston pointed out, "was the greatest warrior in Spanish history and had a clean slate of victories and no defeats. But with the exception of the Cid's final, crucial victory over the invading Moors, every triumph added shattering conflicts to his growing fame.

"The Cid had a point-of-view—a 'modern' one for 11th Century Spain. He wanted to unify his country, incorporate countless numbers of disputing thronesships under a single ruler who would make it possible for Spaniards, Arabs and Mozarabs to live in peace. With each successful step formard in this direction, El Cid simultaneously matured as a victim of created self-interests, inept vision and petty jealousies."

Heston felt that the concept of a hero who suffers the tortures of frustrating incomprehension by becoming a victim of his great deeds, is the only one that modern movie audiences will accept. Having seen approximately three hours of roughly edited footage, Heston said "El Cid" will be far more than a series of sword-fights and battles, all of which he wins.

He said he was leaving Spain 25 lbs. lighter but happily convinced that Anthony Mann had transferred the tragi-heroic figure of El Cid to the screen with great human qualities, historic authenticity and an uplifting sense of tragic dignity.

Daughters of American Revolution Rise Rhetorically Vs. Show Biz

Washington, April 25.

Daughters of the American Revolution sounded off at their annual hen-cackle here against films, television and the legitimate theatre. Nothing American in the way of entertainment pleased the corsaged defenders of old family ties. Whether any, or many, of the members ever buy theatre tickets or know what they are talking about from direct investigation was very much doubted by showmen hereabouts.

The ladies apparently bought, or were sold, every anti-idea now current. They saw Hollywood full of Reds and history perverted. They picked up and parrotted the conventional charge of stories full of brutality, sadism and violence.

Their generalities could not be wider but their data was nil. No titles of plays, films or broadcasts were mentioned. But showmen must heed the Daughters or face Federal blue-pencilling. Actually the Daughters have no connection with the Federal government except a compelling desire to tell it how to operate.

Meanwhile, The Awards

Washington, April 25.

UA's "Alamo" and Disney's "Swiss Family Robinson" have been picked as the best patriotic and children's film respectively by the Daughters of American Revolution at their annual convention here.

On hand to receive plaques on behalf of their producers were Russell Birdwell for "Alamo" and J. B. Becheen for "Swiss Family Robinson."

Only 44 OK With DAR

The Daughters of the American Revolution okayed for family viewing only 44 motion pictures out of a total of 204 screened by its motion picture committee in the last 12 months. All of the films previewed were approved by the Production Code of the Motion Picture Assn. of America, according to the DAR.

Of the overall total, 68 films were judged suitable only for adults, 57 for "adults and mature young people," 31 for "adults, mature young people and young people," and 44 for family audiences.

DAR reps could not explain the difference between "mature young people" and just plain "young people." The report of the DAR's motion picture unit was made to the DAR convention here by its chairman, Mrs. Edward J. Reilly.

Extras Love Praise, Too

Hollywood, April 25.

Billy Wilder's acknowledgement and kudo to film extras and the part they played in his production of "The Apartment" at Oscar ceremonies last week brought following acknowledgement by Jeffrey Sayre, prexy of Screen Extras Guild, in a telegram to producer-director:

"On behalf of the board of directors and the entire membership of the Screen Extras Guild, I want to thank you for your most gracious mention, at the Academy Awards presentation, of the extra players' contribution to your fine picture, 'The Apartment.'

"We pledge you that we will continue to do everything within our power to promote Hollywood's great motion pictures."

MPAA Repudiates Value Line's Blast

Washington, April 25.

Last week's Value Line Survey blast against the Motion Picture Assn. of America's fight against censorship "grossly misrepresented" the facts, Ken Clark, MPAA veep, says in a letter to Value Line, which suggested that the MPAA anti-censor efforts were pretty much a case of "too little and too late."

Clark specifically pointed out that MPAA had participated in the Times Film case with an amicus curiae brief before the U.S. Supreme Court, and did not wait to join the case, as stated by Value Line, until the court's adverse decision was appealed.

Denying that the association "seldom fights for its beliefs," Clark stated that the MPAA had fought the "Curley" case in Memphis in 1949 and won major victories before the Supreme Court with the Geiling case in 1952 and "M" case in 1954. And right now, according to Clark, MPAA is participating in the fight against the Pennsylvania censorship statute.

1961 Oscar Winners Fail to Impress Irish

Dublin, April 25.

On the morning after the announcement of Oscars for Burt Lancaster and Shirley Jones for performances in "Elmer Gantry" (UA), the Irish films censorship appeal board gave the film the thumbs down sign and supported censor Liam O'Hora's rejection. The Elizabeth Taylor starrer "Butterfield 8" (M-G) also has been given the redlight by O'Hora, but Metro is expected to carry the fight to the appeals board.

Another picture which figured in the awards, "Never On Sunday" (Lopert) also failed to get a showing here. And it is not expected that Ingmar Bergman's "The Virgin Spring," rated top foreign winner, will clear the Irish censorship hurdle.

As Patriotic As You Dears

Daughters of the American Revolution recently sounded off against motion pictures, their content and morals. It provoked Eric Johnston, head of the Motion Picture Assn. of America, to crack back at the dames:

"The American motion picture industry need apologize to no one for its Americanism, its patriotism and its devotion and service to the ideals of democracy and freedom in the United States and around the world.

"No medium over the years has done more to bring about an appreciation of the history, the principles and the traditions of America."

Why Keep Taking It?

Hollywood, April 25.

Following attack by Daughters of American Revolution on the film industry (and other entertainment media), Columbia producer-director George Sidney reiterated his recommendation for a united industry front to challenge and fight organizations which take pride in lambasting pix for headline opportunities.

Sidney contends, "We need unity in any fight against pseudo critics, alleged censorship experts and villification diehards. All these people need is a fissue or fig of story or acting not to their liking to start a barrage. And then we're off to defending ourselves again."

JAPAN EXEC UPHOLDS CUSTOMS CENSORSHIP

Tokyo, April 25.

Prime Minister Ikeda claims that film censorship by customs officials is not unconstitutional. He was replying to an opposition member in a plenary session of the Lower House.

Ikeda said: "Even if freedom of expression is to be guaranteed, it is quite natural that specific restrictions should be exercised in order to safeguard public welfare. Hence, it is not unconstitutional to prohibit import of films which are detrimental to the public safety and morals of the Japanese people."

Foreign film distribs are concerned over the impact of the Prime Minister's statement. It was in answer to Socialist Yoshinori Yasui who had asked whether the strengthening of the Customs Tariff Law wouldn't be an infringement of freedom of expression.

PAR UPS DONNENFIELD

Named Exec Aide to Jack Karp And Asst. Secretary

Bernard Donnenfield, heretofore assistant to Russell Holman, Paramount's eastern production head, has been named exec assistant to Jack Karp, Par's studio v.p. Also has been given the post of assistant corporate secretary.

He'll work as aide to Karp in all phases of Par production both in the States and abroad, and further will serve as liaison with the homeoffice.

So busy with her children...

SHE DIDN'T HAVE TIME TO GET MARRIED!

ANNA

THE WARM, WONDERFUL STORY OF ANNA...
who thought everyone needed love, but herself ...until it was almost too late!

CONTACT YOUR M-G-M BRANCH NOW!

METRO-GOLDWYN-MAYER Presents

SHIRLEY MacLAINE
LAURENCE HARVEY
JACK HAWKINS

in A JULIAN BLAUSTEIN Production

Loves

This Is Paul
...who's in love with love, Anna and himself, but not in that order.

This Is W.W.J.
Who fell in a sandbox and in love all at the same time.

This Is Whareparita
Who learned all about love in the Hygiene Class only last year.

With NOBU McCARTHY • Screen Play by BEN MADDOW
Based on A Novel by SYLVIA ASHTON-WARNER • Directed by CHARLES WALTERS
in CinemaScope And METROCOLOR

L.A. Biz Perks; 'Cimarron' Lusty 26G, 'Sun' Bright $15,000, 'Black' Smooth 17G, 'Apartment'-'Gantry' Sock 28G

Los Angeles, April 25.

Los Angeles first-runs are picking up considerably this frame, sparked by a block of new entrants and Oscar winners. "Cimarron," in first general run, should rack up a lusty $26.000 or over playing in four theatres. "Raisin in Sun," single-booked at Warner Beverly, is sighting a fine $15.000 in first at Warner Beverly.

"Black Sunday" looks like slick $17,000 in two houses. "League of Gentlemen" is headed for a big $8.000 at Music Hall. Reissue of "The Apartment," Academy best pic award and other Oscars, and "Elmer Gantry," best actor award plus other kudos, looms sock $28,-000 or over in three situations.

Both "Absent-Minded Professor," in sixth at Chinese, and "Gone With Wind," in fifth at Hollywood Paramount, each are heading for hotsy $14.000 or close.

"Never On Sunday," also Oscared for best original song, is soaring to a great $10.000 in 22d round at Fine Arts. "Spartacus," which also won several awards, likewise is climbing ahead of last week for a sturdy $12,000 in 27th round at Pantages.

Estimates for This Week

Hillstreet, Pix (Metropolitan-Prin) (2,752; 756; 90-$1.50)—"Black Sunday" (AI) and "Little Shop of Horrors" (Indie). Slick $17,000 or near. Last week, Hillstreet, "Look in Any Window" (AA), "The Plunderers" (AA) (m.o.) (1st wk), $3,200. Pix with Warren's, Wiltern, "Suzie Wong" (Par), "Foxhole in Cairo" (Par) (2d wk), $16,300.

Warner Beverly (SW) (1,316; $1.50-$2)—"Raisin in Sun" (Col). Fine $15.000. Last week, "Pepe" (Col) (16th wk), $8,500.

State, Wiltern, Iris, Baldwin (UATC-SW-FWC-State) (2,404; 2,-344; 825; 1,800; 90-$1.50)—"Cimarron" (M-G) (1st general release). Lusty $26,000 or better. Last week, State with Hawaii, "Carry On, Sergeant" (Indie), $5,800. Iris with Los Angeles, "Hippodrome" (Cont), "Michael Strogoff" (Cont) $7,600. Baldwin with Orpheum, Hollywood, Loyola, "Alamo" (UA) (3d wk), $17,500.

Music Hall (Ros) (720; $1.85-$2.25) — "League of Gentlemen" (Indie). Big $8.000. Last week, "Ballad of Soldier" (Kings) (11th wk), $3,300.

Los Angeles, Hollywood (FWC) (2,019; 756; 90-$1.50)—"Sundowners" (WB) and "Sons and Lovers"

(Continued on page 17)

Key City Grosses

Estimated Total Gross

This Week $2,516,500
(Based on 22 cities and 233 theatres, chiefly first runs, including N. Y.)

Last Year $2,843,000
(Based on 23 cities and 251 theatres.)

'Vita' Record 35G, Hub; 'Sunday' 15G

Boston, April 25.

Biz is zooming at the Hub b.o. currently sparked by some big ones. City is being topped by "La Dolce Vita," which is breaking the record at the Gary. Italian import is being shown on grind, with four shows a day and 10-minutes curtain call between. "General Della Rovere" opened big at Exeter. "All Hands on Deck" is slick at Paramount. "Portrait of Mobster" is rated neat at Pilgrim. Second week holdovers are paced by the wham grosser, "Absent-Minded Professor" at Memorial. "Never On Sunday" is busting the house records at Beacon Hill with lines since opening. "One-Eyed Jacks" is solid in fourth at Astor.

Estimates for This Week

Astor (B&Q) (1,170; 90-$1.50) — "One-Eyed Jacks" (Par) (4th wk). Fine $10.000. Last week, $11,000.

Beacon Hill (Sack) (678; $1-$1.50) —"Never On Sunday" (Lope) (3d wk). Wow $15.000. Last week, $16,-000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (reissue) (10th wk). Okay $8.000. Last week, $9,-500.

Capri (Sack) (900; $1.80-$2.20) — "Ben-Hur" (M-G) (m.o.) (18th wk). Oke $4.000. Last week, $5,000.

Center (E. M. Loew) (1,540; 60-$1.25) — "Gorgo" (M-G) (2d wk). Slick $8.000. Last week, $10,000.

Exeter (1,376; 90-$1.50) — "General Rovere" (Cont). Fast $10.000. Last week, "Two-Way Stretch" (Indie) (8th wk), $5,000.

Fenway (Indie) (1,350; $1.50) — "Bernadette of Lourdes" (Janus) (3d wk). Nice $7.500. Last week, $8,000.

Gary (Sack) (1,277; $1.25-$1.80)— "La Dolce Vita" (Astor). Boff $35,-000, breaking house record. Last week, "Pepe" (Col) (9th wk), $5,-000.

Kenmore (Indie) (700; $1.50) — "League of Gentlemen" (Kings)

(Continued on page 17)

'Professor' Big 15G, Port.; 'Apartment' 14G

Portland, Ore., April 25.

Biz is strong here currently despite the holdovers and transient name shows. The Orpheum, with oldie combo of "Apartment" and "Elmer Gantry," booked to cash in on Oscaring, shapes wow. "Absent-Minded Professor" looms hotsy in second at Paramount while "Gone With Wind" looks big in fourth at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (4th wk). Big $7,000. Last week, $8,200.

Fox (Evergreen) (1,600; $1-$1.49) —"Pepe" (Col) (2d wk). Sturdy $6,500. Last week, $6,400.

Hollywood (Evergreen) (900; $1.25-$2.49)—"Ben-Hur" (M-G) (7th wk), on popscale. Hotsy $4.500. Last week, $3.700.

Music Box (Hamrick) (640; $1.50-$3)—"Exodus" (UA) (14th wk). Fine $6,500. Last week, $8.000.

Oriental (McFadden) (2,100; $1) —"Sundowners" (WB) and "Sons and Lovers" (WB) (reissues). Okay $3,500. Last week, "Private Lives Adam and Eve" (U) and "Time and Eternity" (U), $2,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Wow $14.000. Last week, "Rachel Cade" (WB) and "Herod Great" (AA), $4,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"Absent-Minded Professor" (BV) (2d wk). Torrid $15,000. Last week, $15,200.

'Wind' Dominates Cincy, Mighty $20,000; Taylor 10G, 'Silence' Quiet 7G

Cincinnati, April 25.

Oscar encorers and revival of champ "Gone With Wind" are rocketing Cincy film biz currently. "Wind" is adhering to traditional holdouts and turnaways to land town top position on eighth local showing. It's rated wow at Capitol. "Butterfield 8" looms good via Oscar for Elizabeth Taylor at flagship Albee. "Apartment" and "Elmer Gantry," back after Oscaring, loom big as opener of Twin Drive-In's east screen outdoor season. Ozoner's west side, which operates all year, bids for hotsy second week with "Alamo."

Hard-ticket "Exodus" remains sturdy in fifth frame. Newcomers "Fiercest Heart" at Grand shapes fairish and "Angry Silence" and "Young One" combo is so-so at Palace.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.25)— "Butterfield 8" (M-G) (reissue). Good $10.000. Last week, "All Hands On Deck" (20th), $10,500.

Capitol (SW-Cinerama) (1,400; $1-$1.50) — "Gone With Wind" (M-G) (reissue). Wham $20,000. Last week, "Pepe" (Col) (7th wk), at $1.25-$1.80 scale, $9,500.

Esquire Art (Shor) (500; $1.25)—

(Continued on page 17)

West End Bright; 'Seven' Boffo 20G, 'Sanctuary' Lush 10G, 'Summer' Hot 16G, '101 D's' Wham $10,500 in 3d

London, April 18.

West End business continues brisk though there are one or two disappointments in the current round. Notable newcomer is "Magnificent Seven," which has been given saturation treatment by United Artists. It is heading for a great $20,000 or more in first session at the London Pavilion.

Another sturdy newcomer is "Sanctuary," which looks to finish its first Carlton stanza at $10.000 or near. "Greengage Summer" in second frame at the Odeon Leicester Square still is brisk with $16.000 or over.

Among the holdovers "101 Dalmatians" is continuing its record-breaking run at 556-seat Studio One with a boff $10.500 in third week. "La Dolce Vita" hit a fine $6.600 in 18th Curzon round. "Ben-Hur" was over $22,000 in 69th Empire week.

"Spartacus" topped hefty $11,-600 in its 20th frame at the Metropole, Victoria. "The Alamo" hit a stout $10,000 in its 25th Astoria week. "South Pacific," which completes its third year at the Dominion this week, finished with a boffo $16,000 in 155th round.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"Alamo" (UA) (25th wk). Solid $10.000. Holds until early May, when "Exodus" (UA) follows.

Carlton (20th) (1,128; 70-$1.75)— "Sanctuary" (20th). Lively $10.000 or near.

Casino (Indie) (1,155; $1.20-$2.10) — "Search for Paradise" (Robin) (5th wk). Smash 24,900.

Columbia (Col) (740; $1.05-$2.50) —"Pepe" (Col) (7th wk). Fair $6,100. "Cry for Happy" (Col) follows next week.

Curzon (GCT) (500; 70-$1.70)— "La Dolce Vita" (Col) (18th wk). Tall $6,600.

Dominion (CMA) (1,712; $1.05-$2.20)—"South Pacific" (20th) (155th wk). Great $16,000.

Empire (M-G) (1,700; $1.05-$2.80) —"Ben-Hur" (M-G) (69th wk). Fancy $22,000.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Double Bunk" (BL) (3d wk). Steady $9,800. Second was $10,300.

London Pavilion (UA) (1,217; 70-$1.75)—"Magnificent Seven" (UA).

(Continued on page 17)

Broadway Grosses

Estimated Total Gross

This Week $594,300
(Based on 30 theatres)

Last Year $612,400
(Based on 27 theatres)

'Spartacus' Good $10,000 in Mpls.

Minneapolis, April 25.

While holdovers are holding fast at all first-runs, Minneapolis is strictly baseball-minded this session. Barring rainouts, film trade is being left with the dregs of the entertainment dollar. Hardticket trio continue to show life, however, getting a lift from visiting ball fans. "Seven Wonders of World" in second week, "Spartacus" in sixth and "Exodus" in 13th all appear healthy.

Only other offering doing better than so-so biz is the award-winning entry, "Virgin Spring," socko in second at Suburban World. "All in Night's Work" at World and "101 Dalmations" at Lyric, both in fifth frames, shape trim. It's the fifth and last chapter for "Pepe," good after fine run at State. Also bowing out is "Village of Damned," drab at Orpheum. "Cimarron" rates quiet, too, in fourth canto at Gopher.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Exodus" (UA) (13th wk). Healthy $8.000. Last week, $10.000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (reissue) (2d wk). Climbing to respectable $10,-500 this round after disappointing $7.500 in first 6 days.

Gopher (Berger) (1,000; $1-$1.25) —"Cimarron" (M-G) (4th wk). Fair $4.500. Last week, $4,700.

Lyric (Par) (1,000; $1-$1.25)— "101 Dalmatians" (BV) (5th wk). Drawing robust smallfry trade on weekends. Sturdy $6.000. Last week, $6.000.

Mann (Mann) (1,100; $1.75-$2.65) —"Spartacus" (U) (6th wk). Good $10.000. Last week, $11,000.

Orpheum (Mann) (2,800; $1-

(Continued on page 17)

'Prof.' Whopping $28,000, Buff; 'Apartment' 20G

Buffalo, April 25.

There's a real upsurge at the boxoffice here currently, with some new product a great help. The amount of money being grossed by the reissue combo of "The Apartment" and "Elmer Gantry" at the Buffalo is amazing. "Absent-Minded Professor" shapes wow at Lafayette and "Pepe" looks great at Century. "All Hands on Deck" is not getting far at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 75-$1)— "Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Mighty $20,000. Last week, "Hoodlum Priest" (UA) and "Gambler Wore Gun" (UA), $9,500.

Center (AB-PT) (2,000; 70-$1.25) —"All in Night's Work" (Par) (4th wk). Okay $7,000. Last week, $8,000.

Century (UATC) (2,700; 70-$1.50) —"Pepe" (Col). Great $18.000. Last week, "101 Dalmatians (BV) (3d wk), $10,000.

Lafayette (Basil) (3,000; 70-$1.25) —"Absent Minded Professor" (BV). Wham $28,000. Last week, "Operation Eichmann" (AA) and "Wings of Chance" (AA), $6,000.

Paramount (AB-PT) (3,000; 70-$1)—"All Hands on Deck" (20th) and "Get Outta Town" (20th). Fair $9,000 or less. Last week, "Portrait of Mobster" (WB) and "Sword Sherwood Forest" (WB), $7,000.

Teck (Loew) (1,200; $1.25-$2.75) —"Exodus" (UA) (5th wk). Steady $10,000. Last week, $12,000.

Cinema (Martina) (450; 70-$1)— "Carry On Nurse" (Gov) (25th wk). Lofty $2,000. Last week, $2,100.

'Apartment' Mighty 17G, Denver; 'Spartacus' Big $6,000, 14; 'Pepe' 13G

Denver, April 25.

Pix with Oscar-winning players or other Academy awards are outstanding here currently. "Elmer Gantry" is paired with "The Apartment," both having Oscars, for a wow session at Paramount although both are reissues. Otherwise, city is 100% holdover. "Spartacus" is running ahead of last week with big takings in 14th round at Aladdin.

"Virgin Spring" also is bettering last week's take with a fast session at Esquire in third. "Pepe" still is big in fourth at Centre. "All in Night's Work" shapes sluggish in fourth at Orpheum.

Estimates for This Week

Aladdin (Fox) (900; $1.25-$2.50) — "Spartacus" (U) (14th wk). Strong $6,000 or near. Last week, $5.000.

Centre (Fox) (1,270; $1-$1.45)— "Pepe" (Col) (4th wk). Big $13,000. Last week, $14,000.

Denham (Indie) (800; $1.25-$2.50) —"Ben-Hur" (M-G) (54th wk). Sturdy $6,500. Last week, $7,000.

Denver (2,432; $1-$1.25)—"101 Dalmatians" (BV) (5th wk). Fair $8,000 in 5 days. Last week, $10,000.

Esquire (600; $1) — "Virgin Spring" (Janus) (3d wk). Fast $4,-000. Last week, $3,500.

Orpheum (RKO) (2,690; $1-$1.25) —"All in Night's Work" (Par) and "Blueprint for Robbery" (Par) (4th wk). Dull $5,000. Last week, $6,500.

Paramount (Indie) (2,100; 90-$1.25)—"Elmer Gantry" (UA) and "Apartment" (UA) (reissues). Wow $17,000. Last week, "Rachel Cade" (WB), $12,000.

Towne (Indie) (600; $1-$1.45)— "Sanctuary" (20th) (3d wk). Nice $3,700. Last week, $5,000.

L'ville Hot; 'Pepe' Lofty $12,000, 'Cinerama' 10G, 'Spartacus' Big $8,000, 6

Louisville, April 25.

Two newcomers are helping things in downtown district this week. "Pepe" at United Artists looks big while "Sins of Rachel Cade" at the Mary Anderson is okay. Oscars won by "Spartacus" will push it up to a big take at the Brown. "All In Night's Work," in fourth at the Kentucky shapes nice. "Cimarron," also in fourth, at the Ohio looms strong.

Convention of American Chemical Society, with big attendance, also helped to liven first-run trade.

Estimates for This Week

Brown (Fourth Avenue) (1,100; $1.25-$1.75)—"Spartacus" (U) (6th wk). Pushing to big $8,000 or close after fifth week's $7,000.

Kentucky (Switow) (900; 75-$1) —"All In Night Work" (Par) (4th wk). Nice $4,500 after third week's $5.000.

Mary Anderson (People's) (900; $1-$1.50)—"Sins of Rachel Cade" (WB). Oke $5,000 or near. Last week, "Alamo" (U) (5th wk), $4,-500.

Ohio (Settos) (900); 60-$1) — "Cimarron" (M-G) (4th wk). Strong $6,000 after third week's $8,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.20)—"This Is Cinerama" (Cinerama) (4th wk). Strong $10,-000 bettering third week's $9,000.

United Artists (Fourth Avenue) (3,000; $1-$1.50) — "Pepe" (Col). Upped scale helping to smart $12,-000 or near. Last week, "101 Dalmatians" (BV) (3d wk), $9,000.

'Ap'tment'-'Gantry' Great 24G Paces Philly; 'Work' Sock 18G, 'Prof.' 23G

Philadelphia, April 25.

Nice weather, which generally is a seasonal factor the first few weekends each year, did not hurt too much this year, in current round, excepting for some long-runs. "Absent-Minded Professor" is rated big on initial session at Stanley. "The Apartment" and "Elmer Gantry" combo, brought back to cash in on their Oscars, shapes great on first round at the Randolph.

Another newie, "All in Night's Work" looms torrid at Midtown. "Exodus" still is rated big in 13th stanza at the Boyd. "Secret Ways" looks good in second at Goldman.

"101 Dalmatians" is fancy in fifth at Stanton. "Never On Sunday" is pushing higher to a big take in 22d Trans-Lux round. "One-Eyed Jacks" shapes stout in fourth round at the Fox.

Estimates for This Week

Arcadia (S&S) (536; 90-$1.80)— "Sanctuary" (20th) (5th wk). Dim $5,000. Last week, $7,500.

Boyd (SW) (1,536; $2-$2.75)— "Exodus" (UA) (13th wk). Big $19,000. Last week, $19,200.

Fox (Milgram) (2,200; 99-$1.80) —"One-Eyed Jacks" (Par) (4th wk). Stout $14.000. Last week, $16.000.

Goldman (Goldman) (1,200; 99-$1.80)—"Secret Ways" (U) (2d wk). Good $9.000. Last week, $16,500.

Midtown (Goldman) (1,000; 99-$1.80)—"All in Night's Work" (Par). Socko $18,000. Last week, "Great Impostor" (U) (6th wk), $9,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Great $24.000. Last week, "Sundowners" (WB) (2d wk), $6,500.

Stanley (SW) (2,500; 99-$1.80)— "Absent-Minded Professor" (BV). Big $23,000 or near. Last week, "Pepe" (9th wk), $9,000.

Stanton (SW) (1,483; 99-$1.80)— "101 Dalmatians" (BV) (5th wk). Fast $19,000. Last week, $11,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Never On Sunday" (Lope) (22d wk). Up to big $6,000. Last week, $5,500.

Viking (Sley) (1,000; 99-$1.80)— "Cimmaron" (M-G) (5th wk). Quiet $4,500. Last week, $5,000.

World (R&B-Pathe) (499; 99-$1.80)—"League of Gentlemen" (Kings) (4th wk). Okay $2,900. Last week, $4,000.

Chi Spotty; 'Jacks' Giant $60,000; 'Wind' Great 31G, 'Deck' Lusty 14G, Both 2d; 'Priest' Rousing 22G, 4th

Chicago, April 25.

First-run biz looms on the soft side this stanza, with a few potent holdovers garnering substantial coin. Only fresh fare is "One-Eyed Jacks" at the Chicago, which is pegged at a wow $60,000 or near, and Monroe pair of "Last Women on Earth" and "Little Shop of Horrors," looking okay.

"Gone With Wind" continues big in second United Artists session. "All Hands On Deck" rates snappy in Woods second. "League of Gentlemen" looms fast in second canto at Esquire.

"Hoodlum Priest" is notching a robust fourth week at Oriental while "Cimarron" looks for a trim fourth at the Roosevelt. "Trapp Family" shapes sturdy in Loop fourth round.

"Absent-Minded Professor" is heading for a lush fifth week at the State-Lake. "Tunes of Glory" expects a nifty Carnegie fifth. "Make Mine Mink" looks trim in ninth Cinema session. "Never On Sunday" is sockeroo in 12th Surf lap, and ahead of last week.

Of the hardticketers, "Exodus" shapes solid in 19th Cinestage round while "Ben-Hur" is powerful in 70th week at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; $1.50)—"Tunes of Glory" (Lope) (5th wk) (m.o.). Nifty $3,600. Last week, $5,200.

Chicago (B&K) (3,900; 90-$1.80)—"One-Eyed Jacks" (Par). Boff $60,000 or near. Last week, "Pepe" (Col) (9th wk), $15,000.

Cinema (Stern) (500; $1.50)—"Make Mine Mink" (Cont) (9th wk). Neat $3,200. Last week, $3,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"Exodus" (UA) (19th wk). Solid $17,300. Last week, $18,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) "League of Gentlemen" (Kings) (2d wk). Fast $9,000 or near. Last week, $12,000.

Loop (Telem't) (606; $1.25-$1.80)

(Continued on page 17)

'Professor' Strong 15G, Toronto; 'Exodus' Socko 10½G, 'Spartacus' 10G

Toronto, April 25.

With one newcomer, biz currently is quite spotty this week. The newie, "Absent-Minded Professor" looks strong at Imperial. Hardticket pictures are showing upsurges in final weeks, notably "Ben-Hur" and "Spartacus." "Exodus" in fifth frame still is near-capacity at 935-seat Tivoli.

"Hoodlum Priest" looks good in second round at Loew's while "The Apartment," on return date to take advantage of best-pic Oscar, looms big at Carlton. "Never on Sunday," now in 13th frame, is showing a big upsurge over previous week's take at the Towne.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Apartment" (UA) (reissue). Big $12,000 or close. Last week, "Tunes of Glory" (Lope) (3d wk), $7,000.

Eglinton (FP) (918; $1.50-$2.50)—"Windjammer" (NT) (18th wk). Fine $7,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.25)—"Suzie Wong" (Par) (12th wk). Hefty $8,000. Last week, ditto.

Hyland (Rank) (1,357; $1-$1.50)—"Sons and Lovers" (20th) (5th wk). Big $8,000. Last week, $9,000.

Imperial (FP) (3,343; $1-$1.25)—"Absent-Minded Professor" (BV). Stout $15,000. Last week, "Sins of Rachel Cade" (WB), $9,500.

International (Taylor) (557; $1-$1.25)—"The Lovers" (Astral) (4th wk). Okay $2,500. Last week, ditto.

Loew's (Loew) (1,641; $1-$1.50)—"Hoodlum Priest" (UA) (2d wk). Good $8,000. Last week, $10,000.

Tivoli (FP) (935; $1.50-$2.50)—"Exodus" (UA) (5th wk). Capacity $10,500. Last week, same.

Towne (Taylor) (693; 90-$1.25)—"Never On Sunday" (Lope) (13th wk). Perking to lusty $6,500. Last week, $5,500.

University (FP) (1,360; $1.50-$2.75)—"Ben-Hur" (M-G) (71st wk). Hefty $16,000. Last week, same.

Uptown (Loew) (1,304; $1.50-$2.75)—"Spartacus" (U) (18th wk). Upsurge to big $10,000 or close. Last week, $8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Professor' Tall $20,000, Det. Ace

Detroit, April 25.

Overall biz pace is off slightly among first-runs this week but grosses still are considered good. "Absent-Minded Professor" is wham in first outing at the Michigan. "Canadians" looks dull at the Fox.

"Breathless" looms socko at Trans-Lux. "Butterfield 8," back on reissue to cash in on Elizabeth Taylor's Oscar, shapes nice at the Grand Circus. "Pepe" stays socko in fourth at the Madison. "Exodus" is wow in 11th round at the Mercury. "Black Sunday" is good in second Palms week.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; 75-$1.49) — "Canadians" (20th) and "Tiger Bay" (Indie). Drab $13,000. Last week, "Sanctuary" (20th) and "Capt. Michael Strogoff" (Indie), $8,000.

Michigan (United Detroit) (4,036; $1.25-$1.49)—"Absent-Minded Professor" (BV). Wow $20,000. Last week, "Hoodlum Priest" (UA) and "Night Fighters" (UA) (2d wk), $18,000.

Palms (UD) (2,995; $1.25-$1.49)—"Black Sunday" (AI) and "The Hand" (AI) (2d wk). Good $10,000. Last week, $15,000.

Madison (UD) (1,408; $1.25-$2)—"Pepe" (Col) (4th wk). Giant $19,000. Last week, same.

Grand Circus (UD) (1,400; $1.25-$1.65)—"Butterfield 8" (M-G) and "Golden Fish" (Col) (reissues).

(Continued on page 17)

'Deck' Fair $7,000 In Seattle; 'Work' Okay 8G

Seattle, April 25.

After eight weeks of "Alamo" at Paramount, the house goes back to regular seating capacity, making it the largest cinema in the city. But it's doing only passable trade with "All In Night's Work" on regular scale. "All Hands on Deck" looks fair at Coliseum opening round. "Absent-Minded Professor," smash in second session at Music Hall, is standout currently. "Pepe" looks good in fifth at the Fifth Avenue. "Gone With Wind" stays at Music Box for fifth round which is okay.

Estimates for This Week

Blue Mouse (Hamrick) (738; $1.50-$3)—"Exodus" (UA) (8th wk). Good $8,000 or near. Last week, $9,300.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"All Hands On Deck" (20th) and "Tess of Storm Country" (20th). Fair $7,000 or less. Last week, "Dalmatians" (BV) (4th wk), $5,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Pepe" (Col). (5th wk). Good $6,000. Last week, $6,200.

Music Box (Hamrick) (769; $1-$1.50)—"Gone With Wind" (M-G) (reissue) (5th wk). Okay $5,000. Last week, $7,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Absent-Minded Professor" (BV) (2d wk). Smash $15,000. Last week, $17,800.

Orpheum (Hamrick) (2,600; $1-$1.50)—Dark. Last week, "Question 7" (Indie) $6,300.

Paramount (Fox-Evergreen) (3,000; $1-$1.50)—"All In Night's Work" (Par) and "Foxhole in Cairo" (Par). Passable $8,000 or close. Last week, (2,300; $1.50-$1.75)—"Alamo" (UA), (9th wk), $3,800.

'Rachel' Fairish 15G, St. L.; 'Alamo' Big 16G

St. Louis, April 25.

Newcomers are no great shakes here currently but the extended-run are solid. "Sins of Rachel Cade" is fairish in first at Ambassador while "Pepe" shapes mild at the St. Louis. "Exodus" still is big in second at Esquire. "The Alamo" continues smash in third at Fox. "Gone With Wind" looms socko in fourth at State.

Estimates for This Week

Ambassador (Arthur) (2,970; 75-$1.50) — "Sins of Rachel Cade" (WB). Fairish $15,000. Last week, "Pepe" (Col) (6th wk), $7,500.

Apollo Art (Grace) (700; 90-$1.25)—"Never On Sunday" (Lope) (12th wk). Up to oke $1,500. Last week, $1,000.

Esquire (Schuchart-Bevin) (1,800; $1.25-$2.50) — "Exodus" (UA) (2d wk). Big $16,000. Last week, $22,000.

Fox (Arthur) (5,000; 90-$1.25)—"Alamo" (UA) (3d wk). Sock $16,000. Last week, $22,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"101 Dalmatians" (BV) (5th wk). Fine $8,500. Last week $10,000.

State (Loew) (3,600; 60-90)—"Gone With Wind" (M-G) (reissue) (4th wk). Great $16,000. Last week, $22,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Upstairs and Downstairs" (20th) (3d wk). Nice $2,800. Last week, $3,000.

St. Louis (Arthur) (3,800; 75-90)—"Pepe" (Col). Fair $10,000. Last week, "Sanctuary" (20th) and "Shakedown" (20th), $7,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Make Mine Mink" (Cont) (3d wk). Good $2,800. Last week, $3,000.

'Mobster' Fair 7G, K.C.; 'Eichmann' 8G

Kansas City, April 25.

Several newcomers this session, but most of them are getting medium play. "Sanctuary" at Plaza and "Portrait of Mobster" at Paramount are moderate entries. "Operation Eichmann" in three drive-ins likewise is fairish. "League of Gentlemen" at the Kimo is okay. "Absent-Minded Professor" at Uptown and Granada continues bright. "Gone With Wind" at Brookside looks big in third. "Spartacus" is rated okay in ninth session at Capri.

Estimates for This Week

Brookside (Fox Midwest-NT) (800; $1.25)—"Gone With Wind" (M-G) (reissue) (3d wk). Big $8,000 or near; holds. Last week, $10,000.

Capri (Durwood) (1,260; $1.25-$3)—"Spartacus" (U) (9th wk). Okay $10,000. Stays on. Last week, same.

Crest, Riverside (Commonwealth) (900 cars each; $1), Boulevard (Indie) (750 cars; $1)—"Operation Eichmann" (AA) and "Heroes Die Young" (AA). Moderate $8,000 or near. Last week, sub-runs.

Empire (Durwood) (1,280; $1.25-

(Continued on page 17)

2 Big Pix Help B'way; 'Vita' Record 22G, 'Mein Kampf' Huge 60G; 'Prof.' Socko 146G, 'Impostor' Great 28G

Launching of two blockbusters in the last seven days is helping to brighten the Broadway biz picture in the current round. First really springlike weather in recent days hurt some but an equal portion of rain was a stimulating factor at the boxoffice for this session.

"La Dolce Vita," Italian prize-winning pic, is heading for a capacity $22,100 or close in first week at the Henry Miller, playing on hard-ticket. Pic boasts a considerable advance sans any parties, and looks in for a longrun. "Mein Kampf," the other champ at the wickets, looks to hit a wham $60,000 or over opening stanza at the Rivoli, playing continuous and on popscale.

"Absent-Minded Professor" with Easter stageshow is heading for a socko $146,000 or close in sixth stanza at the Music Hall. This means it holds for a seventh week. "Hoodlum Priest" wound up with a lofty $17,000 in third round at the Astor.

"Great Impostor" finished its fourth session with a big $28,000, day-dating the Palace and arty Trans-Lux 85th Street. "Raisin in Sun" was smash $28,000 or near in fourth week, day-dating the Forum and arty Trans-Lux 52d Street. "One-Eyed Jacks" looks fancy $34,000 in fourth Capitol week.

"Pepe" continued great with $21,500 in 18th session at the Criterion. "All in Night's Work" was okay $19,000, day-dating the Victoria and arty Normandie in fifth round.

"Exodus" still is hard-ticket pace-setter with mighty $46,000 in 19th session at the Warner. "Spartacus" is moving up to a great $22,000 or close in current (29th) round at the DeMille as a result of Oscar awards.

"Ben-Hur" finished its record money-getting run at the State with a big $22,500 in four days of 74th session. This represents an alltime gross mark for any cinema of $3,004,867. "Gone With Wind" out again on reissue, opens a popscale, continuous run at State today (Wed.).

Estimates for This Weew

Astor (City Inv.) (1,094; 75-$2)—"Hoodlum Priest" (UA) (4th wk). Third session ended Saturday (22) was big $17,000 after $22,000 in second week.

Capitol (Loew) (4,820; $1-$2.50) "One-Eyed Jacks" (Par) (4th wk). This week winding today (Wed.) looks like fancy $34,000 or near after $40,000 for third. Holding.

Criterion (Moss) (1,520; $1.25-$2.40)—"Pepe" (Col) (19th wk). The 18th round finished last night (Tues.) was great $21,500 or near after $21,000 for 17th week.

DeMille (Reade) (1,463; $1.50-$3.50)—"Spartacus" (U) (29th wk). This stanza ending today (Wed.) is heading for smash $22,000 or over on Oscaring after $18,000 in 28th week. Continues on.

Embassy (Gulld Enterprises) (500; $1.25-$2)—"Follow A Star" (Zenith). Opened yesterday. In ahead, "Shadows" (BL) (5th wk), oke $8,000 after $9,500 in fourth stanza.

Henry Miller (Gilbert Miller) (800; $1.50-$3.50)—"La Dolce Vita" (Astor). First week ending today (Wed.) looks capacity $22,100 for initial 10 performances. Big advance boasted by pic following rave reviews.

Palace (RKO) (1,642; $1.25-$2.50) —"Great Impostor" (U) (5th wk). Fourth session completed yesterday (Tues.) was socko $22,000 or near after $25,000 in third.

Forum (Moss) (813; 90-$1.80) — "Raisin in Sun" (Col) (5th wk). Fourth round completed yesterday (Tues.) was smash $19,500 or near after $18,000 for third.

Paramount (AB-PT) (3,665; $1-$2)—"All Hands on Deck" (20th) (4th wk). This week winding tomorrow (Thurs.) looks like dull $14,500 despite a preview after $15,000 for third. Stays on, with "Return To Peyton Place" (20th) due in May 3 after a preview the night of May 4.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Absent-Minded Professor" (BV) and Easter stageshow (6th wk). This round finishing today (Wed.) looks like sock $146,000 or close after $150,000 for fifth week. Holds a seventh week. "Parrish" (WB) is due May 4.

Rivoli (UAT) (1,545; $1.25-$2.50) —"Mein Kampf" (Col). Initial round finishing tomorrow (Thurs.) looks like wham $60,000 or better. In ahead, "King and I" (20th) (4th wk), $11,000. "Kampf" had lines

(Continued on page 17)

Balto Okay; 'Work' Fast $9,000; 'Wind' Sockeroo 10G, 3d, 'Cry' Meek 4G

Baltimore, April 25.

Continued favorable weather and new product is helping the situation a bit here currently. "All Hands on Deck" looms mild in first at Stanton. "All in Night's Work" is fancy in opener at the New.

Leading the holdovers is "Gone With Wind," smash in third week at the Town. "Exodus," in 19th frame at Mayfair, is okay. "Never on Sunday" is up in 23d week at Playhouse. "Cry for Happy" shapes slow in second at the Hipp. "Secret Partner" continues good in third at the Little.

Estimates for This Week

Aurora (Rappaport) (367; 90-$1.50) —"Carry On Admiral" (Gov). Good $3,000. Last week, "Carry On Nurse" (Gov) (5th wk (rerun), $2,000.

Charles (Fruchtman) (500; 90-$1.80)—"Suzie Wong" (Par) (18th wk). Nice $4,000 after same in previous week.

Cinema (Schwaber) (460; 90-$1.50)—"Modigliani" (Cont) Okay $1,600. Last week, "Hand in Hand" (Col) (2d wk), $1,200.

Five West (Schwaber) (435; 90-$1.50)—"Make Mine Mink" (Cont) (4th wk). Nice $2,200 after $2,700 in third.

Hippodrome (Rappaport) (2,300; 90-$1.50)—"Cry for Happy" (Col) (2d wk). Slow $4,000 after $8,000 in first.

Little (Rappaport) (300; 90-$1.50) —"Secret Partner" (M-G) (3d wk). Good $3,000 after $3,500 in second frame.

Mayfair (Fruchtman) (750; $2-$2.50)—"Exodus" (UA) (19th wk). Oke $4,000 after ditto last week.

New (Fruchtman) (1,600; 90-$1.50)—"All in Night's Work" (Par). Fancy $9,000. Last week, "Alamo" (UA) (7th wk), $6,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Never On Sunday" (Lope) (23d wk). Upped to good $2,500 after $2,200 in 22d week.

Stanton (Fruchtman) (2,800; 90-$1.50)—"All Hands on Deck" (20th). Mild $7,000. Last week, "101 Dalmatians" (BV) (4th wk), $7,000.

Town (Rappaport) (1,125; 90-$1.50)—"Gone With Wind" (M-G) (reissue) (3d wk). Smash $10,000 after $12,000 in second.

'Wind' Boff $15,000, D.C.; 'Sat. Night' Wham 13G, 'Spartacus' Hot 10G, 14th

Washington, April 25.

Academy Awards will spark some brisk action on mainstem this session. Town-topper is "Elmer Gantry" and "Apartment" out on reissue at Keith's for sock returns. "Butterfield 8" at Apex also shapes lively.

"101 Dalmatians" still is fast in third at two houses. "Gone With Wind" at Capitol is maintaining a smash pace in fourth lap, "Saturday Night, Sunday Morning" looms wow at small Ontario.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; 90-$1.49)—"101 Dalmatians" (BV) (3d wk). Dandy $10,000. Last week, $14,000.

Apex (K-B) (940; 75-$1.10)—"Butterfield 8" (M-G) (reissue) (2d wk). Fine $4,000 after $5,000 opener.

Capitol (Loew) (3,426; $1-$1.65) —"Gone With Wind" (M-G) (reissue) (4th wk). Boff $15,000. Last week, $19,000.

MacArthur (K-B) (900; $1.25)—"League of Gentlemen" (Kings) (4th wk). Hefty $4,500 or near. Last week, $5,000.

Ontario (K-B) (1,240; $1-$1.49)—"Saturday Night, Sunday Morning" (Cont). Wow $13,000. Last week, "Portrait of Sinner" (A-I) (2d wk), $1,100 in final 5 days.

Palace (Loew) (2,390; $1-$1.49)—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Sock $17,000. Last week, "All in Night's Work" (Par) (2d wk), $13,000.

Playhouse (T-L) (459; $1-$1.49) —"Virgin Spring" (Janus) and "Seventh Seal" (Janus) (reissue). (2d wk). Okay $3,800 after $3,000 in first stanza.

Plaza (T-L) (278; $1-$1.80)—"Naked in Night" (Indie) (2d wk). Good $3,500 after $4,100 opener.

Town (King) (800; $1.25-$1.49)—"One-Eyed Jacks" (Par) (4th wk). Sturdy $6,000. Last week, $8,000.

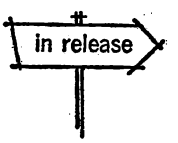
Trans-Lux (T-L) (600; $1.49-$1.80)—"Pepe" (Col) (10th wk). Good $5,000. Last week, $5,500.

Uptown (SW) (1,300; $1.25-$2.25) —"Exodus" (UA) (9th wk). Big $9,000. Last week, ditto.

Warner (SW) (1,440; $.149-$2.25)—"Spartacus" (U) (14th wk). Boff $10,000, same as last week.

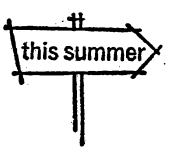
THE HIGHWAY TO THE FUTURE

Of International Cinema in America belongs t



LA DOLCE VITA

Directed by Federico Fellini, currently in release and already surpassing its fantastic successes in other countries of the world.

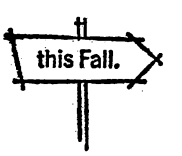


ROCCO AND HIS BROTHERS

produced by Goffredo Lombardo, directed by Luchino Visconti for Titanus Films. The Festival Award-winning production which Astor will launch this summer for key city showings.

LUGANO

Astor's initial co-production—a major film, to be produced in Italy, for release in early 1962.



The Swindler

produced by Titanus Films, starring Broderick Crawford and Richard Basehart, for release this Fall.

the outcry

directed by Michelangelo Antonioni, starring Steve Cochran and Betsy Blair, for release later this year.

Yes ASTOR PICTURES, INC.

ASTOR PICTURES, INC.

The immensely successful openings of LA DOLCE VITA in New York and Boston have demonstrated the soundness of Astor's philosophy in marketing international films.

THAT PHILOSOPHY:

- ☐ start with a product of merit, one that can hold up its head proudly.
- ☐ give that product every advantage, give it top support.
- ☐ surround it by knowing exploitation, the kind of publicity campaign, the kind of advertising effort it deserves.
- ☐ do not be limited to a traditional, "by rote" effort . . . dare to be different . . . dare to ignore the hundred voices that insist "it can't be done."

THE PROOF: ☐ In New York, LA DOLCE VITA was premiered April 19th at the Henry Miller's Theatre on a reserved seat, ten-a-week policy. An all-out publicity campaign and a large-scale advertising effort built up a tremendous advance. Favorable critical comment was parlayed with saturation radio and full-page newspaper advertising. Box office queues exceeded those of the most successful Broadway hit. This has become New York's new "hot ticket."

In Boston, LA DOLCE VITA opened at the Gary Theatre on a continuous performance, reserved-mezzanine on-week-ends policy. Advance publicity and advertising effort was comparable to New York. First day's gross established a new house record, exceeding returns from any of the so-called "blockbusters." Business continues "smash."

LA DOLCE VITA will open soon in Miami, Los Angeles, San Francisco, Chicago, Pittsburgh and Philadelphia. It will be followed this summer by:

ROCCO AND HIS BROTHERS, another Festival winning production of great power with a record of exceptional foreign box office success.

OWNS THE HIGHWAY TO THE FUTURE

International Sound Track

London

Lord Archibald, chairman of the Federation of British Film Makers, has been re-elected chairman of the Joint Committee of the five trade associations, and **R. S. Camplin**, secretary of the Kinematic Renters Society, has been returned as secretary for a second term . . . "Ben-Hur" opened in Belfast on Monday (10) and the socialite preem audience included the Governor of Northern Ireland, Deputy Lord Mayor of Belfast, the High Sheriff of the City, the Lord Bishop of Down and Connor and the Speaker of the Ulster Parliament. **Stephen Boyd's** mother was also present . . . The Rank Organisation has opened its first gas station in Worcester on the site of the Gaumont Theatre car park . . . **Dick Richards** re elected Chairman of the film section of the Critics' Circle for a third term. **Ernest Betts** is the new Vice-Chairman . . The unit filming **Louis de Rochemont's** "The Roman Spring of Mrs. Stone" starring **Vivien Leigh**, moved to Rome last week for exterior locations. Permission was received from the Italian Government and Censor . . . **Walt Disney's** first British film this year starts at Shepperton next Monday (17). It is "The Prince and the Pauper," which will be directed by **Don Chaffey** and will have **Guy Williams** in the lead.

On its three-way London release on the Associated British circuit, **Tony Hancock's** first starring vehicle, "The Rebel" was 18.4% ahead of its nearest rival. Its average weekly receipts were $4,995 per theatre . . ."Spartacus," currently in its sixth month at the Metropole, Victoria, and now playing in Edinburgh, Glasgow, Cardiff and Bristol, is due to open in Manchester and Birmingham on May 14 . . . Metro's latest British pic, "The Green Helmet" has its world preem in aid of the British Motoring Sport Relief Fund at a midnight gala at the Ritz, Leicester Square, on May 7. **Jack Brabham**, the world champion, is guest star in the pic. and starring roles are played by **Bill Travers, Ed Begley, Nancy Walters** and **Sid James** . . . **Julian Wintle** and **Leslie Parkyn**, joint heads of Independent Artists, had two West End premieres on the same night last week. "Very Important Person," a Rank release, opened at the Leicester Square Theatre, while "Payroll" (Anglo Amalgamated) preemed at the Plaza.

Paris

Jacques Bar to Hollywood with director **Etienne Perier** to try to get **Cary Grant** to say yes to a first pic in France. Pic however would be a French one though made in two versions for Bar has a deal with Metro-Goldwyn-Mayer via his CIPRA org. Bar and Perier have already made "Bridge to the Sun" with **Carroll Baker** under this setup. Grant story would be called "The Man in the Rolls Royce" and concerns a Yank tv scripter who sees some new characters he is inventing in real life and gets involved in an intrigue which helps him finish his story. Miss Baker would play opposite Grant in this, if he accepts . . . **Pol Qentin's** adaptation of the hit British play of **Terence Rattigan** "Ross" will be done at the Theatre Sarah Bernhardt next season with **Pierre Fresnay** in the **Alec Guiness** role. It will be called "Lawrence of Arabia" . . . **Brigitte Bardot** starrer "The Truth" in a continued firstrun on the Champs-Elysees with English subtitles in line with the beginning of the tourist season . . . Theatre Marignan, which wants to be converted to a film house by owner **Simone Volterra**, will serve as a pic house during the Theatre of Nations season, April 8-July 10, to show foreign and local pix based on theatrical pieces in conjunction with latter. It will then have to be a partime pic house and also legiter in keeping with municipal rulings . . . British pic "The Criminal," made by Yank director **Joseph Losey**, getting fine reviews here and in for okay biz at one firstrun house.

Rome

Federico Fellini starts his first film since "La Dolce Vita" soon here in Rome: an episode starring **Anita Ekberg** in **Carlo Ponti's** production of "Boccaccio '61," which will also feature segments by other top Italo directors. Fellini will direct own untitled followup feature to "Vita" when he completes the "Boccaccio" bit . . . **Dino DeLaurentiis** taking a leaf from Yank practice: he's "previewing" (rating cards 'n' all) his latest, "I Love, You Love" for 500 Yank families in Verona (army area) to get a foretaste of foreign reactions to the **Allessandro Blasetti** item.

Romans still discussing the possibility that **Audrey Hepburn** may hattan" for Raoul Levy, as announced by French producer recently and—more importantly for local coffers—that pic may eventually be shot in Italy, as planned when pic was originally conceived . . . **Jose Quintero** here on the q.t. shooting some backdrops and connecting shots for "Roman Spring of Mrs. Stone," using doubles. Main footage was, of course, shot in Britain after Italo authorities refused **DeRochemont** production permits to location here . . . **Stewart Granger** shoots "Swordsman of Tuscany" for **Jacques Bar** and Metro at Tirrenia Studios beginning in mid-August.

Mack Sennett's memory will be honored by a special retrospective showing of his pix at Venice Film Festival in August . . . fest will also publish a book about his work . . . **Melvin Frank** to Switzerland to discuss with **Sophia Loren** an Italo-set comedy project to star Miss Loren and **Danny Kaye. Panama-Frank** project would roll early '62 . . . Announced locally that **Mario del Monaco** will play **Mario Lanza** in a color biopic entitled "The Great Mario" . . . **Montgomery Clift** being pared for role in "Senility," from book by **Italo Svevo** . . . **Mauro Bolognini** slated to leave shortly for Coast to discuss project with thesp . . . **John Mills** announced for lead in Euro International production of "The Valiant," set to start this month in Rome under direction of **Giorgio Capitani.**

Dino DeLaurentiis "sneaked" the impressive footage of the Crucifixion scene for "Barabbas" lensed during actual solar eclipse before pic's start—to press here this week . . . cameraman **Aldo Tonti** deserves credit for outstanding technical accomplishment, and sequence will certainly create much word-of-mouth . . . "Barabbas" just under way with Verona Arena mass sequences first on director **Richard Fleischer's** agenda, with a 40,000 extra call sheet . . . Titanus' "Girl with a Suitcase" is sure as one of Italo entries at Cannes Festival . . . big hassle on for other pix to rep this country at event, with many quality contenders this year.

"Shadows" to be released in Italy by Globe International . . . Henry Lombroso's company also handling "Candide" locally. French-made item had previously been forbidden for export by French authorities . . . Federico Fellini denies he's set to direct "Three Rooms in Manhattan" for Raoul Lecy, as announced by French producer recently Alberto Lattuada paging Karl Malden for lead in "La Steppa," pic he guns in Yugoslavia May 2 for producer Morris Ergas.

Looks like four pix from Italy for Cannes fete: "Ragazza con la Valigia" (Titanus), "Two Women" (Ponti), "Che Gioia Vivere" (Cineriz), and probably "La Viaccia" (Arco). Fest topper decides Italo roster this week during Rome stopover on return from Moscow pic o.o. . . . three pix coming up for Eva Bartok: "Othello, the Accused" (FCC), opposite Mario del Monaco, "The Great Mandarin," and "Lana, Queen of the Amazons". . . Fritz Lang in Rome to negotiate two pix for Serena (Rome) and Omnia (Munich); locations in India, interiors in Rome . . .

Cinecitta may move to area west of Rome between Lake Bracciano and Manziana frequently used already as pic location. Rumors of studio move (the most recent of a series) has already sent realestate prices in area soaring, according to reports . . ."Five Pieces of Maria" is title of proposed Sophia Loren-Danny Kaye starrer being prepped by Panama-Frank, after their Bob Hope-Bing Crosby item (set for London shooting), "The Road to Hong Kong." Sophia Loren also may do "Moll Flanders" from a John Osborne screenplay, with Ponti-Girosi producing.

A festival of Yank indie films may be a feature of this summer's Spoleto Festival of Two Worlds . . . Italians planning a benefit gala preem in Gotham for the 1960 Olympic Games film produced here by Luce Institute for Cineriz release . . . English commentary has been prepped for the occasion . . . are the ads taken by UA in Italian trade publications to announce "Taras Bulba" as a Harold Hecht production intended to dampen announced Italian plans for a "Bulba" production starring Jack Palance? . . . inserts pointedly indicate pic's "completed preparation" and the shooting start of Tony Curtis starrer, as well as its "immediate" distribution by UA and local distrib, Dear Films . . . proposed new Italo film law would eliminate the current 5,500,000 lire-per-pic ($8,856) dubbing "tax". . . Burlesque a flop in Eternal City. "Cavalcade of Burlesque" group walked out on local impresario when he failed to pay . . . Roberto Rossellini may direct a pic in Brazil for a new company called Ital-Victoria Film, based on novel, "Jubiaba."

Luchino Visconti, Vittorio DeSica, Mario Monicelli and Federico Fellini are the directors set by Concordia Films for present-day episoder inspired by Boccaccio's "Decameron" and titled "Boccaccio '70." Cineriz releases, with Fellini episode to start in next few weeks . . . Italo exporters worried over uncertain situation reigning on German market and consequent drop in purchases by that country of Italo pix . . . Simone Signoret, Serge Reggiani, Annie Girardot announced as stars of Marco Ferreri's pic version of Kafka's "The Castle," to start Aug. 15 on Spanish locations as Italo-Franco-Spanish coproduction.

Prosperity note: **Dino LeDaurentiis** had to plaster the city of Verona full of posters asking for extras to fill his 10,000-man arena scenes for "Barabbas"; even then reaction was slow, though the **Richard Fleischer** pic is paying Veronans $1 over Roman extra rates, and more Romans may have to be called in after all. DeLaurentiis off to Israel, incidentally, to watch another one of his four current pix, "Two Enemies." start production under **Guy Hamilton's** direction; **David Niven** costars with **Alberto Sordi** in that one. Filmites here are sure Israeli censor has it in for Italo product only: "Les Annees Folles," French feature documentary, was allowed into country unscathed, but some local footage shot to give pic more of an Italian slant was objected to.

Titanus hopes to get its pic version of **Tomasi di Lampedusa's** best-seller, "The Leopard," on the road by end of summer under direction of **Luchino Visconti; Laurence Olivier** and **Warren Beatty** being considered for male leads, while femme spot may go to **Claudia Cardinale** . . . **Geoffredo Lombardo's** studio also has plans for "Paradise on Earth," to be directed by **Franco Rossi** entirely in the States, probably L.A. not decided yet whether these and other planned projects come under the new Titanus-MGM scheme or will be handled separately by the Italo major.

Fono Roma announces it is readying the first six-track stereo sound setup for a Disney Circarama demonstration to be held soon in a special theatre built by FIAT at the Turin Fairgrounds . . . show will be a specially-readied **Disney-Royfilm** (Rome) production sponsored by FIAT auto works to celebrate the 100th year of Italo unity . . . **Jack Cardiff** being paged to direct **Gina Lollobrigida** in Royal Films' "Imperial Venus". . . UA has bought world release rights to Titanus' "Alboin and Rosmunda," which will change title . . . **Jack Palance-Guy Madison** starrer currently going here . . . Deal set by Titanus' **Goffredo Lombardo** on recent U.S. trip, during which he also received healthy advance offers for "Girl with a Suitcase," Italy's official Cannes Fest entry.

Vittorio DeSica, after making no films for several years, follows up his "Two Women" (Ponti) and current "The Last Judgment" (DeLaurentiis) with "I Sequestrati di Altona" from the **Jean-Paul Sartre** work for Ponti. Cesare Zavattini will adapt and script, and **Sophia Loren** will star, probably opposite **J. P. Belmondo**; director is also searching for vehicle for **Silvana Mangano.**

Firstruns Up in Los Angeles

Los Angeles, April 25.

Los Angeles firstruns ran up a great $3,112,074 in 27 situations for first quarter of 1961 in what may be an all-time high quarterly record for local playing time. If pace set for first 13 weeks is maintained and usual ratio adhered to in remaining three quarters, 1961 may wind the greatest in L. A. firstrun history.

Figure is up 8% over corresponding period for 1960, when tally hit $2,872,924 in 26 houses, and same increase over 1959's initial quarter of $2,863,907. Closest first-quarter mark to current span was 1958's, with $2,977,217 take in 30 houses. Highest quarter during 1958, '59 and '60 was third in '58, when sizzling $2,995,417 was reached. Third quarter of '60 pulled $2,924,994.

Record draw is contributable to large number of blockbusters, more so than in past years, with "Ben-Hur," which last week ended its 70th sesh, smashing over a hot $264,600 for period and still holding indefinitely at Egyptian. Biggest grosser for first 13 weeks of year was "Exodus," lofting to a boff $337,903 at Fox Wilshire and booked for indefinite stand. Exclusive showings did phenomenal biz right down the line for period.

"Pepe" soared to $225,128 for 13-week stand at Warner Beverly, and "Spartacus" crashed through for $218,517 at Pantages, where both are skedded to hold. "The World of Suzie Wong" grossed a lush $175,941, in 10 weeks at Chinese, and "This Is Cinerama" reissue a bucko $179,949 during full period at Warner Hollywood. One of the sleeper pix of the year, "Never on Sunday," returned a great $111,835 for full period at small 631-seat Fine Arts, with indications it will go on indefinitely.

Other top-grossers included "The Alamo," running up $162,595 in general release, and "The Sundowners" racked over $128,813 also in general release. "The Misfits" did $98,885 in three sizzling weeks, and "Butterfield 8" $89,873 in three frames. "Cimarron" rang up $64,882 in eight rounds, and "Swiss Family Robinson" $46,329 in two. "All in a Night's Work" did $43,462 in two weeks; "Sanctuary," $38,242 in two; "Cry for Happy," $28,662 in two. "Wackiest Ship in the Army" rolled up $41,484 in three laps; "The Great Impostor," $30,251 in two.

"The Absent-Minded Professor," just starting a run at Chinese, racked up a hotsy $54,559 for first two weeks, and reissue of "Gone With the Wind" started its run at Hollywood Paramount with a terrific $36,000 first week. "101 Dalmatians" also rolled up a big $22,785 for first week of a run. All are holding into second quarter.

Quarterly record for L. A. firstruns for past three full years is as follows:

	1960	1959	1958
1st Quarter	$2,872,984	$2,863,907	$2,977,217
2d Quarter	2,540,840	2,287,670	2,539,980
3d Quarter	2,924,994	2,638,560	2,995,416
4th Quarter	2,623,125	2,286,145	2,588,066
	$10,961,943	$10,076,682	$11,100,679

$600,000 Drive-In With Balcony For 150 of 1,600 Cars

By BESS JENKINS

Lincoln, April 25.

Construction of a new $600,000 drive-in featuring a car balcony accommodating 150 of the facility's 1,600-car capacity is underway at Millard, near Omaha. Russell Brehm of Lincoln, one of the three owners, described the new Nebraska outdoor theatre as the largest between Chicago and the Pacific Coast.

It also will be the only drive-in theatre in Nebraska to have twin screens, making possible the showing of two features at one time to provide the customer with a choice of shows.

Brehm and the other two builders, Sen. Roman Hruska and H. S. Gould, both of Omaha, have purchased 80 acres of land between the Western Electric plant at Millard and adjacent to the Interstate Highway.

"Thirty acres or three times the area occupied by our 84th & O Drive-In here will be used for the new Twin Drive-In Theatre," Brehm said.

He indicated the remaining 50 will be developed later as a business shopping centre area, according to present planning.

Completion date for the drive-in is scheduled for June 28.

Brehm noted the July 1 deadline for Interstate completion will put the theatre within 34 miles of Lincoln, too.

The 150-car-accommodating balcony, described by Brehm, is only the third in the U.S., will be constructed in the center of the 30-acre drive-in adjacent to a concession building. He said the concession facility will be 90% glass and feature the latest equipment.

The twin screens will be served from one projection booth, with one being located in the west portion of the 30 acres and the other screen in the northeast corner.

Major advantage of the twin treatment will come to the patron, who can see the picture in a double feature he wants to watch without sitting through the other, Brehm explained.

The three owners already operate the 84th & O in Lincoln; the 84th & Center and the Airport in Omaha; and the 62d & Lexington at Corpus Christi, Tex.

Hruska is a Republican senator from Nebraska and Brehm is a longtime Republican and chairman of the Lancaster County GOP.

Kaye-For-A-Day Bally on Par Pic

Hollywood, April 25.

Usually one of Hollywood's most high-priced properties, Danny Kaye has agreed to a unique exploitation plan on behalf of the Shavelson-Rose Paramount release, "On the Double," in which he will be given away free for a day to a U. S. theatre exhibitor.

Distribution of "Kaye-for-a-day" takes place at 34th annual International Variety Clubs Convention in Miami Beach April 25-29, with exhibs getting a ticket for a drawing to be held immediately after the April 27 screening of the feature. Kaye, who, of course, stars in the picture, will personally conduct drawing and will also function as special guest of honor at the convention.

Exhib winning star must have licensed pic or do so within 30 days to get him. Paramount guarantees he will travel any place in the country to appear when the film opens for the winner. Opening, however, must be subject to Kaye's commitments.

Theatremen in bidding situations who have not yet bid for "On the Double" are not eligible for contest.

L. L. Pickle, projectionist at the Capri Theatre, El Paso, Tex., operated by the Trans-Texas Theatres circuit, suffered dislocated vertebra recently while assisting with the moving of a larger motor-generator at the theatre.

Penalties for Soundtrack Piracy

Celler Would Punish Guilty Up to $10,000 Or 10 Years

Washington, April 25.

Pirating and counterfeit labeling of film soundtracks would be made a crime under legislation by Rep. Emanuel Celler (D-N.Y.). Bill primarily is designed to stop the growing disk counterfeiting racket, but its language also encompasses films with soundtracks. Penalties range up to 10 years in prison and $10,000 in fines or both.

It would slap such penalties on those who "knowingly and with fraudulent intent" cause to be shipped—in interstate commerce—or receive "any phonograph record disk, wire, tape, film or other articles on which sounds are recorded" to which fake labels are attached.

A second criminal section would impose the same sanctions on those who ship, cause to be shipped or receive disks, tapes, films, etc. without authorization of the owner of the copyright for the master recording or soundtrack. Similarly, more stringent civil remedies are provided.

A Washington rep of Motion Picture Assn. opined that the Celler measure "plugged a loophole well worth plugging."

Baptists Fling The 'Smut' Charge

Atlanta, April 25.

An editorial dealing with censorship, which appeared originally in the April 13 issue of The Christian Index, official publication of the Baptist Convention of the State of Georgia, was reprinted in The Atlanta Constitution Amusement Guide of April 17 with the comment that "it represents another point of view on the movie censorship question.

Text of the editorial, which appeared under the heading "Films Deserve Censorship?," in full:

"The peddlers of smut, whether in film or print, desecrate the constitution of both the state and nation when they seek license under it to degrade moral standards.

"Atlanta's motion picture censor machinery is under legal attack by distributors of a film banned from Atlanta screens. Movie censorship in Atlanta leaves much to be desired. It is alarming when there are those who would destroy the little we have.

"The movie industry errs when it attributes most of its ills to the competition of tv. It was the industry failure to police itself that contributed largely to necessiy for the popcorn machine to keep open its doors. The prurient novel and the oversexed picture destroy far more than is gained by the fast dollar.

"The movie colony would do well in Atlanta and elsewhere to censor itself instead of resisting the censoring of others. It is a sorry state of affairs to find it turning to courts for relief instead of the camera.

"There are some good movies and they have had a good boxoffice. It is a shame the industry must suffer a black eye for the group which is interested only in the dollar.

"Maybe the industry can police itself. But, we have the idea it could work something out and, if nothing else, let it lend support to censorship by at least a reprimand for those who demand a license for their smut."

Currently under attack in Fulton Superior Court are bans imposed by City Censor Mrs. Christine Smith Gilliam against Lopert Pictures' "Never on Sunday" and "No Room at the Top," whose star, Simone Signoret, won the top feminine acting Oscar in the 1960 Academy Award Sweepstakes.

Elisco Mireles will reopen Rattlers Drive-In at Rio Grande City, Tex. Ozoner was destroyed by a heavy wind storm.

'Party' Censorship

Kansas City, April 25.

Recent appointment by Gov. John Anderson has brought in Mrs. Kitty McMahon to a three-year term on the Motion Picture Board of Review, state censor group.

Mrs. McMahon is Republican vicechairman for Wyandotte County (Kansas City, Kansas), and replaces Mrs. Dorothy Frankovich, Democratic appointee of former Gov. George Docking.

Board is composed of three women appointees and functions in Kansas City, Kansas, to review motion pictures to be shown in Kansas.

End Inappropriate Name; Bordertown Theatres Now Lone Stars Under Ezell

Dallas, April 25.

Bordertown Theatres Inc. has had its corporate name changed to Lone Star Theatres Inc. by the board of directors, executive V.P. Dowlen Russell reveals. The previous name didn't seem appropriate for a company owning and operating more than 40 theatres, mostly drive-ins, in Texas' major cities.

When the company was founded by Claude Ezell and late Bill Underwood in 1940 it was known as Underwood & Ezell. With Underwood's death in 1948 the firm was renamed Claude Ezell & Associates. In 1955 the company was sold to Bordertown Theatres Inc., but in 1958 Ezell's group reacquired the chain. Principal stockholders are Ezell, Ned Depinet and Sam Dembow Jr. Ezell is prexy of Lone Star Theatres; Dowlen Russell, executive v.p.; Albert H. Reynolds, v.p. in charge of theatre operations; Brandon Doak, secretary.

Ezell is a drive-in pioneer, having built the first Texas ozoner over 20 years ago. Once general sales manager for Warner Bros., he was also the originator of "bank night," which helped bring theatres in America through the depression years.

Universal Patterns Two For Detroit Suburbia

Detroit, April 25.

Universal Pictures is launching a multiple-theatre engagement program involving 28 nabes and drive-ins which may have significant effects on future bookings in this suburban-minded city.

First picture to receive the multiple treatment is "The Secret Ways," teamed with "Posse from Hell," opening last Wed. (19). Decision was reached by Universal following the encouraging success in testing multiple billings in this area with the recent showing of "The Great Impostor."

Explanation of the new policy was made at an elaborate luncheon attended by Erwin Lloyd, co-producer with Richard Widmark of "The Secret Ways," and the Austrian and German consuls. Latter were present, along with several Hungarian refugees who have settled in Detroit, because the Heath Production espionage drama was filmed in Austria and deals with the Hungarian revolt against their Communist conquerers.

Other films being lined up to follow the initial multiple engagement are: "The Last Sunset," "Tammy Tell Me True," "The Curse of the Werewolf," and "The Shadow of a Cat."

Doom Empire, San Antonio

San Antonio, April 25.

Empire Theatre, in the downtown section of the city, once operated by Interstate, and lately an indie operation, is slated to be closed and the pace made into a parking garage.

The Brady Building, which houses the theatre has been sold and extensive remodeling is planned. The building will feature a mall and free parking for its tenants.

Pal Off Key West

Hollywood, April 25.

Metro has added fairy tale, "The Fisherman and His Wife," to George Pal's "The Wonderful World of the Brothers Grimm," second Cinerama feature of four to be produced on partnership basis.

Plans call for taking audience on underworld tour of coral forests off Key West as result of recent development of Cinerama underwater process.

Ballyhoo Primed On Assumption Of Dual Shreiks

Universal is heating up a strictly local merchandising campaign for its first horror combo, "Curse of the Werewolf" and "Shadow of the Cat," set for national release this summer. U, of course, will have to split them where exhibs insist (to get around the block-booking taboo), but the push is being geared to tandem playoff.

Phil Gerard, ad-pub chieftain, said the package will be timed with school closings around the country, commencing with Dixie dates in late May.

Idea for the combo was cued by U's earlier success with scarum pix from England's Hammer Films. Latter also turned out "Werewolf," but "Cat" is a Jon Pennington (British) Production.

AUTHORITATIVE BOOK ON PHOTO RESEARCH

"From Dry Plates to Ektachrome Film" by C. E. Kenneth Mees (Ziff-Davis; $5.95) is aptly titled. It is the story of photographic research, told by and about the late Mees, for 50 years in charge of the Eastman Kodak research laboratories, which he founded and built to its present lofty state in the field.

A labor of love, the book can prove a valuable text for serious students of photography and to the motion picture technician who requires a detailed background on film and its derivative processes. Here, however, the chief appeal stops. The material, aside from four general introductory chapters that trace the history of photography in laymen's terms, is technical and precise. It is written in a style and language indicating the author's vast personal knowledge of the subject, but general readers may find themselves struggling to grasp some of the more technical points. For the professional laboratory, researcher or educational channel, it should fill the bill greatly.

Mees, with the aid of other experts in individual areas, dissects such processes as the calotype, calling this the ancestor of modern photography instead of the daguerreotype process usually listed; sensitometry, dyes, gelatin, emulsion research, chemicals and other areas that make up photography. Amateur photography is hit heavily, but professional motion picture develpoment is barely touched. Mees notes the principle interest of Kodak has always been in supply film and never in active production.

A general sprinkling of pictures and graphs aids the reader greatly.

Dale

'Family Pictures' Highly Commended But Does the Family Stay Home?

Evidence recurrs that domestic euphoria is a tough commodity to sell—that the clamor for wholesome family pictures may be more illusion than fact. In general, when it comes to finding audiences for the "innocents," exhibitors have to do a Diogenes, as witness, among others, the earlier case of Allied Artists' "Friendly Persuasion" (albeit this one is finally turning the profit corner).

Little wonder film-makers evince skepticism by favoring the downbeat themes—the sicko ones making for boxoffice health more readily than the happies. In a current instance, out in Denver, they stayed away in droves from Columbia's "Hand in Hand," tale of two moppets beset by adult-made religious differences.

But the further angle there is to throw into question the efficacy of Legion of Decency film ratings. Clement J. Zecha, pic critic for the Denver Catholic Register, who'd given "Hand" beaucoup support, reported his efforts unavailing. "Yet I received a dozen or more telephone calls (during week 'Hand' was playing firstrun) inquiring about 'All in a Night's Work,' rated A-3; 'Sanctuary,' rated B, and 'Sins of Rachel Cade,' A-3. Also, while 'Hand in Hand' was playing, queries were made about 'World of Suzie Wong,' 'Psycho' and 'The Entertainer,' all B films."

Presuming the inquirers were Catholic, question naturally posed is just how much does the Legion sway the flock?

Further Thoughts

Zecha further notes that he wasn't quarreling with interest in the adult-themed pix, only expressing howcum the family fare gets sloughed when there's such hue and cry for it? "In many cases the persons who are doing the loudest campaigning for family type films," he adds, "are the ones who will not support them when they are booked into a theatre."

Which ought to elicit a hearty "amen" from the film-makers. Makes it tough to combat when they argue, with apparent substantiation, that the boxoffice calls the tune.

But pursuant to his own discussion, Zecha sequels a vox pop comment from a "mother and housewife" deploring out-of-reach firstrun admissions, and suggesting that in this case "Hand" would have fared better with a nabe opening. Her logic, in view of Main Stem economics, seems sound enough: how can a family be expected to turn out if it can't scale the tariff wall?

Her point raises interesting implications both for exhibs and distribution, especially if it's an accurate projection of the national norm viz the family and firstrun admissions.

'X-15' Capital Gain

Washington, April 25.

Rep. James C. Corman lauded Essex Productions' "X-15" on the floor of the House of Representatives. Corman, who is on the science and astronautics committee, asked for other Congressmen to support the picture and "wish it wisdom and inspiration."

Praise came as part of praise going to test pilot Joe Walker, who recently flew to altitude of 32.12 miles.

Howard W. Koch is exec producer of film, with Henry Sanicola and Tony Lazzarino producing and Richard Donner directing.

Levin-Mandell Readying Marine Pilot's Biopic; Hero Now an Ad Exec

Hollywood, April 25.

Irving H. Levin and Harry L. Mandell have secured screenrights to their upcoming indie production effort "The Lou Lenart Story" and plan lensing the pic under their indie Atlantic Pictures banner this fall on a $2,000,000 budget.

Story, dealing with saga of a former Marine Corps pilot, follows his experiences while commanding the first mission of the Israeli "paper air force" (four aircraft) which helped halt advance of Egyptian invaders in 1948.

Lenart, who has okayed format of film, will act as technical advisor. He is presently an ad-exec with the Honig, Cooper & Harrington Agency here.

According to Levin, pic will be lensed on location in the South Pacific, Italy and in Israel with cooperation of the government there. Interiors will be filmed here.

As yet no writer, director or cast has been set, but plans call for completion of these contracts within several weeks.

Levin also stated that conferences are in progress with sveeral major studios (undisclosed) concerning distribution of the film in early 1962. Lensing will be in Technicolor, he said, and will document experiences of Lenart.

Last release for the indie outfit was "From Hell to Eternity" through Allied Artists.

4 SDG Starts For '61 Award Stakes

Hollywood, April 25.

Directors Guild has nominated four pix, released during first quarter of 1961, for annual "Outstanding Directorial Achievement" awards, it was announced by Frank Capra, guild president.

Films and their directors are: "Hand in Hand," Philip Leacock, Doug Hermes assistant; "The Misfits," John Houston, Carl Beringer, assistant; "The Great Impostor," Robert Mulligan, Joseph Kenny, assistant; "The Absent Minded Professor," Robert Stevenson, Robert Shannon, assistant.

Additional films will be selected for remaining three-quarters of the year and final winner will be announced at guild's 1962 awards dinner.

Schell Touts Electronikam

Hollywood, April 25.

American adoption of the Electronikam System—camera technique combining film and TV advantages—would be a boon to actors and directors in motion pic filming, according to Maximilian Schell who recently participated in application of the technique.

The Electronikam process, originating in Germany, uses a combination television and motion picture camera which records the image on film while permitting simultaneous closed circuit tv monitoring and playback of the "taking lens" image.

"The big advantage in acting and direction is the opportunity to see the rushes of the scene on a TV screen immediately afterwards. Errors can be spotted and rectified in the very next take." Schell said.

System received a major test earlier this year in the three-hour Eurovision production of "Hamlet" starring Schell. The $250,000 production was broadcast simultaneously throughout six countries under the Bavaria Films banner for Geisel Gasteig Studios release.

William Morris Agency is negotiating with Continental Films distributors for U. S. release.

Schell is currently in a starring role in the Stanley Kramer production, "Judgement at Nuremberg," for United Artists release.

'Zorro' Character Lift Is Alleged

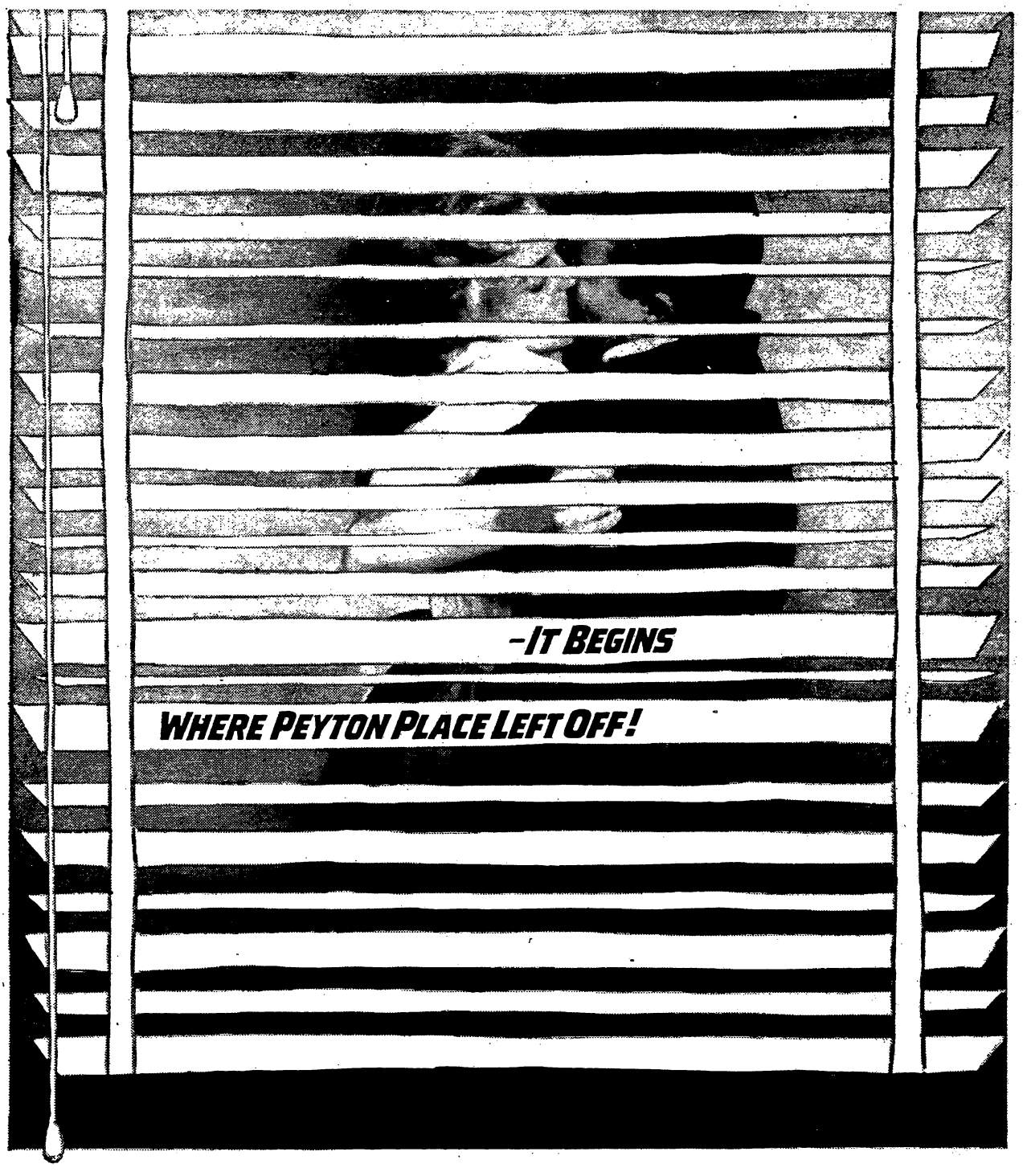
Los Angeles, April 25.

Walt Disney Productions, Mitchell Gertz Agency, Walter E. Disney and 10 John Does have been named defendants in a Superior Court suit filed by Beatrix Maurine McCulley. Latter is executrix for estate of Johnston McCulley, author and creator of the "Zorro" character.

McCulley suit, which asks $2,000,000 damages and accounting, charges breach of fiduciary relationship, fraud, conspiracy to defraud and unjust enrichment, among other charges, over the use of the "Zorro" character in motion pictures and television. Suit asserts McCulley, who died on Nov. 23, 1958, made a written agreement with Mitchell Gertz over literary rights to "Zorro" and that latter subsequently entered an agreement with Disney on Dec. 1, 1952.

It specifically asks $1,000,000 general damages and a similar amount for punitive damages, as well as an injunction restraining future use of "Zorro" and an accounting of the property and restoration of rights.

Suit was filed by law firm of Levoy, Miller & Salinger.



A MAJOR EVENT
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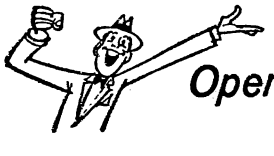

Opening Announcement...Premiere Engagement...New York City!

Picture Grosses

'PROF.' WHOPPING 20G IN PROV.; 'WARRIOR' 8G

Providence, April 25.

Disney magic in combo with school's spring holiday is giving RKO Albee's "Absent - Minded Professor" a terrific play. Majestic looms good with "White Warrior." State is dull with "Gorgo." Strand's "Cry for Happy" shapes mild.

Estimates for This Week

Albee (RKO) (2,200; 50-90-$1.25) —"Absent - Minded Professor" (BV). Wham $20,000 or near. Last week, "First Marines" (Indie) and "Cavalry Charge" (Indie), $3,500.

Elmwood (Snyder) (724; $1-$1.50)—"Pepe" (Col) (4th wk). Good $4,500. Third was $6,000.

Majestic (SW) (2,200; 65-90)—"White Warrior" (WB) (and "Tiger Bay" (WB). Good $8,000. Last week, "Giant" (WB) (reissue), $6,000.

State (Loew) (3,200; 65-90)—"Gorgo" (M-G). Slight $6,000. Last week, "Hoodlum Priest" (UA) and "Frontier Uprising" (UA), $8,000.

Strand (National Realty) (2,200; 65-90)—"Cry for Happy" (Col) and "Sword of Sherwood Forest" (Col). Mild $5,000. Last week, "All in Night's Work" (Par) (3d wk), $6,800.

BOSTON

(Continued from page 10)

(3d wk). Fancy $10,000. Last week, $12,000.

Mayflower (ATC) (689; 90-$1.25) —"Pepe" (Col) (2d run). Okay $3,000. Last week, "Sanctuary" (20th) (3d wk), $3,200.

Metropolitan (NET) (4,357; 90-$1.25) — "Hoodlum Priest" (UA). Opened yesterday (Mon.). Last week, Met Opera.

Memorial (RKO) (3,000; 90-$1.49) —"Absent-Minded Professor" (BV) (2d wk). Smash $25,000. Last week, $30,000.

Orpheum (Loew) (2,900; 90-$1.49) "Go Naked in World" (M-G) and "Operation Bottleneck (UA) (2d wk). Fair $10,000. Last week, $12,000.

Paramount (NET) (2,357; 70-$1.25)—"All Hands on Deck" (20th) and "Storm Country" (Indie). Nice $14,000. Last week, "Dondi" (AA) and "Elephant Gun" (Indie), $6,500.

Pilgrim (ATC) (1,900; 75-$1.25)— "Portrait of Mobster" (WB) and "Darby's Rangers" (Indie). Fast $8,200. Last week, "White Warrior" (WB) and "Up Periscope" (Indie), $9,000.

Saxon (Sack) (1,100; $1.50-$3) — "Exodus" (UA) (18th wk). Good $13,000. Last week, $14,000.

State (Trans-Lux) (730; 75-$1.25) —"Sins of Rose Bernt" (Indie) and "Back Streets of Paris" (Indie). Good $5,000. Last week, "Shangri-La" (Indie) and "Woman Bait" (Indie), big $4,000.

CINCINNATI

(Continued from page 10)

"Entertainer" (Cont) (5th wk). Okay $1,100 after $1,400 fourth.

Grand (RKO) (1,300; $1-$1.25)— "Fiercest Heart" (20th). Fairish $7,000. Last week, "All In Night's Work" (Par) (m.o.), $7,200 at $1.50 top, third week downtown.

Guild (Vance) (300; $1.25)—"Virgin Spring" (Janus) (5th wk). Pleasing $1,800. Last week, $2,000.

Hyde Park Art (Shor) (500; $1.25) —"Sons and Lovers" (20th) (return). Strong $1,400. Last week, "Hand In Hand" (Col) (3d wk), $1,200.

Keith's (Shor) (1,500; 90-$1.25)— "Cry For Happy" (Col). Mild $5,500. Last week, "101 Dalmatians" (BV) (4th wk), $5,200.

Palace (RKO) (2,600; $1-$1.25)— "Angry Silence" (Val) and "Young One" (Val). So-so $7,000 or near. Last week, "Auntie Mame" (WB) and "A Summer Place" (WB) (reissues), $7,200.

Twin Drive-In (Shor) (600 cars each side)—West, "Alamo" (UA) (2d wk), $1.15 scale, hotsy $10,000 following $12,000 preem. East, "Apartment" (UA) and "Elmer Gantry" (UA) (reissues) regular 90c scale, big $12,500.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Exodus" (UA) (5th wk). Sturdy $10,000. Last week, $10,500.

NEW YORK

(Continued from page 11)

the first three days, with SRO on Saturday.

State (Loew) (1,900; $1.25-$2.50) —"Gone With Wind" (M-G) (reissue). Opens today (Wed.). Last week, "Ben-Hur" (M-G) (74th wk-4 days), good $22,500 in final four days on hard-ticket with $1.50-$3.50 scale after $23,500 on 11 shows in 7 3d week. Pic hit an amazing $3,004,867 in 73 weeks plus four days, undoubtedly an alltime high for a film run.

Victoria (City Inv.) (1,003; 50-$2) —"All In Night's Work" (Par) (6th wk). The fifth round hit socko $16,000 or close after $17,000 in fourth. "The Alamo" (UA) is due in next, first time in N. Y. on popscale, continuous run.

Warner (SW) (1,813; $1.50-$3.50) —"Exodus" (UA) (19th wk). This stanza finishing today (Wed.) is heading for wham $46,000 after $47,000 for 18th week. Seats now are selling months in advance, with applications being made for ducats into December.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Saturday Night, Sunday Morning" (Cont) (4th wk). Third round ended Sunday (23) was wow $16,400 after record $18,100 for second.

Fine Arts (Davis) (468; 90-$1.80) — "Breathless" (Films Around World) (12th wk). The 11th session completed Monday (24) was smash $9,500 after $9,400 for 10th week.

Beekman (R&B) (590; $1.20-$1.75) —"L'Avventura" (Janus) (4th wk). Third stanza ended Monday (24) was fine $8,000 after $10,000 for second.

Fifth Ave Cinema (R&B) (250; $1.25-$1.80) — "Virgin Spring" (Janus) (m.o.) (11th wk). This week ending tomorrow looks okay at $3,600 after $4,000 for 10th. Now being helped by Oscaring for best foreign pic.

55th St. Playhouse (Moss) (253; $1.25-$2) — "Don Quixote" (M-G) (14th wk). This week ending tomorrow (Thurs.) is heading for hep $3,900 after $4,900 on 13th week. Stays.

Normandie (T-L) (592; $1.25-$1.80)—"All In Night's Work" (Par) (6th wk). Fifth round finished yesterday (Tues.) was mild $3,000 after $3,500 in fourth. "Return To Peyton Place" (20th) is due in May 5.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tunes of Glory" (Lope) (19th wk). The 18th session finished Monday (24) was fancy $7,000 after $11,000 for 17th week.

Guild (Guild) (450; $1-$1.75) — "Two-Way Stretch" (BL) (14th-final wk). The 13th round ended Sunday (23) was nice $5,500 after $7,000 for 12th week. "Please Turn Over" (Col) is due in Friday (28).

Murray Hill (R&B) (565; 95-$1.80)—"Ballad of Soldier" (Kings) (18th wk). The 17th stanza ended Monday (24) was solid $6,500 after $7,000 in 16th week.

Paris (Pathe Cinema) (563; 90-$1.80)—"Love and Frenchwoman" (Kings) (9th wk). Eighth session ended Sunday (23) was big $7,200 after $8,000 in seventh week.

Plaza (Lopert) (525; $1.50-$2)— "Never On Sunday" (Lope) (28th wk). The 27th week completed Monday (24) was amazing $18,500 after $15,000 for 26th round. The 27th session was helped by Oscaring for pic.

68th St. Playhouse (Leo Brecher) (370; 90-$1.65)—"Days of Thrills, Laughter" (20th) (6th wk). Fifth round ended Monday (24) was okay $4,500 after $6,000 for fourth. "The Bridge" (AA) opens May 1.

Sutton (R&B) (561; 95-$1.80)— "League of Gentlemen" (Kings) (14th wk). The 13th session finished Monday (24) was big $6,400 after $7,500 in 12th week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Raisin in Sun" (Col) (5th wk). Fourth week completed yesterday (Tues.) was about $8,500 after $11,000 in third stanza.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Great Impostor" (U) (5th wk). Fourth round ended yesterday (Tues.) was fine $5,700 after $7,000 in third. "Secret Ways" (U) is due in May 10.

World (Perfecto) (390; 90-$1.50) —"Male and Female" (Mishkin) (10th wk). This frame finishing up tomorrow (Thurs.) is heading for stout $8,000 or near after $9,000 in ninth week.

'APARTMENT' BOFF 23G, PITT; 'EXODUS' 14G, 7TH

Pittsburgh, April 25.

Reprise of the Oscar-laden UA tandem, "Elmer Gantry" and "Apartment," is way out front here in what looms as smash week for the Penn. Two other new entries, "Sins of Rachel Cade" at Stanley and "It Happened in Broad Daylight," at arty house, shape good. "Pepe" remains loud in fifth at Gateway. "Exodus" continues firm in seventh at the Warner.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)— "Sanctuary" (20th) (2d wk). Okay $6,000. Last week, ditto.

Gateway (Associated) (2,100; $1.25-$1.75) — "Pepe" (Col) (5th wk). Excellent $6,000. Last week, $6,700.

Penn (UATC) (3,300; $1-$1.50)— "Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Boffo $23,000. Last week, "Cimmaron" (M-G), $5,400 in 4 days.

Squirrel Hill (SW) (834; $1.25)— "It Happened in Broad Daylight" (Cont). Fast $3,000. Last week, "League of Gentlemen" (Kings) (4th wk), $2,600.

Stanley (SW) (3,700; $1-$1.50)— "Rachel Cade" (WB). Trim $12,000. Last week, "101 Dalmatians" (BV) (4th wk), $9,500.

Warner (SW) (1,516; $1.50-$2.75) —"Exodus" (UA) (7th wk). Hefty $14,000. Last week, $13,000.

CHICAGO

(Continued from page 11)

—"Trapp Family" (20th) (4th wk). Nice $6,000 in 5 days. Last week, $8,400.

Monroe (Jovan) (1,000; 65-90)— "Last Woman on Earth" (Indie) and "Little Shop of Horrors" (Indie). Fair $4,500. Last week, "Stella" (Indie) and "Foxiest Girl In Paris" (Indie) $4,500.

Oriental (Indie) (3,400; 90-$1.80) —"Hoodlum Priest" (UA) (4th wk). Dandy $22,000 or near. Last week, $23,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Cimarron" (M-G) (4th wk). Trim $10,000. Last week, $13,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Absent-Minded Professor" (BV) (5th wk). Hardy $25,000 or thereabouts. Last week, $26,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Never On Sunday" (Lope) (12th wk). Socko $8,000. Last week, $6,000.

Todd (Todd) (1,089; $1.75-$3.50) "Ben-Hur" (M-G) (70th wk). Potent $15,000. Last week, $16,000.

United Artists (B&K) (1,700; 90-$1.80)—"Gone With Wind" (M-G) (reissue) (2d wk). Great $31,000 or close. Last week, $35,000.

Woods (Essaness) (1,200; 90-$1.80)—"All Hands On Deck" (20th) (2d wk). Lively $14,000 or over. Last week, $19,000.

World (Teitel) (606; 90-$1.25)— "Ballad of Soldier" (Kings), 3d wk). Good at $3,200. Last week, $7,400.

LONDON

(Continued from page 10)

Heading for great $20,000 after $8,600 in first three days.

Metropole, Victoria (CMA) (1,410; $1.05-$2.20) — "Spartacus" (Rank-U) (20th wk). Hefty $11,600.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) — "Greengage Summer" (Col) (2d wk). Brisk $16,000 or near. Opening week (six days) was $17,600. "Guns of Navarone" (Col) opens with royal preem April 27.

Odeon Marble Arch (CMA) (2,200; 70-$1.75)—"Grass is Greener" (2d wk). Okay $7,000. First was $7,900. "All Hands on Deck" (20th) opens April 27.

Plaza (Par) (1,902; 70-$2.10)— "Greatest Show on Earth" (Par) (reissue) (3d wk). Steady $6,000. Second was $7,300. "Payroll" (Anglo) preems April 20.

Rialto (20th) (592; 70-$1.20)— "Madison Avenue" (20th). Okay $5,800.

Ritz (M-G) (430; 70-$1.75)—"Go Naked in World" (M-G) (4th wk). Steady $3,300. Third was $4,000.

Studio One (Indie) (556; 50-$1.20)—"101 Dalmatians" (BV) (3d wk). Smash $10,500 or over.

Warner (WB) (1,785; 70-$1.75)— "Taste of Fear" (Col) (3d wk). Good $11,000 or near. Second was $13,500. "Strangers on Train" (WP) follows April 20.

LOS ANGELES

(Continued from page 10)

(20th) (reissues). Okay $9,000 or thereabouts.

Orpheum, Vogue, Loyola (Metropolitan-FWC) (2,213; $10; 1,396; 90-$1.50)—"Apartment" (UA) and "Elmer Gantry" (UA) (reissues). Smash $28,000 or better. Last week, Vogue with El Rey, "Sanctuary" (20th) (5th wk, Vogue; 1st wk, El Rey), "Millionairess" (20th) (3d wk, Vogue; 1st wk, El Rey), $5,100.

Warren's (B&B) (1,757; 90-$1.50) —"Suzie Wong" (Par) and "Foxhole in Cairo" (Par) (3d wk). Trim $5,500.

Crest (State) (750; 90-$1.50) — "Secrets of Women" (Breg) (3d wk). Slow $2,000. Last week, $2,900.

Hawaii (G&S) (1,106; 90-$1.50)— "Carry On, Sergeant" (Indie), (2d wk). Thin $2,300.

Warner, Hollywood (Cinerama Inc.) (1,389; $1.20-$2.65)—"Cinerama Holiday" (Cinerama) Started fourth week Sunday (23) after good $10,000 last week.

El Rey (FWC) (861; 90-$150) — "Sanctuary" (20th) and "Millionairess" (20th) (2d wk) Busy $4,000.

Hollywood Paramount (State) (1,468; $1-$2.40) — "Gone With Wind" (M-G) (reissue) (5th wk). Rousing $14,000 or over. Last week, $17,500.

Chinese (FWC) (1,408; $2-$2.40) —"Absent-Minded Professor" (BV) (6th wk). Rich $14,000 or near. Last week, $14,500.

Four Star (UATC) (868; 90-$1.50) —"Trapp Family" (20th) (5th wk). Slim $1,900 or less. Last week, $2,000.

Beverly (State) (1,150; $1.49-$2.40)—"Hand in Hand" (Col) (4th wk). Fair $3,500. Last week, $4,100.

Fox Wilshire (FWC) (1,990; $1.80-$3.50)—"Exodus" (UA) (18th wk). Hefty $10,000 or close. Last week, $9,800.

Fine Arts (FWC) (631; $2-$2.40) —"Never On Sunday" (UA) (22d wk). Great $10,000 or near. Last week, $6,900.

Pantages (RKO) (1,513; $1.80-$3.50)—"Spartacus" (U) (27th wk). Sturdy $12,000 or over. Last week, $10,100.

Egyptian (UATC) (1,392; $1.25-$3.50) — "Ben-Hur" (M-G) (74th wk). Firm $13,500. Last week, $12,900.

KANSAS CITY

(Continued from page 11)

$3)—"Exodus" (UA) (18th wk). Okay $6,000. Last week, $7,000 on what was advertised as closing week.

Kimo (Dickinson) (504; 90-$1.25) —"League of Gentlemen" (Kings). Oke $2,000. Last week, "Upstairs and Downstairs" (20th) (4th wk), $1,100.

Paramount (Blank-UP) (1,900; 75-$1) — "Portrait of Mobster" (WB). Fairish $7,000. Last week, "Sins Rachel Cade" (WB), same.

Plaza (FMW-NT) (1,630; $1.25)— "Sanctuary" (20th). Oke $7,500. Last week, "Alamo" (UA) (6th wk), $7,000.

Rockhill (Little Art Theatres) (750; $1)—"General Della Rovere" (Indie). Moderate $1,700. Last week, "Millionairess" (20th) (3d wk), $1,200.

Roxy (Durwood) (850; $1-$1.50) —"Cry For Happy" (Col) (2d wk). Pleasing $7,000; holds. Last week, $8,000.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.25) — "Absent-Minded Professor" (BV) (4th wk). Bright $14,000; continues. Last week, $18,000.

MINNEAPOLIS

(Continued from page 10)

$1.25) — "Village of Damned" (M-G) (2d wk). Dull $6,000 or near. Last week, $8,500. "Gone With Wind" (M-G) (reissue) opens April 28.

St. Louis Park (Field) (1,000; $1.25) — "League of Gentlemen" (Kings) (2d wk). Oke $3,500. Last week, $3,500.

State (Par) (2,200; $1-$1.50) — "Pepe" (Col) (5th wk). Hep $6,500. Last week, $7,000. "Absent-Minded Professor" (BV) starts April 28.

Suburban World (Mann) (800; $1.25) — "Virgin Spring" (Janus) (2d wk). Award winner looks wham $5,500 this round. Opened with $5,000.

Uptown (Field) (1,000; $1-$1.50) —"Ben-Hur" (M-G) (2d run) (5th wk). Holding over here after day-dating first four weeks at three other nabe houses. Sturdy $4,000. Last week, $4,200.

World (Mann) (400; 85-$1.50)— "All in Night's Work" (Par) (5th wk). Tidy $5,700. Last week, $6,000.

'SHEPHERD' DRAB 4½G, OMAHA; 'GORGO' $5,000

Omaha, April 25.

Biz continues to nosedive at downtown first-runs, with midweek biz dragging bottom. However, "This Is Cinerama" continues smash in 10th week at the Cooper as a hard-ticket entry. New entry, "Little Shepherd of Kingdom Come" at the Omaha is dull. "Gorgo" at State looms only fair in opener. Third week of "Pepe" is drab at Orpheum. Four week of "Cimarron" is shaping trim at Dundee.

Estimates for This Week

Cooper (Cooper) (687; $1.55-$2.20)—"This Is Cinerama" (Cinerama) (10th wk). Looks lofty $7,800. Last week, $8,000.

Dundee (Cooper) (500; $1)— "Cimarron" (M-G) (4th wk). Smart $3,200. Last week, same.

Omaha (Tristates) (2,066; 75-$1) —"Little Shepherd of Kingdom Come" (20th). Dull $4,500. Last week, "Giant" (WB) (reissue), $6,000.

Orpheum (Tristates) (2,877; $1-$1.25)—"Pepe" (Col) (3d wk). Drab $5,500. Last week, $8,000.

State (Cooper) (743; $1)—"Gorgo" (M-G). Fair $5,000 or near. Last week, "101 Dalmatians" (BV) (4th wk), $6,000.

'Eichmann' Fair $12,000, Frisco; 'Wind' Hot 10G

San Francisco, April 25.

First-runs here currently are a bit uneven with some long-runs slipping. "Operation Eichmann" is disappointing with a fair take opening week at Golden Gate. However, reissue of "Giant" looms fine in first at Paramount. "Exodus" is rated okay in 11th stanza at the Alexandria. "The Alamo" looks nice in third at United Artists. "Gone With Wind" still is big in fourth at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50) — "Operation Eichmann" (AA) and "Serengeti" (AA). Modest $12,000. Last week, "All In Night's Work" (Par) and "Trouble In Sky" (U) (3d wk), $8,500.

Fox (FWC) (4,651; $1.25-$1.50)— "All Hands On Deck" (20th) and "Tess, Storm Country" (20th) (2d wk). Drab $6,000. Last week, $8,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Gone With Wind" (M-G) (reissue) (4th wk). Big $10,000. Last week, $12,000.

Paramount (Par) (2,646; $1.25-$1.50) — "Giant" (WB) (reissue), Fine $10,500. Last week, "Konga" (AI) and "Terror In Haunted House" (AI), $14,500.

St. Francis (Par) (1,400; $1-$1.50) —"Pepe" (Col) (8th wk). Okay $8,500. Last week, $10,000.

United Artists (No. Coast) (1,151; $1.25-$1.50) — "Alamo" (UA) (3d wk). Nice $9,000. Last week, $10,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Rickisha Man" (Cont) (2d wk). Good $3,000. Last week, $5,000.

Vogue (S. F. Theatres) (364; $1.50) — "Virgin Spring" (Janus) (18th wk) and "Seventh Seal" (Janus) (reissue) (8th wk). Trim $2,000. Last week, $1,500.

Presidio (Hardy) (774; $1.25-$1.50)—"Heaven On Earth" (Indie) (2d wk). Good $2,200. Last week, $3,000.

Coronet (United California) (1,250; $1.50-$3.50)—"Ben-Hur" (M-G) (70th wk). Okay $7,500. Last week, $8,000.

Alexandria (United California) (1,610; $1.49-$3.50) — "Exodus" (UA) (11th wk). Okay $12,500. Last week, $12,000.

DETROIT

(Continued from page 11)

Fine $15,000. Last week, "Cimarron" (M-G) (4th wk), $9,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Raisin in Sun" (Col) (4th wk). Good $10,000. Last week, $10,500.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (62d wk). Great $7,000. Last week, $7,030.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$2.65)—"Seven Wonders of World" (Cinerama) (reissue) (17th wk). Good $12,000. Last week, $11,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Breathless" (Films Around World). Big $6,000. Last week, "League of Gentlemen" (Indie) (3d wk), $3,000.

Mercury (UM) (1,465; $1.50-$3) —"Exodus" (UA) (11th wk). Sensational $15,500. Last week, same.

Universal PROUDLY ANNOUNCES THE START OF A

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"FLOWER DRUM SONG"

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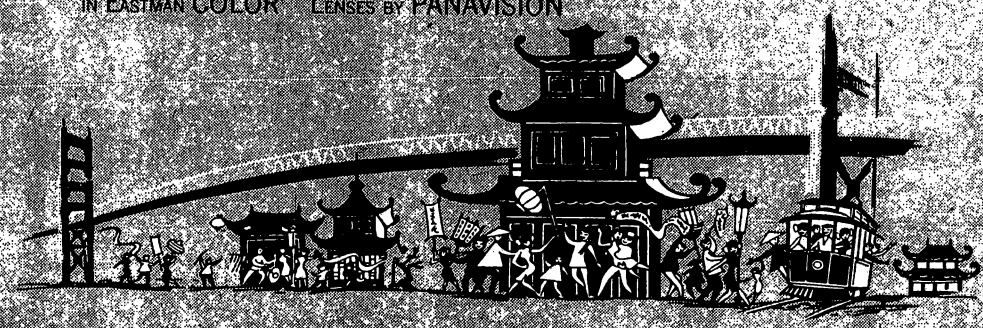


Starring NANCY KWAN

JAMES SHIGETA JACK SOO · BENSON FONG

JUANITA HALL *and* MIYOSHI UMEKI

Directed by HENRY KOSTER Screenplay by JOSEPH FIELDS Produced by ROSS HUNTER Music by RICHARD RODGERS Lyrics by OSCAR HAMMERSTEIN 2nd

Music Supervised and Conducted by ALFRED NEWMAN · From the novel by C. Y. LEE · A Universal-International Picture

National Boxoffice Survey

Trade Perks; 'Professor' Still No. 1, 'Exodus' 2d, 'Ap'tment'-'Gantry' 3d; 'Jacks,' 'Wind' Next

Pictures which figured successfully in the Academy Awards last week are making an amazing dent at the boxoffice this season. Otherwise, the current week shapes surprisingly solid. Combo of "Apartment" and "Elmer Gantry," both from United Artists, is making the strongest showing of the Oscared pix, but "Butterfieeld 8" (M-G), "Spartacus" (U) and "Never On Sunday" (Lope) also shape well.

Pacing the field currently is "Absent-Minded Professor" (BV), which also was champ a week ago. "Exodus" (UA) is holding onto second place, same as last session.

Pairing of "Apartment" and "Gantry" is landing this combo in third position, largely by dint of the Academy Awards. "One-Eyed Jacks" (Par) is winding up fourth. It was fifth a week ago.

"Gone With Wind" (M-G) (reissue) is capturing fifth place. "Pepe" (Col), sixth last round, again is landing this position. "Spartacus" (U) is holding onto seventh spot, via its Oscarings, same as last stanza.

"All In Night's Work" (Par), 11th last week, is finishing eighth. "Ben-Hur" (M-G) is landing in ninth spot. "Never On Sunday" (Lope), a runner-up pic last week, is pushing to 10th place because of winning an award.

"Cimarron" (M-G) will be 11th while "League of Gentlemen" (Kings) rounds out the Top 12. "All Hands on Deck" (20th), "101 Dalmatians" (BV), "Virgin Spring" (Janus), Oscared for best foreign pic, and "Sanctuary" (20th) are the runner-up films in that order.

"Raisin in Sun" (Col), a newcomer, is nice in L.A. and Detroit, and big in N.Y. "Breathless" (Films Around World), which continues smash in N.Y., is okay this week in Detroit.

"La Dolce Vita" (Astor), also new, is capactly in both N.Y. and Boston, playing initial rounds. "Portrait of Mobster" (WB), fairish in K.C., is tall in Boston.

"Mein Kampf" (Col) shapes mighty on initial session at N.Y. Rivoli "Saturday Night, Sunday Morning" (Cont), which is continuing huge in N.Y., looks wow on opener in Washington. "Great Imposter" continues great in N.Y., playing two theatres.

"Hoodlum Priest" (UA), still solid in N.Y. on longrun, shapes dandy in Chi and good in Toronto. "Alamo," also from United Artists, which long has been high on weekly lists, still is doing big to great trade, but mostly in smaller cities currently.

"Rachel Cade" (WB), fine in Pitt, shapes fairish in Louisville and St. Louis. Black Sunday" (AI), just getting started, looms slick in L.A. and good in Detroit.

"Make Mine Mink" (Cont) looks fine in Chi and Balto and good in St. Loo. "Ballad of Soldier" (Kings), fast in N.Y., looms lively in Chi.

(*Regular city-by-city reports appear on pp. 10-11-17.*)

Rome, Tokyo, Honolulu Next Spots For Variety Clubs International

Miami Beach, April 25.

Variety Clubs International's 34th annual parley opened here today (Tues.) with chief barker Edward Emanuel forecasting expansion of the showmen's charity organization to include Rome, Tokyo, Honolulu and possibly other spots.

He reported steps already taken to establish a tent in Rome, and plans are afoot to reactivate the Tokyo charter.

Some 1,000 members and wives are on hand for the confab, with h.q. in the Fontainbleu Hotel. A formal banquet on Friday (28) winds up the sessions.

Emanuel said Variety tents are most effective when they have strong women's auxiliaries. Where they are lacking, he indicated, the build up of same should have priority action.

Harking to the postwar decline in the picture business, he said it was because the industry is "sadly lacking in the good old-fashioned commodities — enthusiasm and showmanship. Let's put both to work in our own organization and help permeate it throughout the (film) industry."

Paying tribute to the organization's strong leadership of the past (citing John Harris, Bob O'Donnell, Marc Wolff, Jack Beresin, George Hoover, John Rowley, et al), Emanuel said the big need now, besides expansion, is to organize a new strong core of leadership for the future.

Poche Installed As New Orleans Barker

New Orleans, April 25.

Irwin F. Poche has been installed as Chief Barker of Tent 45 of Variety Clubs International at a banquet at the swank Royal Orleans hotel. Also seated were William Holliday, first assistant chief barker; Kermit Carr, property master, and Carl Mabry, doughguy.

Members of the board are Page M. Baker, Harry Batt, Dan M. Brandon, Gibbons Burke, A. L. Dermody, Gaston Dureau, Isador Lazarus, Mel Leavitt, Ernest A. MacKenna, Emmett Nicaud, Henry G. Plitt, Azzo Plough, Claude Simons and Rodney D. Toups.

Honor guests included film actor Laurence Harvey and director Edward Dmytryk, on location here for filming of "A Walk On the Wild Side."

Sanguine on Summer

Los Angeles, April 25.

Stanley Warner is making improvements in two Southern California theatres, in anticipation of a lush summer, according to zone manager Pat Notaro.

Renovated will be the Ritz, San Bernardino, and Warner, San Pedro. Circuit is looking forward to 27 releases between May and August.

Lombardo Italo Rationale: 'Antiquities' as Standard As American Westerns

Italo spectacle pix have become a standard type of film on the same order as Hollywood westerns, Goffredo Lombardo, prexy of Titanus of Rome, opined in the course of a recent visit to New York.

Taking note of the vast number of spees turned out by the Italian industry last year—"The Tarfars," "Queen of The Tartars," "Fury of The Barbarians," "Revenge of The Barbarians," etc. to name just a few—Lombardo expressed no fear that the bottom was about to drop out of the market, as long as they are made inexpensively enough. Even so, he predicted that there would always be room for "one big spectacle a year."

Titanus, of course, is coproducing Joe Levine's "The Last Days of Sodom and Gomorrah," but Lombardo denies that this is essentially a spectacle. Rather, he said, "Last Days" will be a sort "Dolce Vita" about ancient Sodom instead of modern Rome.

Rothman Hops to Rome

Mo Rothman, exec v.p. of Columbia International, left New York over the past weekend for several days of meetings with Col reps in Rome and will follow this with trek to London for premiere tomorrow (Thurs.) of Carl Foreman's "Guns of Navarone."

After London the head man of the International department will join Col president Abe Schneider at the Cannes Film Festival where the official entries include Col's "Raisin in the Sun," then back to Rome, followed by stops in Germany and Sweden before again touching homebase in Manhattan.

London Strip Scene Puts 'I Love, You Love' Out Of Circulation

Rome, April 25.

"I Love, You Love" (DeLaurentiis) is the latest picture to be yanked from circulation in this country by court order, despite fact that it's regularly equipped with a government censorship via.

Pic, currently showing at Milan's Odeon, was ordered seized by Court of Foggia, reportedly for "obscenity" deriving from a 5,000-frame sequence of a strip in a London nitery. Bologna also carried out order, while situation is still unclear at this writing in other Italo centers.

Noted here that pic was regularly submitted to censor here, receiving visa and a "forbidden to minors" slotting, and that Italian Minister of Entertainfent Alberto Folchi is known to have personally seen pic without raising objections to its release.

U. S. TREASURY STUDY OF SWISS TAX HAVENS?

Hollywood, April 25.

President John F. Kennedy's statement relative to U. S. citizens abroad brought this comment from Herbert Aller, biz rep for International Photographers Local 659, IATSE:

"It was rather gratifying to read the President's statement of position relating to repeal of tax exemptions on income of U. S. citizens living in Canada, western Europe and Japan, as well as the proposal of gradual repeal of deferral on corporation income earned and left in these areas. His statement is rather timely and is indicative of the fact that our destiny as an American nation must be supported by all, economically and spiritually."

Continuing, he said, "I am glad to learn the President is not in sympathy with any privileged classes." He added he had learned from sources he refused to disclose that the Treasury Dept. is now making a survey of Swiss corporations which are caches for some of the pic personalities living abroad, and has dispatched special couriers for this purpose."

Aller, accompanied by Henry Kaiser, AFM general counsel, last week visited Treasury Dept. officials in Washington protesting film personalities making pix abroad "to avoid taxes and American labor standards."

Wild-West Censors

Continued from page 5

ommended for public exhibition but not prohibited from showing if proper precaution is taken to see that no minors are admitted to exhibit unless accompanied by a parent or guardian. It being the opinion of the board that such exhibit is obscene and generally offensive to public decency."

"E"—Banned from public showing in Abilene, "clearly obscene, offensive to public decency and to the terms of this ordinance."

In addition to plays, floorshows, vaudeville, operas, and musical comedies, the ordinance also gives the board vaguely worded power over books and magazines. A good deal of the ordinance, in fact, impresses N.Y. attorneys as being a classic example of contradictory and confusing statute-writing.

What, one attorney asks, is the difference between the "obscene" pic outlined in the "D" rating, and the "clearly obscene" pic in the "E" rating.

In addition, the ordinance says that it's unlawful to show on the same program with an approved exhibit "a second feature, preview, short subject or trailer or other presentation which if viewed alone would be objectionable" and could be classified as "C", "D" or "E" by the review board. Presumably, this would mean that "second features" would not have to be reviewed in advance along with so-called first features.

In the course of the Abilene hearings last week, Mrs. Tarpley charged that the ordinance's provision that exhibs submit film titles to the board 10 days before opening would probably mean that the board would classify films without seeing them, since Abilene exhibs seldom get pictures 10 days ahead of opening day.

Prem (For) Schary (Nay) in Taped Talk on 'Classification' of Pictures

We must classify our pictures, demands Otto Preminger. Certainly not, counters Dore Schary.

Battle of words between Preminger and Schary on the topical, controversial subject was taped in New York last Saturday (21) for presentation on the NBC-TV network next Saturday at 9:30 p.m. This new segment in "The Nation's Future" series was found by an advance observer to be illuminating, no more conclusive than most such gabfests, but still pitting against each other a couple of forceful, knowing cinematic practitioners capable of incisively ramming home a point without shouting and devoid of sarcasm.

John K. M. McCaffrey, in the role of moderator, provided the backdrop. He noted that cannibalism as in "Suddenly Last Summer" has been among the film themes introduced of late. Going hand in hand with this is the new city law in Abilene, Texas, providing for a classification law and imposing fines upon exhibitors and parents in cases where children are unabiding.

Preminger, whose pictures include the Production Code-nixed "Moon Is Blue," expressed himself as being "unconditionally and forever opposed to state censorship." He argued that film production should have the same rights as the press "but for these rights we must fight" and inherent in this fight is a sense of responsibility.

The producer reasons that the public should be informed as to what pictures are all about, such as the rape angles in his own "Anatomy of Murder."

Prem stresses that this information—this classification—must be given voluntarily by the filmmaker, "for otherwise it would be a violation of our own rights."

Can't Classify Taste

Schary's stance: "I don't believe in classification in films any more than in books, newspapers or television. There can be no classification of bad taste. A picture could carry a label it doesn't deserve. No one person should be given the privilege of saying what is acceptable."

Thus the demarcation line was drawn. Schary and Preminger aver they are opposed to outside censorship of any kind. Preminger contends that anyone offering a picture to the public ought to label said picture as being fit for certain age groups. Schary rebuts that such classification would be "merely a polite step toward censorship."

Preminger, when queried by McCaffrey as to exact classification he had in mind, explained that an adult rating should only mean parents would be apprised of a picture's content and should guide their children accordingly.

Point was offered that certain producers might billboard their product as "adult" simply because of commercial motives, this kind of rating being a boxoffice lure. Preminger contradicted this, saying "nobody makes money by selling French postcards."

No Denial

Schary attacked Preminger's bid for the right to classify because "I think you are trying to be all things to all men."

Preminger winked back: "That is possible."

Also in a light-hearted vein, the matter of "Bad Day at Black Rock" came up. "This was a bad picture," said Preminger, but I don't know who made it." Retorted Schary: "I did, and it got better notices than 'Joan'." (Preminger's "Joan of Arc" was a flop.)

Circuit operator Harry Brandt, who was among the innocent bystanders, was knifed because of certain films in theatres on Manhattan's 42d Street, where Brandt has several outlets. Exhibs sought to get back at Preminger with a crack about the latter's non-Code pix. Preminger responded that parents should see film before they permit their offspring to see them. Producer later said the film-maker should "warn the public" about a pic's subject matter, but should not enforce any rules.

Matter of classification as practiced in England was introduced and an explanation of how this works was asked of Taylor Mills, also in the audience. Mills' report was accepted by Preminger until he asked Mills' identity. Latter said he was with the Motion Picture Association. Hearing this, Preminger kidded, "Then I don't believe him."

Schary and Preminger were in agreement in the matter of film advertising. "Movie advertising is the most dishonest in the world," Preminger submitted.

The Code also was lashed into. Said Schary: "If there is going to be a Code, let there be a Code that works. Otherwise let's abandon it. Everybody will admit hypocrisy in abiding by the letter and not the spirit. Preminger commented that the Code "came by way of the Catholic church and Quigley," referring to tradepaper publisher Martin Quigley.

Prem's Future

Continued from page 5

idea of roadshowing latter hasn't been entirely discounted.

Screenplay for "Bunny" should be finished next week. Saul Bass, who's worked on several previous Preminger films, again has designed the logo (and will do the titles). Title of pic is embraced by a question mark which is completed by the figure of a smashed Raggedy Ann-type doll. Story, which incidentally is Preminger's first suspense yarn since "Laura" in '42, deals with the disappearance of a three-year-old tot, and all shooting (including interiors) is slated for New York, probably at the Production Centre plant.

Only other projects in sight are the filmization of two more novels —"Side of the Angels," from the Alexander Federov novel (for UA, and in color), and a Pierre Bouille tale, "Other Side of the Coin." As for the stage, no plans there, although Perminger's always open to an interesting property. (He's currently represented on Broadway as director of "Critic's Choice," which Warner Bros. has bought as a Bob Hope-starrer.)

Working through two distributors, he says, is practical for him (and presumably other indie producers) because it enables him to retain a sharper degree of independence and identity. He also makes the point that some pictures plainly are better suited to one company than another.

Festivals a 'Marketplace'

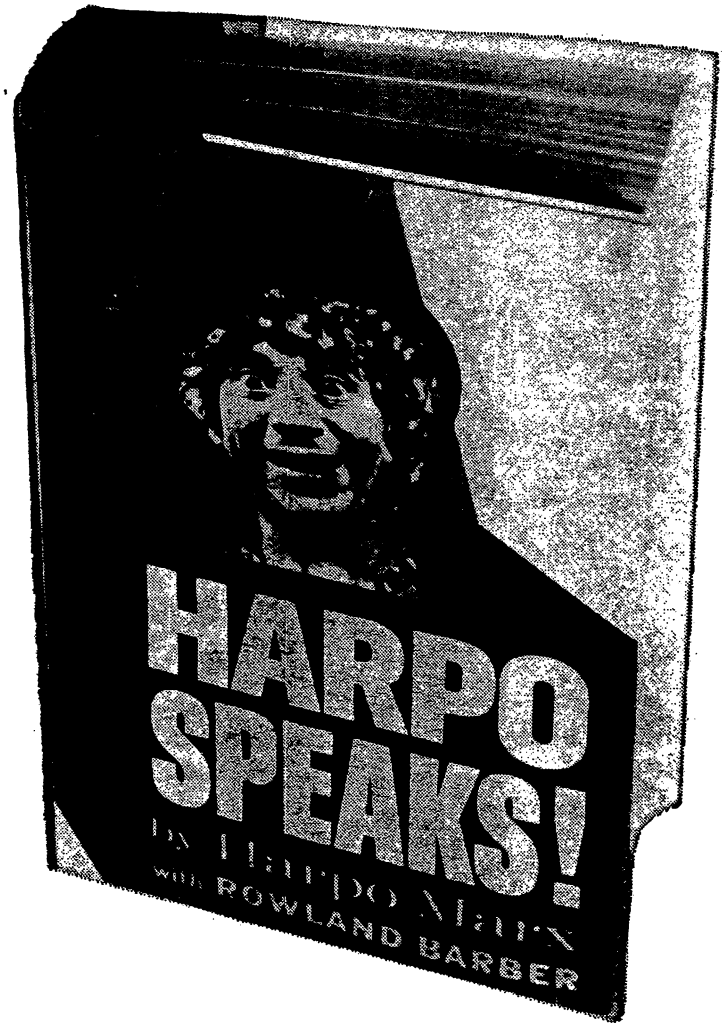
While he's keen on film festivals —as a "marketplace" for reaching opinion-makers (the press)—Preminger says he prefers to keep his pictures out of competition because of disparity in entered product. It just isn't fair, as he sees it, to pit a "big" picture against a shoestringer. Besides, and to reiterate the point, he's much less concerned with awards (he says) than the publicity concomitant with a fest invitation, and the chance to woo the scribes and spread the word globally.

Asked again re his position on classification, Preminger repeated that he opposes censorship in any form, but thinks the best way to head off bluenose encroachments is by self-regulation. He emphasizes parental responsibility, but asserts that the industry has to do its share by at least alerting the public to what it can expect from a film. He cited fact that in most instances, at least, theatres complied with the suggestion that Preminger's "Anatomy of a Murder" be recommended for adults only. He said the same caution was applied to his "Moon is Blue" (which played without a Code seal). In this case, he pointed out, families could easily have been misled by the "innocent" title.

From Cannes, Preminger goes to London where "Exodus" opens May 9, then to Paris where pic day-dates at two houses May 17. Next day it opens in Tel Aviv; and, contingent on future events, it's pencilled in for Algeria next November. Incidentally, all receipts in Israel will stay in that country as a gift to the Weitzman Institute —Preminger's expression of gratitude for the public and official assistance during the filming of "Exodus."

National's Topeka Ozoner

National Theatres has acquired the Community drive-in at Topeka. It's a firstrun situation.



TODAY'S HEADLINER

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"Shut up!" — GUMMO MARX

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Film Reviews

Continued from page 6

Payroll

and Andrew Faulds and Edward Cast, as arms of the law, are nicely contrasted, with Griffith being particularly useful as a moody chicken-hearted little drunk. Glyn Houston, William Peacock, Joan Rice, Vanda Godsell and Bruce Beeby are others who contribute telling cameos.

"Payroll" is a conscientious crime yarn which, despite certain flaws and irregularities, keeps the cat-and-mouse atmosphere reliably alive. *Rich.*

They Were Ten

(Heym Hayu Assara)
(ISRAELI)

Earnest tale of Palestine pioneers. Effective, but limited prospects.

George Schwartz & Arthur Sachson release of Scopus oPductions film by Baruch Dienar. Features Ninette, Oded Teomi, Leo Filler, Yosef Safra, Yosef Zur, Gavriel Dagan, Yisrael Rubinshtein, Nissim Azikri, Amnon Kahanovitch, Yitchik Bareket, Yosef Bashi, Yehuda Gabai, Moshe Yaari, Mashe Kedem. Screenplay, Gavriel Dagan, Baruch Dienar, Menachem Shuval, based on story by B. Dienar. Directed by Baruch Dienar; camera, Lionel Banes; editor, Helea Cranston; music, Gari Bertini. Opened April 17, '61, at the Symphony Theatre, N.Y. Running time, 105 MINS.

A trickle of Jews from eastern Europe arrived in Palestine toward the close of the last century, there to claim freedom and a new life. What happens to a small colony of such pioneers forms the basis for the Israeli film "They Were Ten."

Yarn is an earnest account of frontier hardship, the desperate battle to keep the colony going and bring a desolate land to blossom. Film is competently, if not artfully, rendered, with a specialized theme and content that makes it seem headed for limited play in the United States. Special handling in Jewish population centres, however could yield good runs. Dialog is Hebrew (with some French), with excellent English subtitling.

Pic follows eight men and a woman (a baby comes later, making the tenth of the title) who establish themselves in the midst of a hostile land and hostile Arabs. The adversity of the situation leads to conflicts as nerves fray, and as the settlers stand up to both environment and the Arabs. Ultimately the Jews triumph, and have double cause for celebration because the married couple among them has produced a child. The mother, however, dies soon after of malaria. Her burial coincides with a drought-breaking rain—the symbolic death and regeneration.

Baruch Dienar, who did the original story and produced and directed the Scopus Production, has arranged the tale in rather pat and oversimplified fashion, avoiding exploration of the Arab-Jew antagonisms, and without plumbing the principal characters, settling instead for straight forward storytelling that at moments becomes a bit arch. But at the same time he has contrived a frequenly affecting account of faith and tenacity.

Acting is uneven, but generally effective. Technical credits are all good, with Gari Bertini's score making effective and charming use of some Yiddish-Hebraic folk themes. *Pit.*

Mexico Lindo y Querido

(Beautiful and Beloved Mexico)
(MEXICAN—COLOR)

Mexico City, April 18.

Peliculas Nacionales release of Cinematografica Latino Americana production. Stars Ana Bertha Lepe, Lola Beltran, Pedro Vargas, Evangelina Elizondo; features Ernestina Garfias, Raul Martinez. Directed by Julio Bracho. Screenplay, Alfonso Patino Gomez; camera, Rosalio Solano; music, Chucho Zarzoza. At Cine Orfeon, Mexico City. Running time, 90 MINS.

Plot of this color musical centers around a foreign femme who comes to visit gay Mexico as a prelude to marriage. She becomes so enamored of the land and her attentive Mexican guide that she forgets all about wedding bells and decides to remain in Mexico indefinitely.

There are plenty of ditties ranging from folklore to popular tunes of the day, interpreted by Lola Beltran and Pedro Vargas in Chucho Zazoza's arrangements which accentuate the animated Mexican music. Costumes and ballet numbers are pleasing. Soprano Ernestina Garfias contributes more classical arias. The principals go through the light story demands without difficulty.

Julio Bracho's direction is sure while cameraman Rosalio Solano handles the color camera adequately. Only downbeat note is perhaps some rigidity in the settings, giving the effect that the vehicle is being presented on a stage instead of the wider film medium. Outside of this, the pic is a fair sort of musical that will click here and in Latin American areas where Lola Beltran's and Pedro Vargas' names are widely known. *Emil.*

Vive Henri IV, Vive L'Amour

(Long Live Henry the Fourth, Long Live Love)
(FRENCH—COLOR—DY'SCOPE)

Paris, April 8.

Gaumont release of Hoche DA-MA production. With Francis Claude, Daniele Gaubert, Roger Hanin, Bernard Blier, Jean Sorel, Armand Mestral, Melina Mercouri, Nicole Courcel, Pierre Brasseur, Vittorio De Sica, Francis Blanche, Simone Renant, Danielle Darrieux. Directed by Claude Autant-Lara. Screenplay, Jean Aurenche, Henri Jeanson; camera (Eastmancolor), Jacques Natteau; editor, Madeleine Gug. At Ambassade-Gaumont, Paris. Running time, 120 MINS.

Henri IV	Francis Claude
Charlotte	Daniele Gaubert
Conde	Jean Sorel
Ravaillac	Roger Hanin
Bossompierre	Armand Mestral
Ambassador	Vittorio De Sica
Henriette	Danielle Darrieux
Madame Tremoille	Simone Renant
Montmorency	Pierre Brasseur
Sully	Bernard Blier
Jacqueline	Nicole Courcel
Prieur	Francis Blanche

Historical opus is played tongue-in-cheek as title infers. It covers the last year in the life of the 17th Century French King Henri IV who seemed more interested in women than any other aspect of ruling. The bedroom look has some risible moments and a zest of action plus fine production dress for probable good biz here. But it is somewhat too talky for anything but exploitation chances abroad.

Henri IV has a harridan wife but has managed to have a flock of children out of wedlock with his many favorites. He brings all the children up together. He falls for a 16-year-old at 56 and marries her to one of his illegitimate sons who professes no interest in women.

There are plenty of epigrams and a goat-like performance from Francis Claude, as the lecherous king, with some good bits etched by several guest star names. The young couple are stiffly played by Daniele Gaubert and Jean Sorel.

But director Claude Autant-Lara has given this eye-catching color and mounting, and played it like a royal boudoir comedy. Technical credits are fine. *Mosk.*

Jakobli und Meyeli

(Jakobli and Meyeli)
(SWISS)

Praesens-Film A.G. Zurich release of Neue Film A.G. (Franz Schnyder) production. Directed by Schnyder. Screenplay, Schnyder and Richard Schweizer; camera, Konstantin Tschet; music, Robert Blum. At Urban Theatre, Zurich. Running time, 104 MINS.

Anne Baebi Jowaeger	Margit Winter
Hansli	Ruedi Walter
Jakobli	Peter Brogle
Meyeli	Kathrin Schmid
Parson	Erwin Kohlund
Sophie	Annemarie Dueringer
Doctor	Peter Arens
Maedi	Margrit Rainer
Sami	Fred Tanner
Vehhansli	Max Haufler
Vicar	Franz Matter
Hiechler	Hans Gaugler
Midwife	Hedda Koppe
Maurer-Vreni	Anneliese Egger
Vicar Streng	Bernhard Enz
Court President	Sigfrit Steiner

The second part of a two-part filmization of 19th Century Swiss poet Jeremias Gotthelf's popular peasant novel, "Anne Baebi Jowaeger," is superior in every way to the first one which was released here five months ago with moderate success. Although the subject matter limits its international chances, it looms as an interesting, if specialized arty theatre entry because of the quality of its cinematic values.

In this novel, Gotthelf took an angry stand against quacks and [illegible] poisoning the lives of Swiss countryfolk in the last century and barring the way of scientific medicine. This is exemplified in the story of young newlyweds, Jakobli and Meyeli, who lose their baby, and the groom's domineering mother who, thereupon, secludes herself in isolation, neglecting the farm and causing the family's near-destruction.

Paralleling this central yarn is the story of a young country doctor who tries in vain to break through the barrier of stubbornness and mistrust of his countrymen and dies prematurely.

Direction by Franz Schnyder, who also produced and co-scripted, holds a good balance between the prevailing sombre mood and occasional comic relief. It's a cleancut, tasteful job which avoids lagging spots. An important asset is the topnotch lensing by Konstantin Tachet. Robert Blum's music deserves credit for its unobtrusiveness.

Performances are generally well above par, including some high- [illegible] notably by Margrit Winter, as the mother; Peter Brogle and Kathrin Schmid (Mr. & Mrs. in real life), as the young couple; Peter Arens, as the unfortunate physician and Margrit Rainer, cast as a venomous servant. The actors speak the German language and in Swiss dialect. *Mezo.*

Viva Jalisco Que Es Mi Tierra

(Long Live Jalisco, My Natal Land)
(MEXICAN-COLOR)

Mexico City, April 18.

Peliculas Nacionales release of Producciones Pereda production. Stars Maria Antonieta Pons, Manuel Capetillo. Andrea Palma; features Ramon Pereda, Los Panchos, the Silva Brothers. Directed by Ramon Pereda. Screenplay, Ramon Pereda; camera, Agustin Jimenez; music, Manuel Esperon. At Mariscala Cine, Mexico City. Running time, 90 MINS.

A song-and-dance musical western, with the book revolving around an orphaned daughter of an entertainer (Maria Ponsl, who seeks to become a star, and the son of a breeder of bulls whose dream is to become a torero. Naturally, both are in love. Plot complications concern the attempt by kinfolk to break up the love affair.

Atmosphere is typically Mexican. The highlight is the town fair photographed expertly in color by veteran cameraman Agustin Jimenez, who has trained his lens on the various facets of hinterland folklore at fiesta time. When the pair of lovers get to the big city, there are night club sequences featuring such performers as the Five Latins, The Panchos, The Tex Mex Trio, the Los Mexicanos Trio, and the Four Silva Brothers singing popular numbers.

Manuel Capetillo, who does well as the young man with a dream of torero fame, actually was a bullfighter who almost lost his life some years back when he was gored in the ring. Maria Antonieta Pons lends grace and beauty as the stagestruck young girl.

Although this one certainly will not win any prize awards, it is still the sort of film fare, which, without being original in story, development or technique, still manages to turn out as a tasteful blend of life south of the border. Production shows considerable understanding and compassion for Mexico and Mexicans.

This one should do well in foreign markets because it does give a true picture of life in the provinces. As a western, it does have its "killers," but this is not so important. What the film turns out to be is a rather authentic interpretation of Jalisco gayety as well as the song, laughter and vivacity of Mexico. *Emil.*

Two Eyes, Twelve Hands

Film from India reviewed in VARIETY Nov. 19, '59, from the San Francicsco film fest, was described by *Stef* as a "somewhat naive folk-tale" focusing on the two eyes of an idealistic Indian jail official and the 12 hands of six murderers, latter portraying a sort of Greek chorus to the hopes of their jailer.

The jailer, seeking penological reforms, gets permission to rehabilitate the prisoners by letting them work a fallow farm. A villainous food broker, fearing the competition, seeks to wreck the plan. He burns their crops, then lets loose a herd of cattle on the farm. In process of saving his prisoners, the jailer is gored to death by the bellowing herd.

Stef said the pic "has humor, despite its macabre outcome," and offers some excellent performances. He called it "interesting," but limited for U.S. appeal.

Pic preems non-theatrically at Museum of Modern Art, N.Y., tomorrow (Thurs.). It was brought over by Coast importer Ram Bagai of Films of India, who was in Gotham at preview to dicker possible national distribution deal.

Follow a Star

This seventh film in Norman Wisdom's seven-year Rank Organization contract sticks largely to the "fun-and-sentiment formula at which Wisdom is adept and should prove a happy b.o. proposition," *Rich* reported in his VARIETY review from London Dec. 23, 1959. Pic, being released in the U.S. by Zenith International, opens at the Embassy, N.Y., April 25.

Story line may be "tiny," said *Rich*, but it gives Wisdom "the opportunity to project his likeable personality." Plot concerns a gullible little suit-presser, Wisdom, who is unknowingly hired to do the singing for a fading vocal star. "Film lacks wit, but has good spirits throughout." Giving valuable performances are Jerry Desmonde and Hattie Jacques. Direction by Robert Asher was called "brisk" and lensing by Jack Asher "neat."

Les Mains D'Orlac

(The Hands of Orlac)
(FRENCH-BRITISH)

Paris, April 25.

CFDC release of Sovic-Riviera International-Pendennis production. Stars Mel Ferrer, Lucile Saint-Simon, Dany Carrel; features Christopher Lee, Balpetre, Felix Aylmer, Mireille Perrey. Directed by Edmond-T. Greville. Screenplay, Greville from novel by Maurice Renard; camera, Jacques Lemare; editor, J. Ravel. At Biarritz, Paris. Running time 100 MINS.

Orlac	Mel Ferrer
Louise	Lucile Saint-Simon
Lila	Dany Carrel
Nero	Christopher Lee
Doctor	Balpetre
Uncle	Felix Aylmer
Landlady	Mireille Perrey

Even with the name of Mel Ferrer, this shapes mainly as a dualer. It is a horror-psycho drama that does not build up the required suspense and is fairly lame in the direction, thesp and interest departments.

Tale was made as a silent German pic in 1924, with Conrad Veidt. It was later remade by Metro as "Mad Love" for Peter Lorre's first Yank pic. Both of these had the feeling of hallucination and terror which is absent in this remake. Maybe scientific advances make this tale, of a pianist who has an accident and thinks his hands have been replaced by those of a murderer executed that day, somewhat old hat.

Instead of playing on the pianist's psychological problems of believing his hands are taking over and turning him into a would-be killer, it introduces a petty magician who finds out and preys on the pianist's penchant and problems. Mel Ferrer can not do much with this uneven role and others are able to do even less. Mounting is lacklustre and dialog listless. Technical credits are acceptable. Hence, this is strictly program fare. *Mosk.*

La Famille Fenouillard

(The Fenouillard Family)
(FRENCH)

Paris, April 18.

Gaumont release of Cinephonic-Chavane-Fabre-SNEG production. With Sophie Desmarets, Jean Richard, Annie Sinigalia, Marie-Josee Ruiz. Directed by Yves Robert. Screenplay, Jean Ferry, Robert from book by Christoph; camera, Andre Bac; editor, Marie-Josephe Yoyotte. At Boul. Mich, Paris. Running time, 80 MINS.

Mrs. Fenouillard	Sophie Desmarets
Mr. Fenouillard	Jean Richard
Older daughter	Annie Sinigalia
Younger daughter	Marie-Josee Ruiz

Based on a noted illustrated comic book of the turn-of-the-century, this film tries to emulate it by stylized sets, slightly speeded up movement and a general note of satirical fantasy with a big dose of slapstick. It has some clever moments but falls to sustain the humor and it becomes repetitious. This is mainly a local entry, with foreign chances dim.

A stuffy shopkeeping family takes off to see Paris from a small town in 1890 so that the father will develop some worldliness, and thus be able to run for mayor. But they get lost and end up on a ship and visit Brazil, get lost in the Antarctic, hit Japan and come back hereoes.

A slapstick cheese fight and some clever takeoffs on the chauvinistic closemindedness of the time get some laughs, but generally this is a series of revue sketches, and not all are successful.

Director Yves Robert has a flair for putting over a comic interlude but cannot extend it sufficiently enough to build and dominate the film. Actors fit in with the general conception. Technical credits are okay. But this is an extremely specialized entry at best on its attempt to bring back some of the tomfoolery of the silent comedies. *Mosk.*

Het Mes

(The Knife)
(DUTCH)

Amsterdam, April 18.

Nederlandse Filmproduction Maatschappij production. With Ellen Vogel, Paul Cammermans, Reitze van der Linden, Marie-Louise Videc, Mia Goossen, Hetty Beck, Elly van Stekelenburg, Cor Witschen, Henk Haselaar. Directed by Fons Rademakers; story and screenplay, Hugo Claus; camera, Eduard van der Enden; editor, Han Rust; music, Dan Jacobs. At City Theatre, Amsterdam. Running time, 90 MINS.

This is the story of 13-year-old boy, entering puberty, and jealousy of his mother who has taken a lover (tutor to her son) and friend of her late husband. "The Knife" looks spotty for the export market.

This is the second film produced by N.F.M., new outfit which wants to control continuous film production instead of a haphazard one as customary in Holland until now. The delicate subject has been treated with a mature outlook and is developed by director Fons Rademakers (this is his third pic) in a suitable poetic way.

Film misses, however, a tone of reality as characters and their inter-relation are badly drawn and never become quite real. Though one can see what the director meant this to be, he lacked the vision to make it either an arty item or a touching poetic story. *Saal.*

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A GOOD KIND OF PEACEFUL CO-EXISTENCE

By ROBERT J. LANDRY

Hollywood's recent honoring, at age 88, of the great tribal patriarch of American films, Adolph Zukor, respotlighted the arresting historic fact that his first major venture was a foreign-made picture, the French "Queen Elizabeth" of 1912 with Sarah Bernhardt.

The moral may be borrowed for the present occasion. And yet it is not a case of foreign films "resuming" significance in America for foreign films have always infiltrated and fertilized the art in Hollywood, and the Americans in their theatres. Hollywood's debt to the imagination and talent of Britain, France, Germany, Italy, Russia and Sweden is never to be denied.

It is true that there are vividly fresh economic aspects now influencing the foreign-made film as regards the American market. One might indulge in the faceatious remark that today's tide was inherent in an action of the Dept. of Justice in 1950 following an earlier decision of the U. S. Supreme Court.

If divorcement of the Hollywood studios from their circuits had the effect of throwing every American film upon its own unsupported boxoffice merits, all were also then open to fair combat from overseas competitors. True, some years of education of American fans were first necessary. The American markets did not open magically to the showmen of London, Paris, Rome, etc.

Divorcement at first did not stagger the Hollywood producers half as much as did television. While groggily recovering equilibrium eight years ago the studios began to re-dedicate their policy away from the old "quantity" habit toward the new ideal of "quality." There was talk thereafter of "blockbusters," though not all bearing that label proved truly so. Enough to say that fewer and fewer Hollywood features left bigger and bigger gaps in the exhibition schedules of American theatres. All of which helped open the doors to foreign product as never previously.

Blockbusters From Hollywood Still Boxoffice Heart-Blood

In general such blockbusters as come to the screen remain American-made, and hurray for that fact. Hollywood has not disappeared, and will not. But it has already drastically altered character. It's ability to hold up America's end in the world markets is not doubted, though the rivalry tightens everywhere and U. S. percentage-of-rentals is down in a number of countries.

Meanwhile the American theatre operator faces a variety of fairly new vexations. He cannot fill his booking gaps with an endless array of U. S. re-issues, though they often do well. How is his theatre to be kept open while awaiting the promised fewer but bigger Hollywood releases which increasingly are a long time passing from premiere dates and special runs into general playoff? The logic of the foreign film presents itself.

Sheer economic necessity in recent years forced hundreds of U. S. film situations to a new sympathetic interest in imports. And so the revolution is on. Blame the Supreme Court, the Justice Dept., television, bowling alleys, too many babies, too many time-payments, or whatever: the U. S. market has changed mightily. It is now more fluid, showmen more open-minded, more self-admittedly needful of help. Into the vacuum the international film is moving.

U.S. Exhibitors Reluctant To Drop Dead, As Some Advised

U. S. theatre men have been told by Sam Goldwyn and others that there are too many of them. Only the other day Bill Orr of Warners, long the least communicative of American producing organizations, made a subtle point. His company would produce pictures for the public, not for exhibitors. A strong hint of changed status was implicit. The exhibitor is not the secure and courted figure he once was, though he might answer, and some have, that Warners is not what it once was either.

Challenging results flow from the so-called "art" theatres which were the home of the foreign film for a long time. The American major distributors have appreciated a good thing and have borrowed these situations for the careful upbuild of certain American product which might curl its toes but fast if slipped into a giant Capitol or Paramount. But as the art houses have become Americanized, one also observes an increasing number of European releases going into regular circuit playoff.

The oddity of the current global situation expresses itself in many ways and a careful reading of the special text in this edition will prove instructive. Note the bizarre experience of Filipino film importers who have found themselves out-bid in European pictures which later appear in Manila as "American" releases.

Yeasty Is the Word Fitting The Film World Today

"Coproduction" has blurred the old nationalistic distinctions. Moreover a great many American films are made nowadays in Britain, Italy, Spain, France, Greece, or wherever. Enough to say that the term "American" has already, to say the least, lost some of its original force. Not without some cause the International Alliance of Theatrical Stage Employes in Hollywood is bothered by the trends.

To the extent that film market conditions are fluid and old rigid standards obsolete, the market is more internationalized and more free-trading. It can surely be sincerely argued that this is a good thing for the world and for peace. The international film industry, circa 1961, offers an impressive example of co-existence, not unworthy of the attention of statesmen. Nothing is proved "definitively" but it is nonetheless a rather sanguine condition. Meantime many of the blocked current gluts of recent years no longer beset the American Motion Picture Export Assn.

Not that it has been easy for overseas product to break into the American exhibition market. Some stupendous European miscalculations were made along the way. Yet the U. S. is clearly enormously valuable at present to the British, the Italians, the French, the Swedes, the Mexicans. The once-cinematically-vital Germans have moved with perhaps undue caution as to the States and the Russians were handicapped until the last two years by their films being so often heavy with Stalinistic hampaw propaganda.

During the 1950s there was much palaver that only Alec Guinness counted for the British in the States. That sort of statement is now seldom heard. So, too, as regards the once hotly-defended prairie proverb that midwesterners would not tolerate English as the English speak it on their soundtracks. They seem more used to the "mother" tongue now!

No doubt most readers of this special edition will be surprised that the greatest number of feature films entering the U. S. last year, per the N. Y. State Licensing Board, came from, respectively, Hongkong (126) and Mexico (90). A polyglot nation, the U. S. has ready-made markets for all sorts of nationalistic product, including five from Egypt, two each from Cuba and Brazil. Mexico's preponderance in the U. S. over Spanish-speaking Argentina and Spain itself is of interest. Of the 120 features made in the Philippines not one was offered in New York for the large Spanish-speaking market, but the local Filipino dialect may partly explain that.

Unique Status of Bronston, Producer-in-Foreign Land

Not the least wonder-evoking development in recent international filming is the unique example of the American, Samuel Bronston, operating in Madrid for the past several years. He will hit the U.S and world markets this coming autumn with two, not one, epics, the Biblical "King of Kings" and the Spanish-monument-come-alive, "El Cid." A combination of George Washington and a male Joan of Arc, the Cid figure is believed sure fire for the Latin boxoffices especially, while promising much everywhere.

The dynamic national industries of the present time would surely include, after Hollywood itself, France, Italy, Britain, Germany, Russia with a special salute to the remarkable Ingemar Bergmann of Sweden. There is a distinct up-curve of filming activity in Spain, Denmark, Czechoslavakia, Canada, Switzerland, Japan. Poverty and facilities lack naturally countries like Pakistan. Meanwhile co-production scatters talent of all kinds in every direction and we percieve the emergence of new kinds of careers—say, the multi-lingual associate producer or assistant director, the location publicist servicing periodicals of many lands with differing publicity procedures.

Mention ought to be made of a threat to foreign-made pictures in America. There is something of a "family rebellion" against plots premised on "sick sex" characters. Even Hollywooders exist who are capable of advocating measures against overseas product on the spacious grounds of moral menace from alien areas, ignoring conveniently Hollywood's own considerable contribution to weirdie heroics and sadism. If there is a good deal of confusion about what's immoral among America's grassroot citizenry—sheriffs keep raiding nudist films thinking they are striking at deviation—there is nonetheless a good deal of reality to the outcry against certain filmic tales of decadence. European showmen ought to keep themselves realistically informed of this danger.

Meanwhile, bonjour, buenos dios, guten tag, and how have you been since the last VARIETY International Edition?

Chinese Product (From Hong Kong) Big U. S. Playoff

Approximately 220 Chinese language films are brought into the U. S. every year to service the three theatres in N. Y. and four in California which are devoted exclusively to this product, according to the estimate of Wing Liang, head of Sun Sing Chinese Theatre Inc. of New York. Sun Sing operates one house in N. Y. and another in California.

Of the 220 Chinese films imported annually, approximately 210 come from Hong Kong, with the remainder from Formosa. Because the field is such a limited one, most of the exhibs act as their own importers, playing the pix first in their own house and then selling them to their competitors.

In the 12 months ended March 31, 1961, the New York State film licensing board passed 126 Chinese pix for showing in N. Y., an increase of 10 over the previous 12-month period.

NON-AMERICAN AMERICAN FILMS

Frankfurt.

A surprising new trend for American motion picture companies doing business in Germany to offer more and more non-U.S. films has just been revealed in a study of the product here.

First analysis of the 1960-61 playing season reveals that 22% of the films offered by the seven U. S. companies in Germany were other than American films. This is an increase over the 20% of the foreign products that the U. S. majors sold in Germany in the 1959-60 season.

Of the seven firms, 181 releases were brought out, of which 144 were American and 37 foreign. Twentieth Century-Fox had two non-American products, Columbia had 10, Metro 12, Paramount three, United Artists eight and Warner Brothers two. Universal rated as the sole American company with an exclusively American output in Germany.

Six American companies—Fox, Metro, Paramount, United Artists, Universal and Warners—offered only five non-American films during the 1956-57 season, Metro showed exclusively American films, but Columbia even at that period offered an international program.

One explanation of the trend to offering more foreign products is that the American companies are trying to insure around-the-world business and can do so better by offering a varied slate.

Trend, of course, is also to fewer and more diversified films. In the first 10 months of 1960 there were 35 films less imported by the American companies into Germany than in the same period of the previous year, and in the 1959 calendar year the U. S. companies brought in 42 less films than in the 1958 calendar year.

Those Who 'Share' When Theatrical Pix Go to TV

Industry sources have offered a breakdown on how a U.S. producer, who sells his product to television syndication must share the proceeds, after taking into consideration the 40% of gross which is figured as the distributor's cut. It goes like this:

Actors—6%, paid to individual actors pro rata through the Actors Guild.

Directors—2%, to the Directors Guild pension plan.

Writers—2%, paid to individual writers pro rata through the Writers Guild.

Musicians—12½%, to individual musicians pro rata through the American Federation of Musicians.

Craft Unions (IATSE — 9%, with three-quarters going to the industry pension fund and the balance to the industry health and welfare fund.

In the case of an outright sale to tv, an arbitrary 10% is taken as commission and expense, rather than the 40% for distribution.

No Video, Israeli Mad for Pictures

Tel Aviv.

Attendance in Israel is percentually among the highest in the world: in a country of somewhat more than 2,000,000 inhabitants, close to 40 million tickets were sold in year 1960. The number of theatres operating is 220, with 132,000 seats, an increase of 25% in three years. This is explained by the fact that Israel is probably the only, in the Western sense, civilized country without television.

Import data shows a trend from U.S.-made, toward European-made product. Only a few years ago, the overwhelming majority of the pictures shown in Israel were made in Hollywood. Now the European pix all nations put together, have a slight lead now. There are about 500 features unreeled. If the countries are singled out, the U.S. is still very much on the top.

ALL-INDIA MARATHON

Place 5½-Hour Trilogy In 10 U. S. Spots

Indie importer Ed Harrison has so far racked up almost 10 dates with his precedent-setting 5½-hour package of Satyajit Ray's trilogy, "Panthar Panchali," "Aparajito" and "The World of Apu." Most of the dates have been on the West Coast where the Indian pictures already have been played off individually. In San Francisco the trilogy enjoyed a nine-week run.

Harrison will await booking the package in New York until after "Apu" finishes its art circuit break. Some exhibs have eshewed the highly exploitable 5½-hour show to play the pictures separately but in immediately successive dates.

A possibility for the Harrison release sked next year is Satyajit Ray's newest feature which has just been completed. It's "Teen Kanya," based on a group of stories by Indian writer Rabindranath Tagore.

India's Fest Need: Spending Money

By AUSTEN NAZARETH

New Delhi.

Indian Motion Picture Producers Assn., which complains that delegations from this country at international film festivals put up a "sorry show" because of low funds, has asked the Indian Government to foot the bill in future.

Trade body complains that inadequate cash hamstrings on-the-spot publicity at the fests—a very necessary selling ingredient. The association has asked the larger Film Federation of India to take the matter up with the Government. Action is a response to frequent criticisms by filmmakers returning from foreign fests. Cost of print, excise duty, freight and insurance charges, publicity and entertainment costs are listed by IMPAA as expenses involved.

Stars As 'Friends'

Damascus, Syria.

As further evidence of the impact Hollywood stars have upon faraway film fans: when Clark Gable died late in 1960 the sense of bereavement here was something Americans would hardly credit.

By phone and in person the local VARIETY rep, Roger Bower, received 30 "condolences" though Bower had only been introduced, once, to Gable.

Frugal Producers

Vienna.

Frugality of the Austrian producer being proverbial the following incident is illustrative, a director recently wanting two boys to accompany a priest in a scene in a church.

Said the producer: *"I have no money for mob scenes!"*

[illegible] appeared the producer.

Rise of Cheap 'Significant' U.S. Films

By GIDEON BACHMANN
(President, American Federation of Film Societies)

While attention has been upon the "blockbuster" of asserted multi-million dollar cost in Hollywood, and overseas, there has simultaneously been developing in the United States a generation of newcomers who have been turning out inexpensive "significant" films about which VARIETY and other journals, have already reported. From Europe has meantime come recognition of this "tentative renaissance of filmmaking in the country of its origin." (Nor should it be forgotten that the so-called "New Wave" in France was inspired by an American.)

The new-type of films with which this article is concerned were made, all of them, by non-name directors. These may be mentioned;

"Shadows," $40.000.
"Private Property," $60.000.
"The Savage Eye," $65,000.
"The Shoes," $50.000.
"Pull My Daisy," $20,000
"The Connection," $167,000.
"Guns of the Trees." $10.000.
"The Sun of Jesus," $23.000.
"Satan in High Heels." $90.000.
"Jazz on a Summer's Day" $210,000.

(To which may be added, all clearly under $100.000 budget each, "On the Bowery," "Weddings and Babies." "Don Peyote," "Killing Time" and "Come Back, Africa.")

Some comments on the foregoing surge of fresh viewpoint and talent offers a challenge to many of the enshrined convictions held in the Hollywood studios today.

Put it this way: Over the years, there have become established in the film industry certain traditions, which by virtue of sheer age have turned into axioms. The simplest of these are (1) it takes a lot of money to make films; (2) it takes a pre-sold property to sell films, either star-wise or story-wise; (3) it takes professionalism of long standing to turn out marketable product; (4) you have to give the public what it wants; (5) you must protect your investment by a network of safeguards, preferably by using ideas that have worked before; and (6) it takes a long and tortuous time to "break into films." There are others—for the moment these will suffice.

The new "significant" American films are breaking most of the established axioms. They do not deal in budgets of such properties as to constitute creative hazards. They do not deal in ideas or actors who in themselves would guarantee boxoffice. They are made by people often no closer to production techniques than a 16m camera. They do not set out to "entertain." And they are not conservative in approach to any of the established film-maker-to-audience routes.

And despite these revolutionary departures, these films sell, garner good notices, win awards, and stand up to artistic standards. Clearly then, we are not dealing with a temporary or partial sidestream, but with a major change in the entire process of making and exhibiting motion pictures.

It is absolutely essential that the industry be aware of what is happening, why it is happening, and how it is happening, in order to be able to adjust itself to the new situation. It is quite conceivable—although not proven—that in this adjustment may lie the future of American films and the future of the men who make them.

Ideological and Sociological Backgrounds

Contrary to what is generally assumed, war does not unleash previously shackled creative forces. The generation which survives it generally seeks to rebuild that which has been lost, rather than establish new worlds. It does, however, create upheavals in physical existence, which in turn level established hierarchies in the arts. It is from this equalization and the stimulus it provides the immediate post-war creative movements spring, and Italian neo-realism or French existentialism are therefore the channeling of defeatist-conservative tendencies into creative channels, rather than ground-breaking in themselves. It takes about 10 to 12 years for a post-war generation to give way to a new wave of talents, and thus nothing exciting has been happening in films between 1939 and 1957.

Today we are faced, in the new significant film makers, with people whose roots are culturally post-war. They are not concerned with the past (read: guilt) or with future (read: fear), but with present (read: life). They are able to question freely, and to make their own truce with their own time. For the first time we find that movements exist in all the arts which are truly *new*, truly searching, truly concerned with reality and the essence of existence. Objectivism in literature, expressionism in painting, "alienation" in theatre—all point towards a coherent stylistic surge in the 60s. No wonder that the cinema follows.

Must We Worry About Things Like That?

Indeed, yes. One of the most important aspects of the change that is occurring in all strata of cultural life is that audiences tend towards the need to be *involved*, to be part of what is occurring, rather than simply be "shown."

It is simply no longer enough to distract, to take the spectator "away from his daily worries," to force him to negate all that which is brewing in him in favor of a dull insipid escapism. The tables have turned: to "give the audience what it wants" may very well mean to give them something they don't know they want at all, but which meets their true direction and wishes in a realistic manner. Therefore film makers must be aware of cultural trends; they must be sophisticated in relating their product to their viewers' intellectual needs; they must create *within* the current of the times, within the needs and demands of an epoch bursting out of a two-decade creative void. In short, they must be "with it." The new significant American film makers are.

One of the commonest reactions one encounters in discussing the new significant films is "I have never heard of this title." In the reluctance to accept them as fact simply because their circulation to date is limited lies buried part of the most deep-rooted problem of adjustment. It is true that many of these films have had only limited circulation to date. Many of the ones mentioned at the head of this article have not even been released yet at the time of this writing. Nevertheless they are tremendously important—and experience of the saddest nature has shown again and again that to wait is to lose. Despite their nascent state, these films represent the American ripple in a world-wide cultural development, and as such they must be heard.

The films of which we speak deal thematically with everyday people in everyday situations, heightened perhaps by abstraction and stylization, but essentially as true to life as cameras can convey. In story-construction they have left far behind the theatrical derivation resulting in the tension-climax-resolution type of plot. Rather, they pose problems, and offer no solutions except those the viewer can think of himself. Most of them deal with young people, almost invariably in situations of adjustment (relatively speaking) to a world they did not make. Some, like, "Private Property," exploit contemporary life cunningly for effect, thus falling between the chairs and cheating themselves. Others tackle truth head-on, finding it often changing under their very hands in the film making process itself and adjusting to this in the production. Not all are successful, often a good intention is more evident than ability, as for example in "The Savage Eye." There are no historical spectacles among them (although this is not to imply that historical subject matter could not lend itself to "significant" film making, as has been proven often), no subjects that are not in some way derived from life.

"Shadows," one of the best ones so far, deals with two Negro brothers and their sister, and their relation to the jazz night scene of contemporary New York. We follow them for a few days—a love affair, a fight, much wandering in the streets—vignettes of life seen with a sensitive, selective camera eye, no photographic tricks, no studio shots, not a fake note in the film.

"The Connection," soon to be released and undoubtedly the most significant American film to date (certainly the most unique, creative American film work since "Citizen Kane"), deals with dope addicts in a New York loft—a few hours on a weekday afternoon, the waiting for the man who brings the heroin, its administration, the void that follows. No climax, no resolution.

"Jazz on a Summer's Day," related mostly in style, reports on the Newport Jazz Festival—"reports," that is, in that lost sense of the word which implies the creating of a unity between the shown and the person seeing.

"Weddings and Babies," more traditionally "dramatic" inasmuch as a story line is drawn and resolved, deals with a photographer and the girl he lives with, their daily life, their dreams, the texture of their existence.

"Pull My Daisy" concerns that sterile offshoot of the contemporary creative surge which has been termed "beat." It is an objectivist film, an anti-film in the sense of being non-Freudian, an afternoon in a railroad brakeman's home. Poets, domesticity, words related to life without the intervention of the mind, beer, cockroaches, jazz.

Clearly, the subject matter of these significant films, as well as the manner in which it is approached, differ radically from the concept of "popular entertainment." This is a fact which must be accepted *a priori*: there is no possibility whatsoever of working on material which will be partially new and partially traditional. The result of such stylistic compromise can only taint the product to the extent where neither the old-style moviegoers nor the new sophisticated audience will go to see it. It is a difficult nut to swallow for anyone used to standards that seem to have worked, in some measure at least, for close to sixty years. But consider these facts:

Who Makes These Films?

"My Daisy" and "The Sin of Jesus" were made by Robert Frank, *the photographer*, the first with the aid of Alfred Leslie, *the painter*. "Conncetion" was made by Shirley Clarke, *formerly a documentarist*, based on a play by Jack Gelber. "Jazz on a Summer's Day" was made by Bert Stern, another photographer. "Shadows" is the work of John Cassavetes, the actor. "Guns of the Trees" is by Jonas Mekas, a film critic. "Satan," "Peyote," "Killing Time." "Shoes" and "Property" are the first feature films, respectively, of Jerald Intrator (short film producer), Harold Humes (novelist), Richard Hilliard (short film producer). Ernest Pintoff (cartoon film maker) and Leslie Stevens (theatrical writer-producer). "On the Bowery" and "Come Back, Africa" were made by independent film maker Lionel Rogosin. "The Savage Eye" by Sidney ("The Quiet One") Meyers, and "Crime and Punishment, USA"—the only one among these films which has seen wide general distribution—by the Sanders Brothers, who previously won an academy award for their theatrical short, "A Time Out of War."

Who are these people? Are there any traits they share? Do they constitute a "school" of film making, or possibly an American "New Wave?" I have talked to all of them, and while they do share certain basic ideas, their similarities are mainly on the level of a common background in a common society, rather than on a personal level. They do, however, share certain attitudes toward film making, attitudes which should be listened to, as they may well constitute the future production criteria. Some of these can be formalized as follows:

A. They believe in film as a form of personal expression.

Similar to workers in other arts, they consider film as individual creative work. In the majority of cases they feel it's a director's medium, certainly that the director is the one most important central influence. Some will go as far as saying that, sure it's a group effort, being, after all, basically a technical craft, which cannot be mastered by one man alone, but they will nevertheless consider the director the creator. In fact, all these films are known as the work of individuals. They reject the interference of producers and "front offices" in deciding what is to be put on their screens, insisting instead that creative freedom be total, and willing to accept the responsibility that goes with this freedom. They further believe that the low budget makes this creative freedom possible, and thus it constitutes not a limitation but an essential creative element.

B. They are interested in making films first, money second.

The majority of these film makers would be making films whether they were making money at it or not. None is oblivious to the concern for financial rationality, but their prime aim is doing what they know to do best and love most, and this attitude cannot help but show up in the passion their films engender in audiences. They have reversed the basic structure of the industry for their films, by having first decided to make films, and then seeking methods to bring their aims about, rather than attempting to make a pile and choosing film making as a method for it. Thus, distribution and exploitation for them primarily are methods for continuation of work, roads to get the financing for their next film, in many cases long planned and scripted before the first is finished. In this way they can remain relatively aloof from the commercial aspects, which enables them to devote themselves almost wholly to their creative work. On the other hand, their maturity of approach is seen in the fact that they are aware of distribution problems and have begun to form units to cope with them.

C. They are involved people.

In many cases they have tried other media first, such as writing or painting, or at least that aspect of the visual-technical arts which can traditionally be handled by an individual: still photography. But they have gravitated to films because it seemed to them to be the technical monumentality of it deter them. They are involved in the general stream of contemporary culture, and for them film is a vehicle, not an aim in itself.

D. They have a rational approach to the film making process.

There have always been people who have felt as passionately about film as the new significant film makers, but these have always been offshoots, tangential artists, avant-gardists in the classic sense, revolutionists who never overthrew any system. Today, a new rationality is pervading the ranks of these men, an approach which allows them to tackle technical problems head on, and to cope with complicated financing and distribution systems in a sensible manner. Much groundwork has been done for them, of course, by the emergence of the independent producer in the industry, but they have learned that lesson and improved upon it by bending rules to fit their needs. Thus for the first time art makes sense in pictures.

How Are These Films Made?

A prime development is constituted by the fact that creative spirits are no longer awed by the difficulty of "getting in"; in fact, the limitations imposed by the problems of "making it" often serve as prods upon which much inventiveness hangs. It is not "fun," they say, to make a film for a million dollars, you can only enjoy working with the type of people you get on a $20,000 production. Development in technique, portability of modern equipment, improvisational methods employed for maximum realism the very spirit that surrounds a work done for its own sake—all these factors alleviate, but do not eliminate, the basic needs: money, people, cooperation, facilities, laboratories, distribution, etc. While it has become infinitely easier to make films, it is not child's play yet. And it is important to analyze the methods employed by significant film men and to draw inferences from these methods for the future of the industry.

A. Financing.

The traditional method for raising money for a film is, of course, through a distributor and its bankers. The advantages are obvious: the money is raised in a single lump, a distribution deal is part of the contract, and (if that's what you are looking for) top properties are more readily available. However, a statement prepared by a group of young film makers recently, lists these disadvantages: distributors are tradition-bound and loathe to experiment, they are star-conscious, they want script approval, they are likely to demand a crew of their choosing, or that the film be shot in their studio, they are likely to ask for the posting of a completion bond and will normally wish to co-sign checks. Most of these strictures, of course are diametrically opposed to the exact thing the new people are trying to do. New methods have therefore had to be found for financing these films.

Willing To Cooperate

Various commercial interests within the industry, especially on the east coast, have shown an amazing readiness to cooperate with the new significant film makers. Whether this is through an understanding of the wider meaning of their work or simply because of shrewd appraisal, remains to be seen. Certainly some immediate reasons for this cooperation are obvious: laboratories on the east coast, set to handle large tv orders, are seeking work now that much of tv production has moved out to the Coast, and are therefore ready not only to defer charges for lab work until returns come in, but in some cases are even willing to utilize their own financial reserves to assist in the raising of second money for productions. The same thing applies to the rental of equipment, although here the supply has not outgrown the demand and it is harder to obtain assistance. In obtaining film stock, it is still necessary to pay cash, for example. Cash is also demanded by sound studios, negative editors, sound mixers, and technical union crews, while actors can sometimes be obtained on a profit-share basis. Screen Actors Guild agreed to let actors work on such productions as long as they will eventually be paid SAG minimums. IATSE is the most uncooperative element. The organizing talent, of course, may or may not choose to be paid salaries, or may decide to function as director-producers and defer monies accruing to them until they are readily available.

B. Syndication approach to financing.

By far the most exciting departure, however, is the syndication approach to financing, a method derived from theatrical practice whereby the production budget is raised by selling shares in the film to one or more investors. This offers some major advantages to the new film makers: (1) the producer is completely free from artistic control on the part of the money interests, (2) he need not put up completion bond (and in fact is not legally bound to finish the film), and (3) he can approach many small investors and raise his money more readily.

In a guide book for independent investors soon to be published by a group calling itself the "New American Cinema," Lewis Allen, producer of "The Connection"

(Continued on page 160)

ROSTER OF FRENCH FEATURES

By GENE MOSKOWITZ

Paris.

Ticket sales are off throughout France and production costs are up. Notwithstanding, the number, variety and imaginative quality of French feature films continues with beaucoup de oomph. Costume swashbuckling is staging something of a comeback. S-e-x is not coming back, since it never went away. Here is a rundown of new product, as known at this writing:

"Adieu Philippine" (So Long Philippine) (Discifilms). A "first film" of Jacques Rozier. Concerns two young girls fighting over a man. Breezy techniques and flair may make this an offbeat exploiter.

"L'Affaire D'Une Nuit" (One Night Affair) (Pathe). Wry tale of adultery with some exploitation handles, but being somewhat unsavory outlook is limited.

"Amant De Cinq Jours" (Five Day Lover) (Cinedis). Comedy of manners about a straying wife. It has some bounce and insight. Could be an arty bet.

"Amours De Paris" (Paris Loves) (Pathe). Situation comedy that lacks true wit and invention but does have some okay situations.

"L'Annee Derniere a Marienbad" (Last Year In Marienbad) (Cocinor). Alain Resnais who made "Hiroshima Mon Amour" responsible. Poetic, slow love story bathed in interior thoughts and monologs. Primarily an arty entry.

"Arretez Les Tambours" (Stop the Drums) (Leitienne). Resistance tale of WWII with some good action but lacking the insight for more than ordinary chances.

"Bois Des Amants" (Lovers Woods) (Cocinor). German-French love during war. Only its theme, flat and colorless in characterization.

"Reveille Toi Cherie" (Wake Up Honey) (CFDC). Comedy about a near-miss in adultery. Cheerfully played and done.

"Boulevard" (Pathe). Young boy's fugue which seems somewhat sentimental and uses the boy of "The 400 Blows." Limited chances.

"Bride Sur La Cou" (UA). Brigitte Bardot comedy which 20th-Fox has for the U.S. as "Only For You." Play-off chances due to B.B.

"Caid" (Boss) (Prodis). Fair Fernandel entry in which he is a professor mistaken for a crook.

"Candide" (Pathe). Updating of Voltaire's book to modern times. Taking potshots at contemporary pettiness from the army to bigots. Somewhat revue-like. Still to get an export visa.

"Capitaine Fracasse" (Unidex). Okay costumer.

"Capitan" (The Yokel) (Pathe). Diverting swashbuckler that could be an okay second feature entry in States.

"Ce Soir Ou Jamais" (Tonight or Never) (Rivers). How a couple almost breaks up over a legit show they are working on but manage to stay united. Slim and mainly for distaff appeal.

"Chien De Pique" (Jack of Spades) (Cocinor). A French western with Yank actor Eddie Constantine.

"Chronique D'Ete" (Summer Chronicle) (Argos). Interview with a group of people on how they live. Primarily for special situations.

"Cocagne" (SNC). Fernandel again. Bucolic bit that does not have the flair or bite.

"Coeur Battant" (Beating Heart) (Cocinor). Suave love story that is too precious for anything but specialized chances.

"Cresus" (Gaumont). Pleasant parable with Fernandel. Enough earthiness for arty bookings.

"Croix Et La Banniere" (Cross and Banner). A "first" by newcomer Philippe Ducrest on how a coincidence tries a couple. It is competent. Chancey abroad.

"Les Distractions" (CFDC). Familiar tale of a young man who comes of social age but somewhat too one-dimensional.

"Enclos" (Enclosure) (Clavis). Concentration camp. Downbeat.

"Famille Fenouillard" (Fenouillard Family) (Gaumont). Fantasy about a family's adventures in world travels. Okay programmer.

"Fete Espagnol" (Spanish Holiday) (Felix). Actioner about the Spanish Revolution with support release abroad quite possible since it is neatly done.

"Fille Aux Yeux D'Or" (Girl With the Golden Eyes) (WB). Updating of a Balzac novel about a free-living girl. Solid exploitation values on its treatment and thesping.

"Fortunat" (Cinedis). Soapy tale of the love of a yokel for an elegant society woman when thrown together by the war.

"La Francaise Et L'Amour" (The French Woman and Love) (Unidex). Sketch pic about the various phases of a woman's love life. Exploitable title and material.

"Le Gigolo" (Pathe). Oldfashioned tale of how a young gigolo gets his comeuppance. Mainly exploitation.

"Godeleureux" (Wise Guys) (Cocinor). Problems of love in a youthful milieu cunningly made by Claude Chabrol.

"Gout De La Violence" (Taste of Violence) (Gaumont). South American revolutionaries. Okay actioner but does not live up to Yank counterpart qualities.

"Grandes Personnes" (Adults) (Rivers). Slickly told tale of an American girl's first love among the chic set of Paris. Nets flat in passion or compassion.

"Lola" (Unidex). B-girl who loves life while others around her in a dreary town do not. Uneven, this still has a freshness and keeness in observation to make Jacques Demy's first pic an art possibility.

"Les Mains D'Orlac" (Orlac's Hands) (CFDC). Remake of a German horror pic about a pair of murderous hands sewn on a pianist who loses his in an accident. Mel Ferrer name to help.

"Les Mauvais Coups" (The Hard Knocks) (20th-Fox). Incisive tale of a couple breaking up. Oscar-copping Simone Signoret to help in U.S. art runs.

"Moderato Cantabile" (Paramount). Literary tale of a country matron dreaming of love and almost finding murder instead.

"Mort De Belle" (Death of Beauty) (Lux). Sleek murder story with plausible insights into its sexual motivations. General chances offshore.

"Morte Saisons Des Amours" (Dead Season of Loves) (Cocinor). Talky. Study of fading loves of two couples and their attempts to save them.

"Les Nymphettes" (Thanos). Main appeal in title because of Vladimir Nabokov's book "Lolita." Otherwise it is a lagging teenage love drama.

"Passage Du Rhin" (Rhine Crossing) (CFDC). Venice Fest '60 prizewinner. Two ex-prisoners of war try to solve their post-war problems, one by going back to Germany, another by staying in France. Somewhat rambling and with a predominantly "good German" theme.

"Pave De Paris" (Paris Pavements) (Discifilm). Young girl gone bad and redeemed.

"Peau Et Os" (Skin and Bones) (Pathe). Another first pic. How some fellow prisoners first mistreat and then help a new prisoner who is felt to be innocent.

"Petit Soldat" (Little Soldier) (Beauregarde). Deserter used by French ultra groups and Algerian rebels. Taut thriller with art possibilities but still has no export or local visa due to the theme. Might get it when the Algerian crisis is finally solved.

"Plein Feux Sur Les Assassins" (Potshots at Killers) (MGM). A taut tale of ghosts and killers with playoff chances.

"Pont Vers Le Soleil" (Bridge to the Sun) (MGM). Carroll Baker and a good story about an American girl married to a Japanese diplomat during the last war. Regular Yank distrib in store for this one.

"Le President" (UFA). Jean Gabin starrer. Retired great diplomat whose threatened revenge on an old friend who betrayed him is given up when he realizes time has passed heavy by. An art bet.

"Princesse De Cleves" (Cinedis). Austere 16th century French court life and a tragic love affair.

"La Proie Pour L'Ombre" (Prey for the Shadows) (Cocinor). Sophisticated well made and acted tale of a woman seeking independence who loses husband and lover in the attempt. Superior distaff entry.

"Qui Est Vous M. Sorge? (Who Are You Mr. Sorge) (Cinedis). Good spy yarn about the Russian who worked thru the German Japanese Embassy during the last war. Could get a wide playoff.

"La Recreation" (Columbia). Engaging story of an American girl's initiation into life by a Frenchman. Has Jean Seberg and a fine flair for arties.

"Saint Tropez Blues" (Cocinor). Young love in this brightly amoral resort on the Mediterranean. The "New Wave" threats free love with a more situation comedy air and it could be an okay item overseas.

"Terrain Vague" (Waste-Land) (Cinedis). Stilted story of juve delinquents set straight by tragedy.

"Une Aussi Longue Absence" (Such a Long Absence) (Procinex) is a first pic by pic editor Henri Colpi and has insight into character and a fine dramatic feeling in a tale of an amnesiac who is claimed as a long lost husband. Art possibilities definitely.

"Un Couple" (Discfilms). Mixes satire and a look at a look at a young couple disunited by the loss of sensual interest in each other. Exploitation chances are in store but hybrid qualities limit it.

"Un, Deux, Trois, Quatre" (One, Two, Three, Four) (Doper). 70m color dance opus with four Roland Petit Ballets and Cyd Charisse, Moira Shearer and Zizi Jeanmaire. Has the flair for world market.

"Une Femme Est Une Femme" (A Woman Is a Woman) (UFA). Deft look at a woman's attempts to get her feckless lover to marry her and have children expertly directed by "new waver" Jean-Luc Godard. Art chances.

"Une Soir Sur La Plage" (One Evening on the Beach) (Cocinor). Comedy-drama about a novelist who walks into murder and love in a supposed writing hideaway. Art possibilities.

"Un Taxi Pour Tobrouk" (Taxi For Tobruk) (Gaumont). Four Frenchmen and a captured German brought together in a flight across the African desert during the last war. Adroitly done and acted.

"Vacances En Enfer" (Vacation in Hell) (WB). Actioner about the last war.

"La Verite" (The Truth) (Col). H. G. Clouzot's tale of an amoral girl, played by Brigitte Bardot, led to murder by love. BB acts well and this is solidly carpentered and probable good exploitation art and playoff offering.

"Vive Henry IV, Vive L'Amour" (Gaumont). The gamy life of the French. Okay exploitable handles and production values.

Zazie Dans Le Metro" (Zazie In the Subway) (Pathe). Louis Malle's clever intellecutalized slapstick comedy.

"Les Laches Vivent D'Espoir" (Cowards Live on Love) (Felix). An exploitable item about the love affair of a Negro and a white girl. But overemphasis spoils it. It has Yank actor Gordon Heath.

A Country of Durable Stars

Rundown of France's Screen Names — Rise Of Montand — Survival of Jean Seberg

Paris.

France is traditionally a country of durable stars. One has but to recall the long careers of Bernhardt, Mistinguett, Chevalier and the stalwarts of the Comedie Francaise, et al. There is, of course, an infiltration of new talents, a few owing much to the now-insignificant "New Wave."

In 1960 Simone Signoret made her first film in France itself in some years, "The Hard Knocks." The American girl from Iowa, Jean Seberg, after getting her bangs singed in Otto Preminger's flop American film, "St. Joan," has survived to become something of a pet in the Paris of "Breathless," "La Recreation" and "The Adults." That she has a special appeal to special strata of French has already inspired learned essays.

Meanwhile Yves Montand, the Frenchman from Italy, has been making his marks and a lot of dollars in Hollywood product. The casting has been all the way from unbelievably naive as a stagedoor Johnny opposite Marilyn Monroe and as Mr. Evil opposite Lee Remick. When America first imported Chevalier they allowed him to sing but Montand's vocal talent has been kept a secret to the American film public so far.

Oldtimer Jean Gabin made two in 1960, "Le President" and "The Oldtimers," along with Pierre Fresnay, Noel Noel and Bernard Blier. Michele Morgan had one, and Daniele Darrieux two, with one for Martine Carol. Micheline Presle came back with two and Michel Simon with one while Bourvil did two, Jean Marais two. Fernandel two, Daniel Gelin two.

It was a great year for Charles Aznavour, a singer-cleffer, who hit stardom with three releases. Jeanne Moreau made one, Francoise Arnoul ditto, and comics Francis Blanche, Jean-Marc Thibault, Darry Cowl made one feature each. Fernand Raynaud and Jean Richard did two. Eddie Constantine, the American unknown to Hollywood, after making pix abroad, came back for three French pix. Pascale Petit was in a pair of releases.

Among "waver" revelations Emmanuelle Riva did one in 1960 and Jean-Claude Brialy, Jean-Paul Belmondo and Gerard Blain did two each. The French star of stars Brigitte Bardot, considered a top expert, made "The Truth" and is now winding a comedy "Only For You."

Hopefuls unveiled were Michel Subor in "Le Petit Soldat," Marie Laforet, Dany Saval, Francoise Prevost, Francose Brion, Anna Karina, Daniele Gaubert, Dahlia Lavi, Jean-Pierre Cassel, Perrette Pradier, Lucille Saint-Simon, Bernadette Lafont, Jean Kosta, Marie Jose Nat. But they're still only a handful of real stars.

HOW AMERICAN FILMS FARED WITH FRENCH

Paris.

Of the 121 feature films that brought in more than 50,000 patrons in their Paris firstruns in 1960, 31 were American. This category usually means it repeats more or less around France. French had 59 of these, the Italians 16 and other nationalities 15.

U.S. "hits" were "Solomon and Sheba" (UA) with 448,955 entries, followed by "Some Like It Hot" (UA), then United Artists' Greek-locationed "Never on Sunday," "North By Northwest" (M-G), "The Sleeping Beauty" (BV), "The Nun's Story" (WB), "Pillow Talk" (U), "The Last Train From Gun Hill" (Par), "The Buccaneers" (Par), "On the Beach" (UA), and the Charles Chaplin package reissue of three silent featurettes "The Chaplin Revue" (UA).

Other American product that fared well: "The Geisha Boy" (Par), "They Came to Cordura" (Col), "Suddenly, Last Summer" (Col), a revival of Orson Welles' "Citizen Kane" (RKO), "Operation Petticoat" (U), "The Horse Soldiers" (UA), "The FBI Story" (WB), "The Diary of Anne Frank" (20th).

"Ben-Hur" (M-G) sold 500,000 admissions in its first four months at one theatre. "Psycho" (Par) racked 268,870 followed by "Let's Make Love" (20th), "The Unforgiven" (UA), "The Alamo" (UA), "The Apartment" (UA), "Can Can" (20th), "The Trial of Sergeant Rutledge" (WB), "Bells Are Ringing" (M-G) and "Butterfield Eight" (M-G), with "The Misfits" (UA) also looking to hit big.

Yank Distribs Overseas

ALLIED ARTISTS INTERNATIONAL:
Norton V. Ritchey, prez.
William E. Osborne, far east supervisor.
Bernard J. Gates, Latin American supervisor.

UNIVERSAL INTERNATIONAL FILMS:
Americo Aboaf, vice prez and foreign general manager.
Ben M. Cohn, assistant foreign manager.
Fortunat Baronat, director of publicity.

COLUMBIA PICTURES INTERNATIONAL:
Abe Schneider, prez.
Mo Rothman, chief executive officer.
Martin Blau, publicity.

M-G-M-INTERNATIONAL:
Morton M. Spring, prez.
David Lewis, regional director, Europe.
Seymour Mayer, regional director, far and near east, Latin America.
Arthur Pincus, publicity.

PARAMOUNT INTERNATIONAL FILMS:
James E. Perkins, prez.
Charles P. Juroe, director of advertising and publicity.

RKO RADIO PICTURES:
John B. Poor, g.m.
Harry Gittleson, ass't for worldwide sales.
Arthur M. Good, advertising and publicity.
Francisco Rossi, Latin American supervisor.

20TH-FOX INTERNATIONAL, and 20TH-FOX INTER-AMERICA:
Murray Silverstone, prez.
Emanuel D. Silverstone, vieprez and sales g.m.
Leslie F. Whelan, promo, advertising and publicity direc.

UNITED ARTISTS:
Arnold M. Picker, veep charge of foreign distrib.
Francis M. Winikus, Europe and Great Britain coordinator.
Samuel Cohen, foreign publicity mgr.

WARNER BROS. PICTURES INTERNATIONAL:
Wolfe Cohen, prez.
Carl Schaefer, publicity (Coast).

REQUIEM FOR FRANCE'S 'NEW WAVE'

[*Paris Now Glutted With 'Unreleased' Offbeaters*]

France.

Though the phrase persists, being quoted and adapted in faroff lands, the "New Wave," inspired by American example, but popularized by French talk-talk-talk about it, is now a receding echo. Or in the pun: the wave has waved goodbye. It was otherwise in 1958 when the VARIETY International Film Section went into the matter at some length, though not too earnestly.

This publication always suspected that the "New Wave" was more gimmick than reality. It was the scratching sound made by one young on-the-makester massaging the back of his friend. The young men who wanted in suddenly announced their own uniqueness and the obsolescence of the older (and better compensated) directors. Still, in all fairness, some of the cinematic achievements of some of the young 'uns going on to remark that at the moment—

The authentic talents of the "New Wave" have been absorbed but the dregs of the vintage are running thick. In short, the French film market is glutted with first films which were last films and avant garde gestures which cannot get a playdate.

Originally, here in Paris, the first "wavers" were a group of determined highbrow film critics who decided they could make features, too, and proceeded to do so. Francois Truffaut with his "The 400 Blows" and Claude Chabrol with his "Les Cousins" and "Le Beau Serge" won festival awards and public acclaim and showed that a cheap pic sans stars but with unusual treatment and forthright, offbeat themes could earn dough.

Louis Malle came from a pic school with family money behind him for the socko "Lovers" and Marcel Camus, an oldtime assistant, was in on it with the hit "Black Orpheus" plus documentary-maker Alain Resnais with the literary, muted but successful "Hiroshima Mon Amour."

Other critics joined in and in the temporary state of euphoria even staid producers backed newcomers. At one time the gag was that any film critic under 10 could easily make a pic. The publicity inspired stars to demand young directors and the rush was on. But the early bonanza was brief. Soon the public was laying off "wave" pix and exhibs returned to other product.

"Wavers" in general were characterized by their lore soaked up from much film museum attendance and an infatuation with certain contemporary Yank pix, usually those of directors considered only ordinary in their own country. If a few fresh, freewheeling pix resulted a flock of flat ones brought disenchantment.

Exactly 67 firsttimers made features in '59 and '60 and only 30 of these have been released so far.

This past year the top grossers were the oldtimers though many tackled themes and used the approaches of the "wavers." So, in all, the thing did have a tonic effort. Some 47 pix were made in regular surroundings sans studios.

The following is a list of the 67 new pix done after the early "wavers" had made their mark. This chart gives them in alphabetical order with a (U) after the title signifying the pic is as yet unreleased.

1959

Armand, Pierre, Les Piques (The Quiltings) (U); Film producer.

Calderon, Gerald, Le Grand Secret (The Big Secret) (U); Short filmmaker.

Dard, Frederic, Une Guele Comme La Mienne (A Puss Like Mine); Writer.

Drach, Michel, On N'Enterre Pas Le Dimanche (No Burial on Sunday); Short picmaker

Note: It won the Louis Delluc Award, the top film critic award of the year.

Drudremet, J-C., La Corde Raide (The Tight Rope); Editor of short pix.

Gaisseau, P. D., Le Ciel Et La Boue (Sky and Mud) (U); Short maker

Gir, Francois. Mon Pote Le Gitan (My Pal The Gypsy); TV director.

Godard, Jean-Arc, A Bout De Souffle (Breathless); Film critic.

Grospierre, Louis, Le Travail C'Est La Liberte (Work is Liberty); Short maker.

Hanoun, Marcel, Le Huitieme Jour (The Eighth Day); Journalist.

Kerchner, Jean, La Dragee Haute (The Big Party) (U); Exec pic producer.

Menegoz, Robert, La 1000eme Fenetre (The Thousandth Window); Short maker.

Mocky, Jean-Pierre, Les Drageurs (The Chasers); Actor.

Nahun, Jacques, Le Saint Mene La Danse (Saint Leads the Dance); Short maker.

Oury, Jacques, La Main Chaude (The Hot Hand); Actor.

Paviot, Paul, Pantalaskas; Short maker, photog.

Pecas, Max. Le Cercle Vivieux (The Vicious Circle); Assistant director.

Pollet, J. D., Le Ligne De Mire (The Demarcation Point) (U); Shorts.

Rohmer, Eric, Le Signe De Lion (The Sign of the Lion) (U); Film critic.

Saint-Maurice, C., Suspense Au Deuxieme Bureau (Suspense in Intelligence Service); Short producer.

Sautet, Claude, Classes Tous Risques (Take All Risks); Shorts.

Valcroze, J. D., L'Eau A La Bouche (The Mouth Waters); film critic.

Valere, Jean La Sentence; Assistant director.

Villa, Jacques, Les Petits Chats (The Kittens) (U); Shorts.

1960

Agabra, Edmond, Caravane Pour Zagora (Caravan For Zagora) (U); Assistant director.

Albicocco, Gabriel, La Fille Aux Yeux D'Or (Girl With the Golden Eyes) (U); Shorts.

Andrei, Yannick, Samedi Soir (Saturday Night) (U); Shorts assistant.

Berthier, Jacques, Le Temps D'Un Reflet (Twinkling of an Eye) (U); Actor.

Clement, Michel, Le Bal Des Epsions (Spies' Ball); Assistant director.

Colpi, Henri, Une Aussi Longue Absence (Such a Long Absence); Film editor.

Note: Won Louis Delluc Award.

Cornu, J. G., L'Homme a Femmes (Ladies' Man); TV director.

Daninos, J. D., Un Martien a Paris (A Martian in Paris); Scriptwriter.

Demy, Jacques, Lola; Shorts.

Deray, Jacques, Le Gigolo; Assistant director.

Desreumeaux, Andre, La Gorge Seche (The Dry Throat) (U); Pic director.

Dewever, Jean, Les Honneurs De La Guerre (Honors of War) (U); Assistant.

Ducrest, Philippe, La Croix et La Banniere (Cross and Banner) (U); TV director.

Fabiani, Henri, Le Bonheur Est Pour Demain (Happiness is For Tomorrow) (U); Shorts.

Fermaud, Michel, Les Portes Claquet (Doors Slam); Playwright-actor.

Fog, Dany, La Mort A Les Yeux Bleus (Death has Blue Eyes) (U); Assistant.

Friedmann, Serge, Les Magiciennes; Assistant.

Gatti, Armand, L'Enclos (The Enclosure); Journalist-playwright.

Gautherin, Pierre, Au Coeur De La Ville (In the Heart of the City) (U); Assistant.

Giono, Jean, Cresus; Novelist.

Girault, Jean, Les Pique-Assisettes (The Songers); Playwright.

Gobbi, Sergio, L'Espace D'Un Matin (One Morning) (U); Shorts.

Grimblat, Pierre, Me Faire Ca A Moi (Do That to Me) (U); Publicity pix.

Ivernel, Vicky, La Pendule De Salomon (Solomon's Clock) (U); Assistant.

Kalifa, Max, L'Engrenage (The Meshes) (U); Shorts.

Kerchbron, Jean, Vacances En Enfer (Vacation in Hell) (U); Assistant.

La Broca, Les Jeux De L'Amour (Love Games); Film critic.

Lamoureux, Robert, La Brune Que Voila (Here is the Brunette); Actor-playwright.

Lelouch, Claude, Le Propre De L'Homme (Rights of Man) (U); Pic student.

Leterrier, Francois, Les Mauvais Coups (The Hard Knocks) (U); Actor, assistant director.

Lisbona, Joseph, Le Panier A Crabes (The Crab Basket); Pic producer-journalist.

Magnier, Claude, Reveille Toi, Cherie (Wake Up, Darling) (U); Playwright-actor.

Moreuil, Francois, La Recreation (U); Lawyer.

Moussy, Marcel, Saint Tropez Blues (U); Scripter.

Panigel, Jacques & Sassy, Jean-Paul, La Peau Et Les Os (Skin and Bones) (U); Radio director; Shorts.

Poitrenaud, J., Les Amours De Paris (Paris Loves) (U); Assistant.

Rozier, Jacques, Adieu Philippine (U); Shorts.

Saltel, Roger, Jugez Les Bien (Judge Them Well) (U); Actor.

Sechan, Edmond, L'Ours (The Bear); Cinematographer.

Soulanes, Louis, Les Filles Sement Le Vent (Girls Reap the Wind) (U); Shorts.

Vierne, J. J., La Fete Espangol (Spanish Holiday) (U); TV assistant director.

Zaphiratos, Henri, Les Nymphettes (The Nymphets); Pic exporter.

As far as VARIETY is concerned, the "wave" is history. It revealed some new talents, both creative and technical, and may have revved up outlooks in Paris.

But there was certainly no permanent proof offered that bright young men, simply because they are young and brash, or contemptuous of their elders, can make successful films on a dare to prove a point.

Cannes Changing, More 'Commercial'; 'Film Market' a Unique Innovation

Cannes.

Regarded by many as the leading prestige affair among all the film festivals, Cannes benefits by being first each spring with the greatest choice of new films. Special invites of outstanding pictures are involved as well as those nominated by the over 30 participating countries.

But the 14th Cannes event, May 3-18, will also concentrate on business facets as well as its art side. For it is now accepted, even by arty competitive film fests that motion pictures are an industry as well as an art form.

For the first time there will be a Film Market section run by the Syndicate of French Film Producers headed by Emile Natan. A special office will get ducats for visiting buyers and sellers as well as arranging projections of films outside the official screenings in two theatres on the Cannes main street. These will be free for film sellers who heretofore had to pay for screenings arranged in various houses with conflicting skeds. Now all will be properly arranged, noted and handed out to the visiting press and film buyers and exporters.

Another important factor is that American filmites have seen the light and realized the prestige and dollars and cents necessities for a good fest showing. This year Cannes director Robert Favre Le Bret worked in conjunction with Motion Picture Export Assn. Continental Paris-based rep Fred Gronich. There was no personal friction this time and Le Bret discussed possible invites and desired pix with the MPEA. No going over anybody's head. And, in turn, the MPEA chose what looks like an unusual official U. S. entry in the Negro family tale, "Raisin in the Sun" (Col).

Of interest, too, is the screening here out-of-competition of UA's "Exodus" on May 3. Then, too, Cannes asked for "The Hoodlum Priest" (UA), another realistic important-themed pic.

Besides the free French visas for pix participating in Cannes, worth about $25,000 a piece plus free remittances in earnings up to $50,000 on each pic, the a sensibly-selected feature can benefit from the publicity from the over 600 scribes, video and radio reporters due at Cannes.

Russia will close this spring's festival with its first 70m pic "The Ardent Years" (Russian Revolution) made by a femme director Julia Solnsteva.

In general the 1961 official entries are mainly in the sociological and psychological categories with a smattering of the comic and epic. Last year's pix were mainly under erotica.

U. S. also has a representative of the indie school of filmakers springing up in N. Y. with the out of competish entry of Shirley Clarke's "The Connection," invited as an honorary entry by the French Federation of Film Authors.

A bevy of top show biz, literary, diplomatic and art French personalities will be flown in specially for the film showing and party and wafted back to Paris the next day. The new Cannes Fest president, Michel Fourre-Cormeray, will maintain a special bar where scribes will be able to meet visiting celebs and filmmakers more easily.

So, on paper, the Cannes shindig looks more than ever promising this year. The jury consists of people who are either film pros or have worked in them. Both the old guard and newcomers in the various international industries will be repped by pix. Now the old bromide can be pronounced, "May the best film win." The fest had to be prolonged two days from its original setup, May 3-16, now running from May 3-18, due to the number of films entered and the desire to avoid crowding and double features.

MIXED NATIONALITIES

Zanuck Parlays British, French, German, Yank Scribes

Paris.

Four authors have been engaged by Darryl F. Zanuck as literary consultants on 20th-Fox's "The Longest Day," by Cornelius Ryan.

Quartet includes James Jones ("From Here to Eternity," etc.), Noel Coward, Romain Gary ("Roots of Heaven") and Erich Maria Remarque.

Pic, to be divided into four sections, has listed authors as follows: Jones, American section; Coward, British; Gary, French; and Remarque, German.

The 14th Cannes Film Fest

By MICHEL FOURRE-CORMERAY

Director of the French governmental Centre Du Cinema and President of the Cannes Film Festival

Cannes.

The 1961, or 14th, International Cannes Film Festival will begin in the resort city of Cannes May 3 with more than 30 nations participating. This festival has taken on a new character in the last two years as the cinematographic art began to show two tendencies. First, new ideas and methods called the "New Wave." Second, changes in the manner of the older, established filmmakers.

It was observable in Cannes in 1959 when three French films directed by three young French directors won the top prizes. The whole world was soon made aware that our Mediterranean shore had been struck by a new wave.

Then, quickly, too fast perhaps, a group of young directors invaded the French cinema. Anxious to look new, producers, distributors, exhibitors, and the public itself welcomed the revolution. The phenomenon became more international; in Great Britain the traditional comedies and detective stories were joined by the "Free Cinema" films with a more intimate, fresher and more tender treatment; in the States some unusual features, made at low cost, were hailed and even made money; and in Italy, where French and Italian names work more and more side by side, there blossomed a new and golden age of film making reminiscent of the "Resorgimento" after the liberation.

The results of a revolution or change can never be completely effaced, but excesses can and must be corrected. In Cannes in 1960 it appeared that filmmakers were not all for the "New" forms of '59 which already seemed like old patterns. Now in 1951 at Cannes we may see a rejuvenation of the revelations of '59 and a reaffirmation of certain truths which seemed evident even before the advent of the "New Wave."

I do not yet know at this writing what films will be presented in Cannes, but I do know that the French cinema today is of a great variety. From a cinema for the "Happy Few," or just a pastime, the French cinema now must and does interest the world. The young film people, conscious of their excesses, and even their exaggerations, still use these arms forged by their impetuosity to treat subjects that haunt the lives of the audiences. The old guard, renovated by the audacity of the new and mounting generation, and finding their old methods outmoded, are renewing their styles, work and subject matter.

In a few weeks Cannes will tell us what are the connections between these diverse tendencies in the rest of the film arts and industries of the world. Cannes will have thus been profitable.

EUROPE STINGY ON PUBLICITY

Foreign Films Seeking N.Y. License

The New York State film licensing board at Albany reviewed a total of 652 foreign-made features and shorts in the 12 months ended March 31, 1961. Of this total, 525 were features and 127 were short subjects. The following is a breakdown on the first 17 countries. Comparable 1959-60 figures, when available, are shown in parentheses.

ORIGIN	FEATURES		SHORTS	
Hong Kong	126	(116)	none	(1)
Mexico	90	(95)	none	(none)
Germany	60	(75)	5	(22)
Italy	52	(68)	5	(7)
Britain	46	(43)	34	(19)
France	43	(67)	14	(7)
Greece	28	(15)	4	(none)
USSR	17	(16)	11	(9)
Spain	16	(8)	1	(none)
Austria	8	(*)	1	(*)
Japan	7	(9)	none	(6)
Argentina	5	(*)	none	(*)
Egypt	5	(*)	none	(*)
Sweden	4	(*)	4	(2)
India	3	(*)	none	(*)
Cuba	2	(*)	none	(*)
Brazil	2	(*)	none	(*)

The following areas were also represented by one feature each: Switzerland, Africa, Finland, Scotland, Ireland, Canada, Denmark, United Nations, Colombia, Bavaria, Israel.

(*) Comparable figures not available.

10 Year Paris Boxoffice Data: Of Top-Grossing 60, 22 From U.S.

Paris.

Looking back over the top grossers in Paris firstruns (usually a good index for France) during past 10 years: 22 of the 60 features are American. This is about the usual average.

Biggest was "The Bridge on the River Kwai" (Col) which attracted 642,985 patrons in its Paris run alone. Next came DeMille's "The Ten Commandments" (Par) with 526,305, followed by "War and Peace" (Par), Charlie Chaplin's last Hollywood production, "Limelight" (UA), "The Greatest Show on Earth" (Par), "Around the World in 80 Days" (UA), the first C'Scope pic "The Robe" (20th), that perennial reissue pic, "Gone With the Wind" (M-G); "Solomon and Sheba" (UA), Alfred Hitchcock's "To Catch a Thief" (Par), "From Here to Eternity" (Col), "Roman Holiday" (Par), "Moulin Rouge" (UA), "Some Like It Hot" (UA), Walt Disney's "Cinderella" (RKO), Metro's "Ben-Hur," still in its first run here, Jules Dassin's Greek comedy "Never on Sunday" which United Artists backed, "Samson and Delilah" (Par), "Sabrina" (Par), "Quo Vadis" (M-G), "The Man Who Knew Too Much" (Par), "Ivanhoe" (M-G).

Late Cecil B. DeMille ran away with audiences via three features on the list while William Wyler, Billy Wilder and Alfred Hitchcock each had two. Add Federico Fellini's film depicting decadence in Rome "The Sweet Life"; the exploration documentary, "Lost Continent," and one Russo pic, the Cannes prizewinning "Flying Cranes."

Of French product, several have already played the States. Most did not repeat these their home successes. Many have yet to get a Yank release. Sacha Guitry's "Versailles" was floppo stateside and Roger Vadim's "Les Liaisons Dangereuses 1960" still has no export visa except for Denmark and Japan.

Fernandel's "Don Camillo" pix did not click. Jacques Tati's "Mon Oncle" did well. Marcel Carne's "The Cheats" has yet to play the States. "The Big Families" nosedived in the U.S. and "The Hunchback of Notre Dame" was an okay exploitation item while "Diabolique" was a sturdy hit.

"The Lovers" did well in America although Ohio arrested a couple of managers showing it. Fernandel's "The Cow and the Prisoner" has no takers yet as "The Baron De L'Ecluse."

"Gervaise" did well in the U.S. as did "Rififi" and Tati's "Mr. Hulot's Holiday."

As to two costumer epics on Napoleon: one is bought but not released yet by 20th-Fox, namely, "Austerlitz," while Guitry's "Napoleon" has yet to be contracted.

"Michael Strogoff" and "Lucrezia Borgia" were okay playoff items while "The Perfectionist" flopped. Rene Clair's "Les Grandes Manuevers" did so-so, and Jean Renoir's "French Can-Can" did not make it. Clair's "Night Beauties" did well while two Eddie Constantine starrers, "Yours Devotedly Blake" and "Women Get Along," have no overseas takers."

Andre Cayatte's "Justice Is Done" did not fare too well in spite of solid reviews and "Delivery Boy" has aroused no interest among Yank distribs. Two present hits, "The Truth," H. G. Clouzot's Brigitte Bardot starrer, and Cayatte's "Rhine Crossing," have not played the U.S. yet though the former is due soon.

They Boo But Pay 60 Money-Makers

Paris.

The top French grosser of the 1960-61 release season is far and away H. G. Cluzot's drama "The Truth" starring Brigitte Bardot which is expected to pay off over a million bucks in France alone. Drama of youthful uneasiness and murder is Miss Bardot's strongest acting role to date.

Next was "The French Woman and Love," a series of sketches by seven top directors depicting aspects of love.

Andre Cayatte's story of two prisoners of war, "The Rhine Crossing," followed with the swashbuckling "The Yokel" with Jean Marais. "The Old Chaps," a garrulous comedy with Jean Gabin, was also big as ditto the updating of Voltaire's "Candide" by Norbert Carbonnaux, and Roger Vadim's vampire pic with lesbos undertones "And Die of Pleasure" (Par).

Comedy of adultery, "One Night Affair," of Henri Verneuil was in ditto Louis Malle's zany comedy "Zazie in the Subway." A Fernandel starrer "Cresus," a Fernand Raynaud comedy "The Sheep," and "The Gigolo" came next in boxoffice impact. Eddie Constantine moved back for grosses in another thriller parody "How She Is," and Bourvil scored in an occupation tale, "Fortunat."

Marcel Camus' second feature on Brazil adventure "The Pioneers" did okay biz as did Albert Lamorisse's "The Trip in a Balloon" and Edmond Sechan's "The Bear" followed by Francois Truffaut's second pic, "Shoot the Pianist."

The Italian film "The Adventure," of Michaelangelo Antonioni, though booed at the Cannes Festival, was a top grosser in France as well as Federico Fellini's "The Sweet Life" and the Swedish montage pic (Edwin Leiser tracing the rise and fall of Hitler), "Mein Kampf" also showed well.

UNIT PUFFS VERY HARD TO PLANT

Paris.

Despite the spread in recent years of American productions (and producers) to Europe and the enlarged number of American-trained publicists on overseas location, there remains a basic conflict between a unit man, anxious to develop stories, features and photo breaks, and his regular European-based superior. The difference in two terms is this:

1. PRODUCTION PUBLICITY

Versus

2. RELEASE PUBLICITY

In general the orthodox mentality of the resident European showman favors focussing energy upon the picture going to market, at the actual time of release. This is in part, but not wholly, because European publications swap editorial text page for page with ad copy.

In general the American newspaper or magazine sells ads separately. If a publisher "understands" that he is expected to be sympathetic to news stories, this is not a matter of cold-blooded trade. European publications give the advertiser a contract "credit." Thus, a distribution-minded European film showmen with a credit of, say, 10 pages in a given periodical may be reluctant to have an eager-beaver American unit publicist knock off any portion of his text on behalf of a picture still shooting in the studio.

In short, Europeans and Americans do not share the same views. In the States the trend for many years has been to get publicity in the works almost from the first day the cameras roll, or the star signs.

Shifting Stress

The business of publicizing films has always been a mixture of trying to get boxoffice results while also making an impressive show of clippings for the boss. While the producers stayed home in Hollywood, the logic of this procedure naturally favored American newspapers and American magazines.

During the past several years, with more and more American independents plying their trade in London, Paris or Rome, the publicity emphasis has shifted. European news media, although considerably tighter for space than their U.S. counterparts, now are as sought-after by the film people as any publication in the States.

There's pressure now to get "breaks" in the European press, combined with the natural competition set up via the much larger number of Yank films going before the cameras overseas. Publicity chiefs of some of the major U.S. outfits in Europe always have been —and emphatically still are—distribution minded. It's their job to sell the finished product at the moment of release. This is what

(Continued on page 60)

Many Like Paris' Noon-7 P.M. Day; Who Can Say Between Tea & Wine Or Other Traits of Studio Crews

By GENE MOSKOWITZ

Paris.

There is a tendency among those who have made many features in many different lands to sell small difference, once the kleig lights go on. In any event it is difficult to evaluate or measure differences between temperament in one culture or language and another. It is probably true that Greeks are "eager to please" and Spaniards "anxious to learn" and that Danes are "competent and obliging." Or other broad generalities.

As to French crews, there are mixed reports. If you don't speak French, undoubtedly it's a terrific handicap for the Frenchman is not above letting you suffer from your ignorance. The outsider in a studio here may feel an outsider because he is precisely just that. It's hardly remarkable, though the technique of ignoring you may be characteristically French.

In a French studio as in a studio anywhere there are the harrowing waits between takes, the tedium of the actors in costume and grease-paint. Frequency of coffee breaks and/or tantrums are not anything which can be reduced to statistics. Many Americans and others from sundry cultures have expressed appreciation for French crews who start late but do not flinch when the shooting runs late.

The English "shop steward" is probably far more of a dictator than will ever be found in a Parisian studio. Whether tea is more obsessive to the English grip than wine to the French grip is not provable either way.

Some Yank showmen feel that Paris has a fine thing in the noon to 7:30 shooting sked. It allows for easier nights. French actors working in legit as well as pix, and some extra time for directors to get things organized for themselves.

Experienced Yanks are in demand as foreign producers try for that American knowhow and suppleness in technique that made the U. S. the most important international product extant. But Americans point out that in its heyday Hollywood absorbed the best film talents of Europe and still does. So it is one film world.

Yank pix are still predominant in western world marts even if they have slipped in some spots as local competition gets tougher. It is argued here that any good pic helps all pix, as long as the public goes to the movies.

An important facet to European production is that practically all studios are in the cultural capital of each country—be it Rome, Madrid, Paris, London, Berlin, Stockholm, Copenhagen, Athens. This allows for closer contacts between all arts, and permits easy access to actors who can make features as well perform for video and stage. The rising production in New York City is pointed to here.

One important difference between European countries lies in the union or syndicate setup In Great Britain, says one local producer, he once could not make an essential important shot because the working day was over In Italy or France it could have been done but not in Britain. Also there is more leniency in using non-actor types in the Latin countries and in different crafts pitching in to do others chores to get things done in a pinch

But these are only national idiosyncrasies which do not make the film producing centres too different from each other.

Sketch-Form Pix Liked in France

Paris

After the sock biz racked up by the French sketch pic, "The French Woman and Love," these separate story pix seem to be coming back into vogue after an eclipse of several years. Some local pix critics are also fighting in print for better and more distribution of Yank musical pix which they feel have been declared bad money-makers and not for general public tastes by the exhibs, but not the patrons.

"Woman," produced by Metzger and Woog, played to over 350,000 spectators in its first-run and has gotten second top money this season. It deals with different passions and ages in woman's eternal search for love with seven episodes done by different directors and a flock of stars. Now, Gilbert Bokanowski is doing "Famous Loves," based on historical love affairs with only one director, Michel Boisrond.

As "Woman" treated virginity, childhood, first love, adultery, "Famous Loves" will delve into infidelity, vanity, rivality, criminal love, pure love, etc. So far, the stars signed are Simone Signoret, Dany Robin, Jean-Paul Belmondo, Annie Girardot, Edwige Feuillere, Yves Montand and, perhaps, Brigitte Bardot.

As for musicals, exhibs claim only two really made money, "An American in Paris" (M-G) and "King and I" (20th). Some had some specialized okay runs, "Funny Face" (Par), "Bells Are Ringing" (M-G), but were not of the calibre for big first-run chances.

Falloff in foreign take for these musical epics has cut down the number of such type pix because big costs need an international pull to pay off. But critics feel that if exhibs got behind these films with good pub campaigns, instead of looking upon them as hopeless, they could break through and get a big audience. They point to the biz now being racked up by pix which were originaly pegged as arty and specialized, and not much use for the big money and regular houses.

Critics did nipups over "Bells," which did only okay biz and are blowing their horn for "Kismet" (M-G), which finally made a small first-run here after five years. But exhibs still do not seem convinced. They point to the "Can-Can" (20th) and "South Pacific" (20th) as doing poor biz here. It may be up to "Porgy and Bess" (Col), "Pepe" (Col) and "West Side Story" (UA) to try to swing exhibs around in favor of musical pix again.

Changing Facts In France

Paris.

Characteristics of the 1960 film year here in France included these salients:

1. A new Government fiscal policy toward the medium.
2. Tighter censorship, echoing political unease due to the Algerian War.
3. Continued drop in film theatre attendance.
4. Bigger grosses for clicking films on higher admission scales.
5. Sharper audience discrimination favoring the good product but making things worse for the mediocrities.

New governmental scheme on Film Aid works out to cut Aid over the next seven years, to finally have it on a credit instead of handout basis by Jan. 1, 1968. Exhibs were immediately cut off from film aid while producers keep getting it on a tapering basis. Payments on prestige pix are expected to be kept up after '68. Theatre squawks were somewhat tempered by a slight detaxation and cutting of their take to feed Film Aid coffers.

Film attendance fell in 1960 but at a slower rate than in previous years. For example, releases attracting over 100,000 patrons in Paris firstruns showed fewer getting more people. In '57 61 pix got 10,884,938 entries with about 178,551 per pic, '58 got 10,253,485 with 186,427, '59 9,513,552 with 190,271 and '60 9,215,002 but with 214,163 per pic.

Europe Yawns; Tunepix Off

As the world grows smaller and the international market looms larger to U. S. motion picture makers, Americans are singing and dancing with increasing infrequency, at least on film.

A current survey shows only two film musicals on tap for release this year—Warner Bros.' "Fanny" and United Artists' "West Side Story." If you add 20th-Fox's 70m reissue of "The King and I," this makes a grand total of three song-and-dancers definitely set for 1961.

Significantly too, these are all adaptations of successful Broadway shows, as were both of last year's musical releases, 20th's "Can-Can" and Metro's "Bells Are Ringing." Not since Metro's "Gigi" (1958), has a major company gone out on the limb for an original musical property. "Gigi," of course, pointed a rather bitter moral: despite ecstatic reviews and a carload of Academy Awards, the picture earned less than $4,000,000 in the domestic market.

Must Click Domestically

And if a musical doesn't strike it rich in the domestic and English-speaking markets, it's highly unlikely to strike it rich in the other territories. The one exception to this rule has been Samuel Goldwyn's screen adaptation of "Porgy and Bess," which reportedly is doing a great deal better abroad than it did at home. But, then, "Porgy" is more of an opera than a musical comedy or musical drama.

Upcoming slate of musical fare—all legit adaptations, plus one remake—include the now-shooting Universal "Flower Drum Song" and Disney "Babes in Toyland," along with such projects as WB's "Gypsy," 20th's "State Fair" (with the original Rodgers & Hammerstein screen score supplemented by a couple of new numbers), Warners' "Music Man," 20th's "The Sound of Music" and UA's "Irma La Douce." Jerry Wald also has tentative plans to produce "A Tree Grows in Brooklyn," though substituting a new score for the one featured in the original Broadway show. These releases would extend well into 1962 and maybe even 1963.

Clearly the good old days of original screen musicals—"An American in Paris," "Seven Brides for Seven Brothers," "Meet Me in St. Louis," "Hans Christian Andersen," etc.—are gone, principally because of the economics of the world market, but perhaps also because of our penchant for the kind of musical in which songs and dances are so closely integrated into the plot.

A generally accepted rule-of-thumb today is that approximately 51 or 52% of the total gross of a U. S. film comes from abroad. Of that 51 or 52%, between 15 and 30% is earned in English-speaking territories abroad. Thus the musical film has a market potential of about 60 to 65% of the 100% enjoyed by the more easily dubbed and subtitled adventures, comedies and dramas.

While U. S. screen musicals can be smashes in English-speaking areas (the Magna-20th-Fox "South Pacific" is one of the biggest things ever to hit Britain), they invariably suffer in such important markets as France, Italy and Germany, where the films must be dubbed for general release. The perennial question which the distribs ask themselves is "How much do we dub?" Just the dialog? But what about the songs, when they are an integral part of the story? The dubbed dialog-titled song compromise is usually unhappy for all concerned. When "The King and I" went out in France, problem was solved simply by cutting out most of the song numbers.

Had "The King and I" been a more old-fashioned, less "integrated" musical, the result might not have been the heresy it certainly was.

Considering the usually vast expense and the proportionately greater difficulty in making a good screen musical, Hollywood's inclination to go along with the presold Broadway property is understandable. However, as has been proven several times in the past, a Broadway hit musical, by the time it reaches the motion picture theatre, may not only be presold, but oversold, so that its score is old hat to the public. Nevertheless, the bigger the Broadway hit, the bigger the price the film companies are willing to pay for the rights.

Small % of Music

While the majors have been generally eschewing musical fare, they have, at the same times been turning out a steady number of comedies-with-music (and sometimes dramas), wherein the music, usually a quite small proportion of the total footage, has been quite incidental (and easily clipable). Such were "Say One for Me" and "High Time," two recent Bing Crosby starrers, and the Marilyn Monroe-Yves Montand "Let's Make Love." This is the era when the greatest musical performers Hollywood has to offer—Crosby, Doris Day, Elvis Presley—do just about everything but what comes naturally.

Ironically enough, though the screen musical is at the lowest ebb in Hollywood history, filmmakers are using music more and more throughly in promotion of films. Thus, while 20th-Fox casts song-and-dance man Montand as a bootlegger-rapist in "Sanctuary," the same company promotes a straight naval epic, "Sink the Bismarck" to boxoffice glory with a rollicking title tune recorded by the late Johnny Horton.

Even a pic like American International's horror film, "Black Sunday," has its own soundtrack album. There's a lot of film music in the air, even if there aren't many musicals.

Color & Wide Screen

Paris.

Color in French films was lessened in 1960 but the use of widescreen processes went up.

Six films were made in color to the 12 of '59 and '58. Six were done in scope and color to the six and seven of '59 and '58, while 12 were made in black and white and scope over the two in '59 and the five in '58. This came to 12 pix in color for '60 to the 18 and 19 of previous years, with 18 pix in scope to the eight and 12 of the last two seasons.

As to the Belgians

Brussels.

Belgium is not a big producing country but it is notably a film-consuming market. The United States accounts for 41% of some 450 films reaching the kingdom annually. France is the second biggest supplier.

Negatives are dubbed in both French and Flemish. By international agreement about 80% of the prints for exhibition in Belgium are processed in Belgian laboratories.

France's Film Dimensions

Paris.

Following data covers film season, 1960-61:

Production: 124 French or French-majority participation coproductions, plus 41 with French-minority participation.

Process: 9% in color; 15% in widescreen.

Investment: Total outlay, $15,950,000. General cost, $202,000 for all-French films, $290,000 for co-productions.

Releases in France: Total 398 features. France, 104; 29 coproduction with minor French participation; 215 dubbed imports of which 99 from U. S., 37 from West Germany, 35 from Britain, 25 from Italy (54% from Common Market countries).

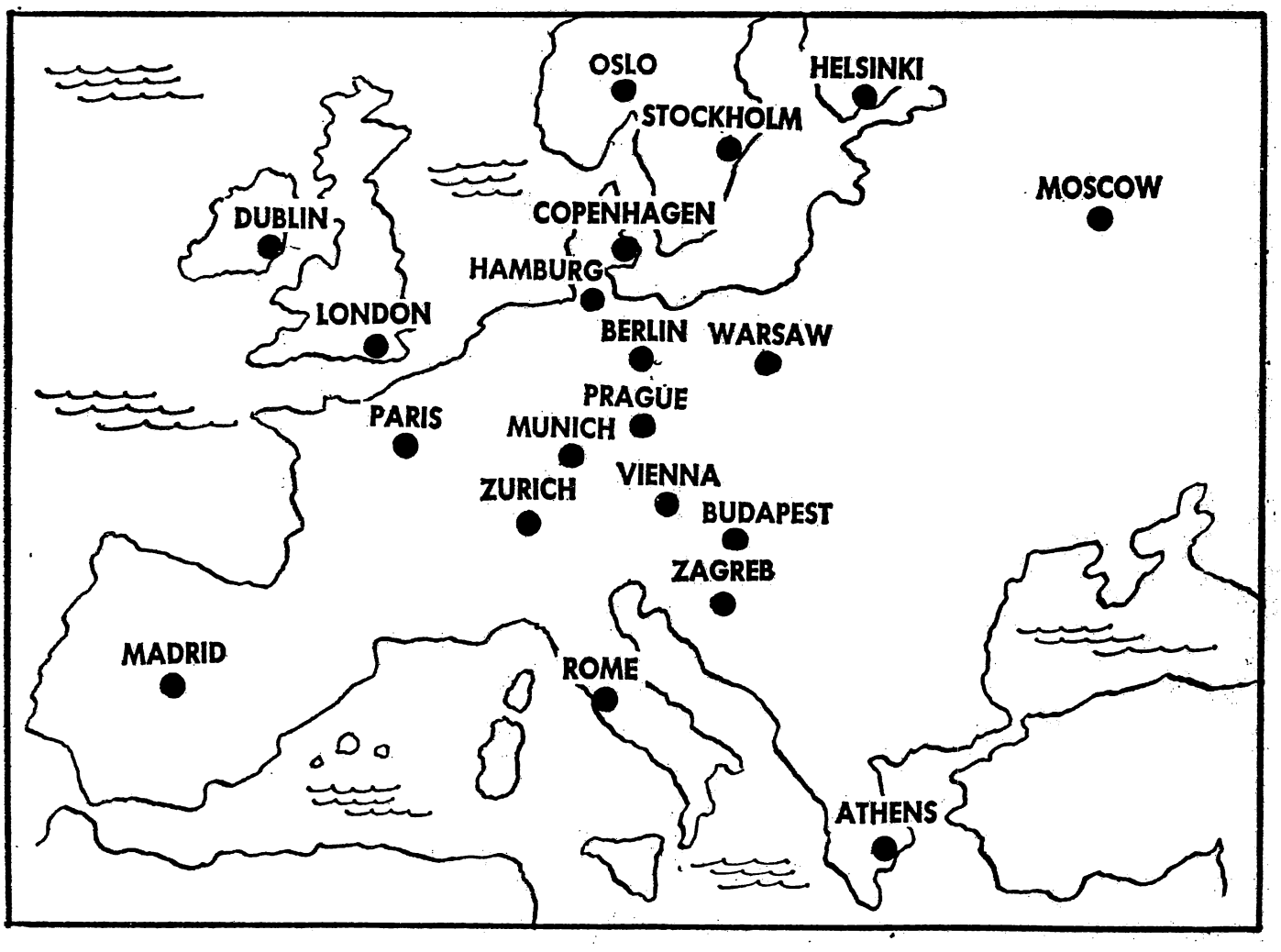
Theatres: France has 5,830 hardtop film theatres; of which 1,289 are in communities of 100,000 or more.

Average admission price: 40c.

Attendance: 344,600,000 for gross of $124,487,000.

Export: At least $15,500,000 was collected by French films. West Germany was leading market with $1,700,000. Belgium ran second with $1,420,000. Switzerland took $802,000 in French films.

PRINCIPAL EUROPEAN STUDIO CENTRES



DEVIL IN THE FLESH
GOD NEEDS MEN
ROME 11 O'CLOCK
MONSIEUR RIPOIS
THE DOCTORS
BITTER VICTORY
THREE MURDERESSES
IT HAPPENED IN ROME

Continuing the productions of non-conformistic and powerful stories, believing that there is much room for non-conformism and that people are much more afraid not to conform than being forced to conform, immediately after completion of Arthur Miller's A VIEW FROM THE BRIDGE preparations for the production of EPITAPH FOR AN ENEMY will be activated.

One basic reason why this film will be made can be phrased best in these words . . .

> . . . The noise of the machines of war do not drown out the stronger sounds of love between human beings . . .

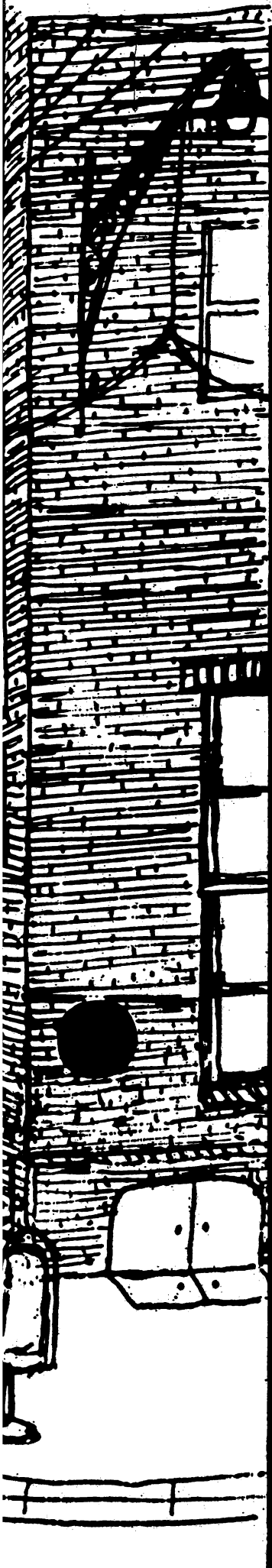
World War I was the background for DEVIL IN THE FLESH, and we will show this same theme in EPITAPH FOR AN ENEMY with the background of World War II. (June 7, 1944 in Normandy . . . "D" DAY PLUS ONE)

Youth is not made for war, and even war shall not prevent youth from pursuing their true destiny . . . *love.*

Paul Graetz

SEE FOLLOWING PAGES

Shooting Started in BROOKLYN, NEW YORK, April, 7, 1961



ARTHUR MILLER'S

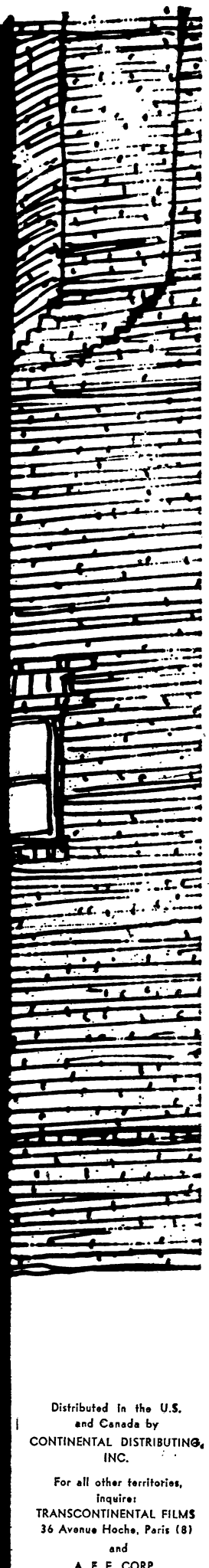
a view from the bridge

Directed by SIDNEY LUMET

Starring
RAF VALLONE
JEAN SOREL
MAUREEN STAPLETON
RAYMOND PELLEGRIN
BORIS CARNOVSKY

And Introducing
CAROL LAWRENCE
as
CATHERINE

a PAUL GRAETZ production



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It's as piteous and ironic, as funny and as tragic as warfare itself. I think Baxter's mission is reported with as great control as Hemingway used in his account of Jordan's work on the bridge in FOR WHOM THE BELL TOLLS.
—*Nelson Algren*

from the powerful novel by GEORGE BARR

a PAUL GRAETZ production

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THE 400 BLOWS
(LES 400 COUPS)
Directed by FRANCOIS TRUFFAUT

TO BE RELEASED

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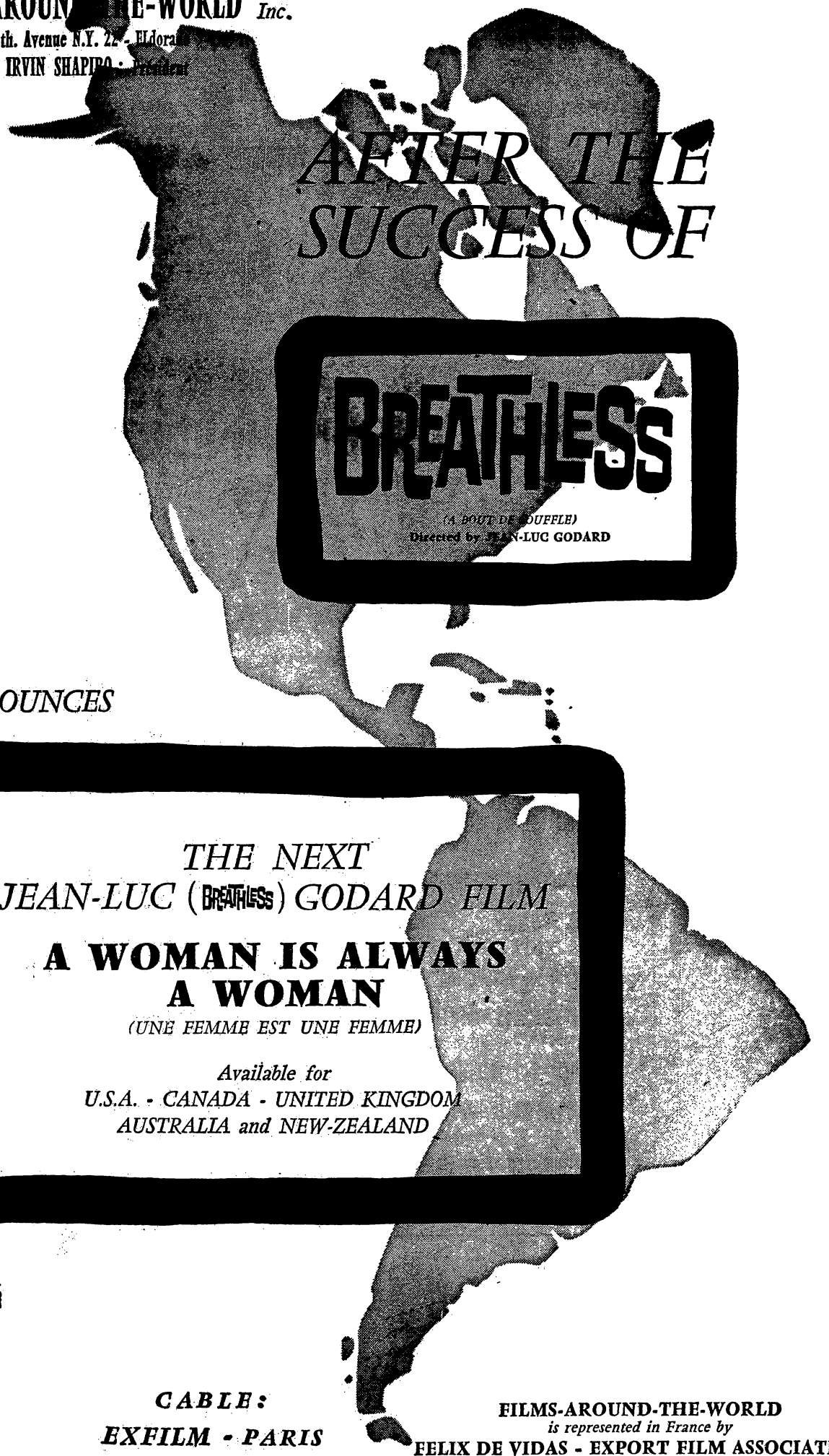

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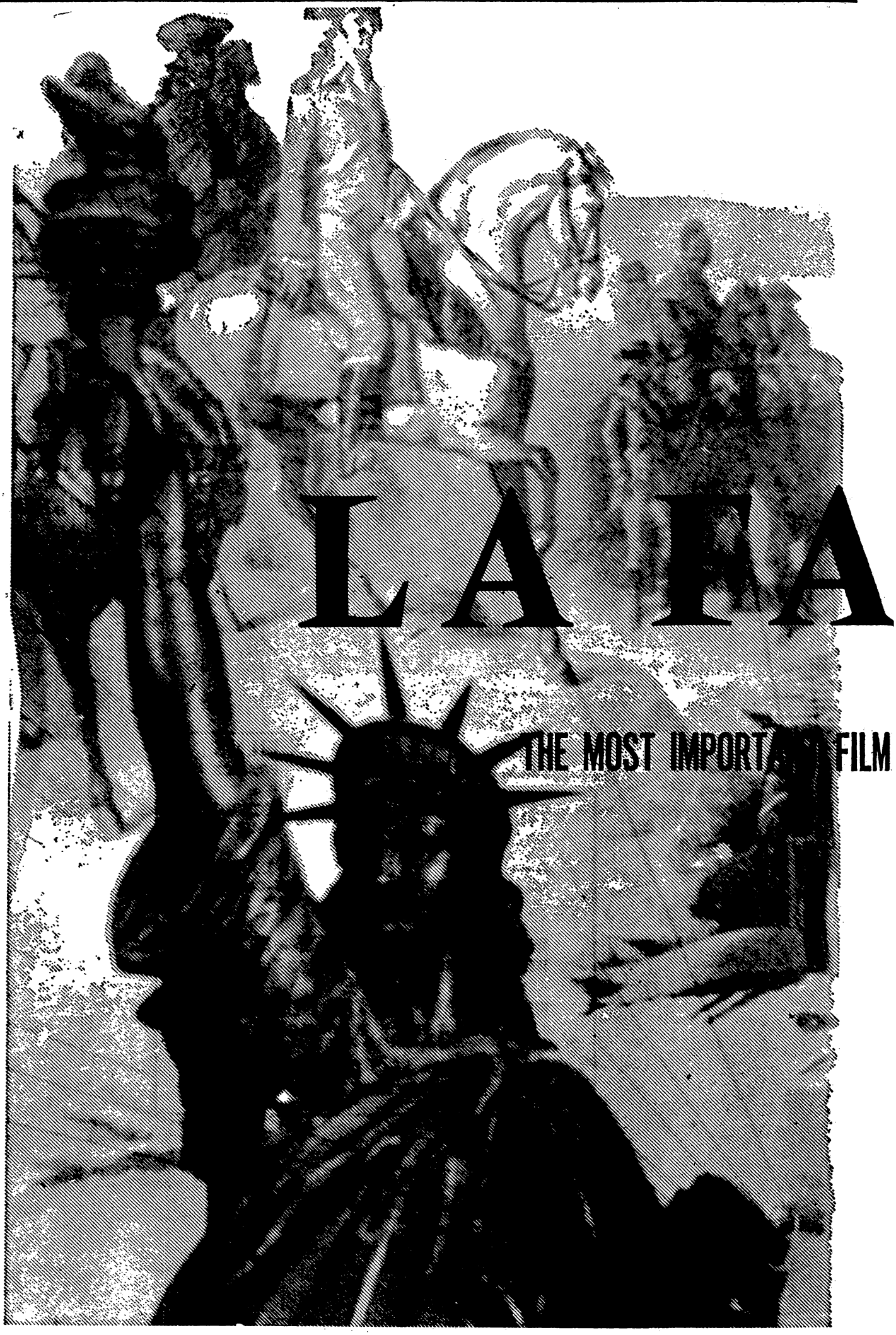
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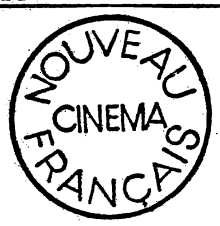

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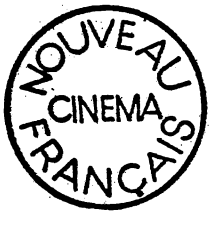

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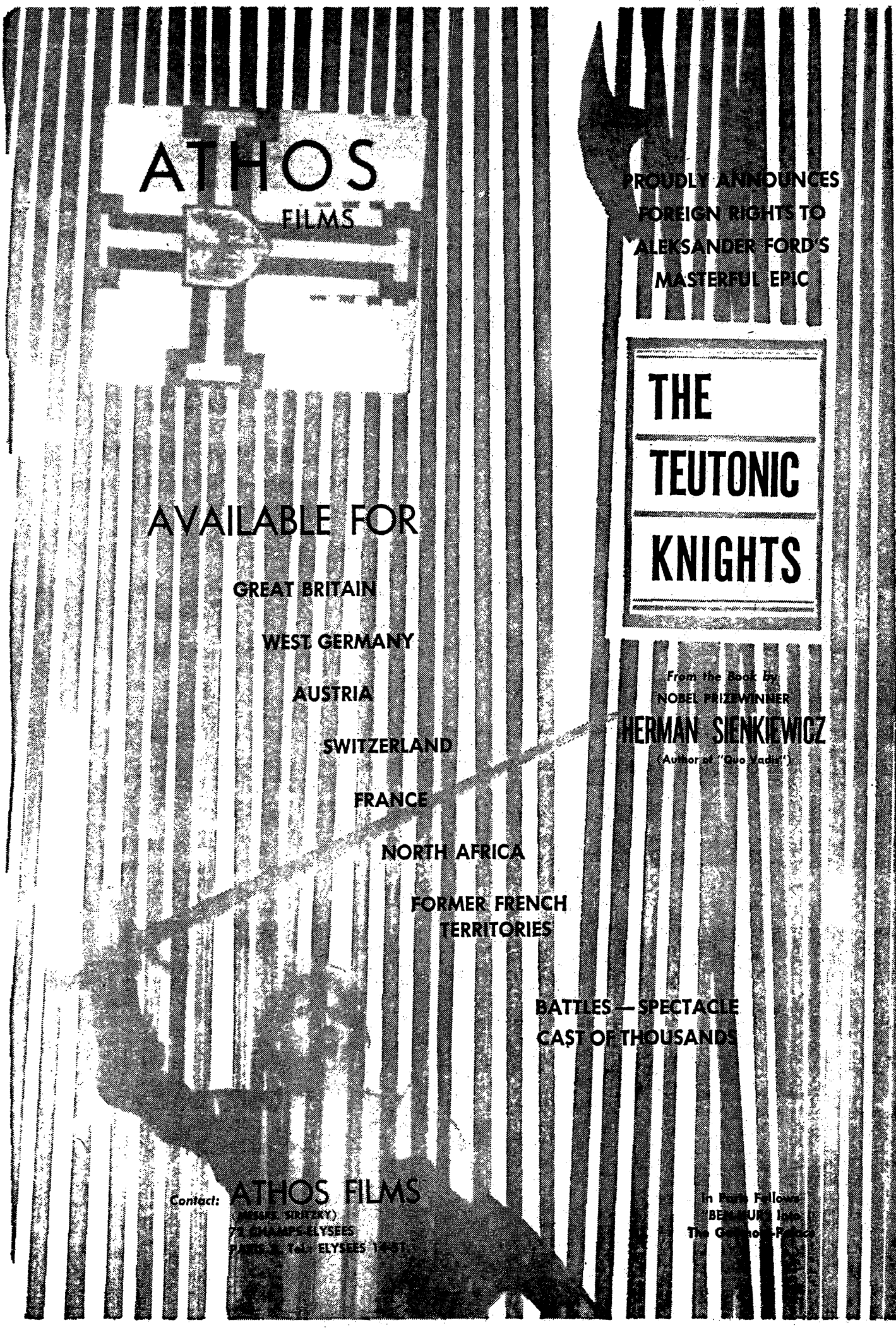
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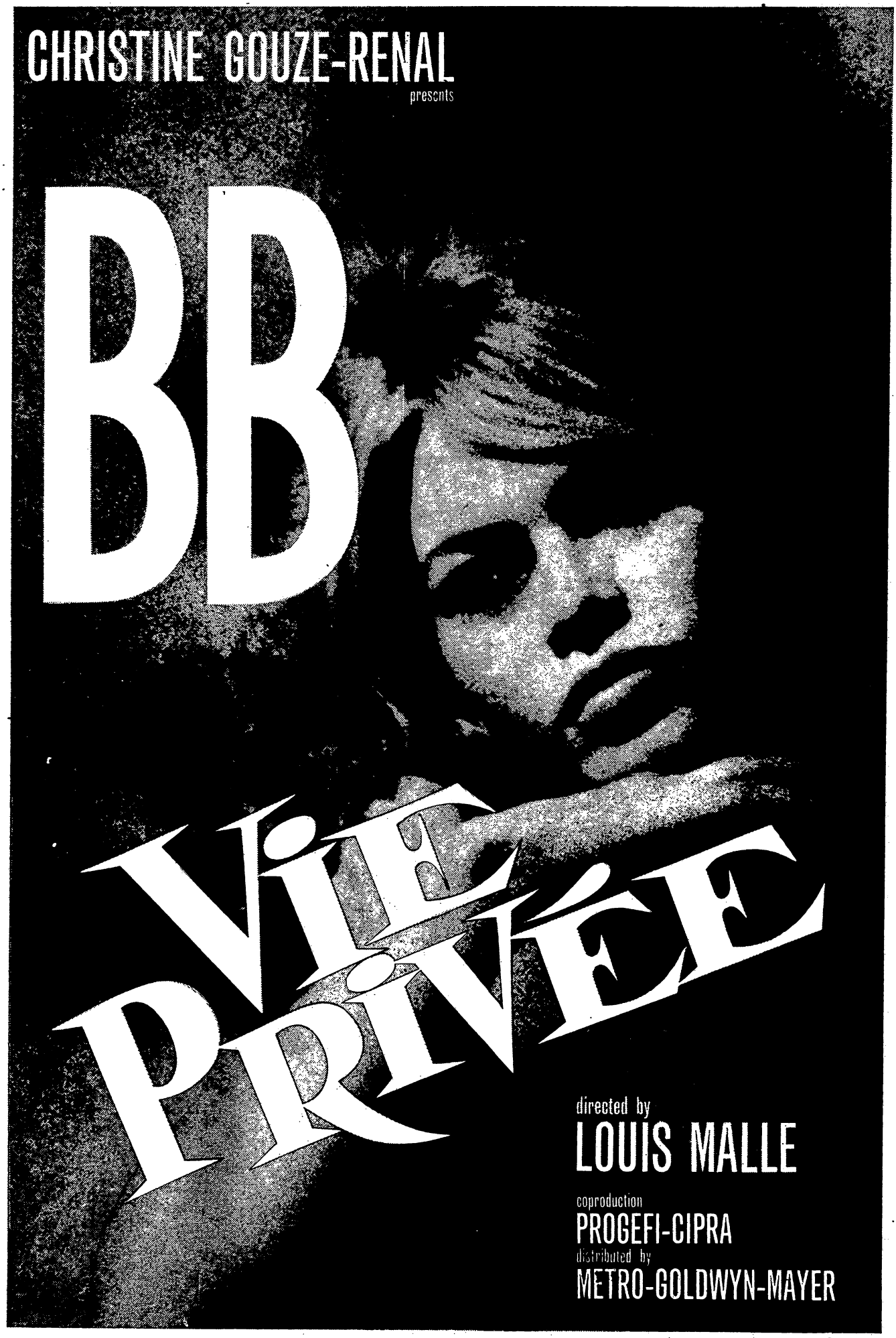
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VARIETY March 8, 1961

Siritzkys, Paris Handlers of Films, Argue Trend Strictly to 'Adult'

By GENE MOSKOWITZ

Paris, March 7.

Sammy and Jo Siritzky, who through their distribution company, Athos Films, feed French offbeat and mainly foreign pix into eight specialized firstruns on the Champs-Elysees, maintain that the excellent biz racked up by Michael Antonioni's Italian pic "L'Avventura" (The Adventure) is no fluke but an indication of the general public's desire for more adult fare for their filmgoing.

This is the picture which was booed at the Cannes Festival and considered anti-commercial yet drew 127,960 patrons in its first at two small seaters and is racking up good biz all over France in a dubbed version.

"Avventura" delved into the impossibility of lasting emotions and love among the Italian Milanese upper sect. Siritzkys also point to the worldwise biz of the French "Hiroshima Mon Amour," the literary tale of a love affair of a French woman and a Japanese on the background of memories of the Atom Bomb and the occupation of France. At one time this release would have been considered too specialized for anything but arties and it is now getting full-scale general distrib here and in most western countries.

Siritzkys can only feel that audiences want more probing, deeper films. Ingmar Bergman's "The Virgin Spring" is turning out a better biz affair in its dubbed version in the provinces that it did in Paris.

Paris still keys overall biz but out-of-town French audiences are also beginning to give dough to offbeaters. A mordant, macabre Hispano pic "El Cochecito" has also come in for solid reviews and biz and a new Antonioni Italo pic "La Notte" (Night) also kicked off for solid opening biz this week.

Siritzkys are now looking for unique Yank indie fare for distrib here and already have John Cassavetes' "Shadows" set and are dickering for Shirley Clarke's "The Connection."

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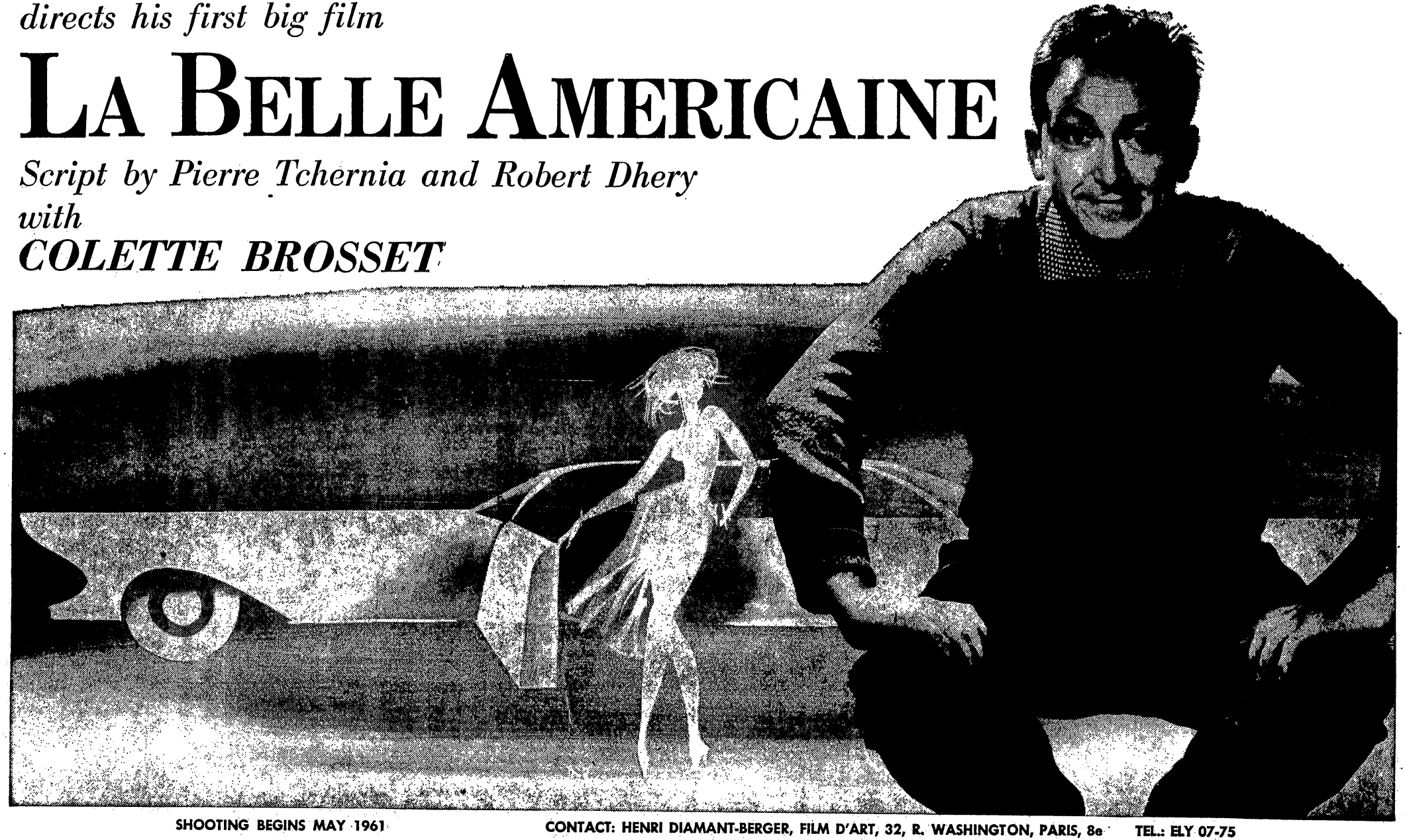

SHOOTING BEGINS MAY 1961

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(FAMOUS LOVE AFFAIRS)

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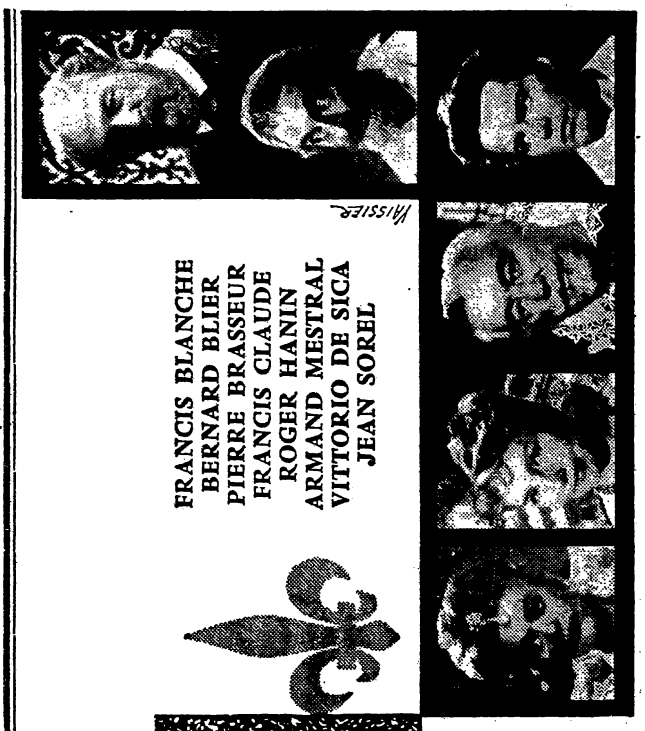

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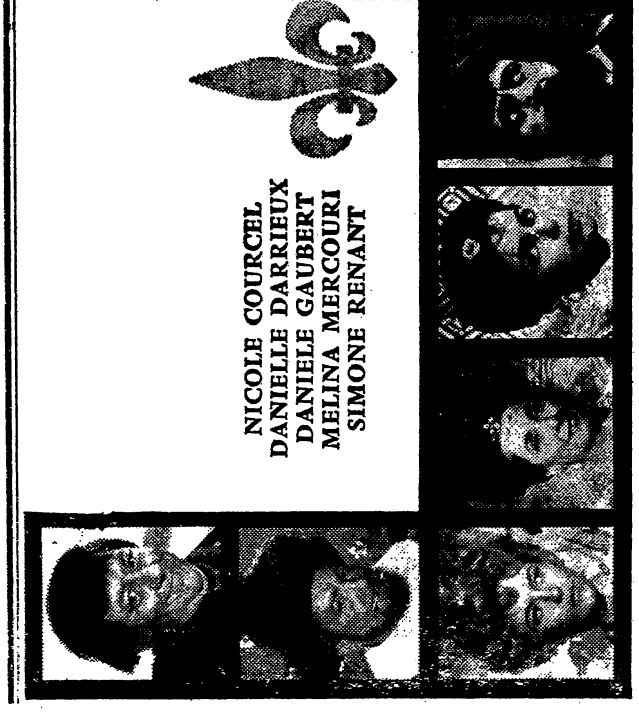

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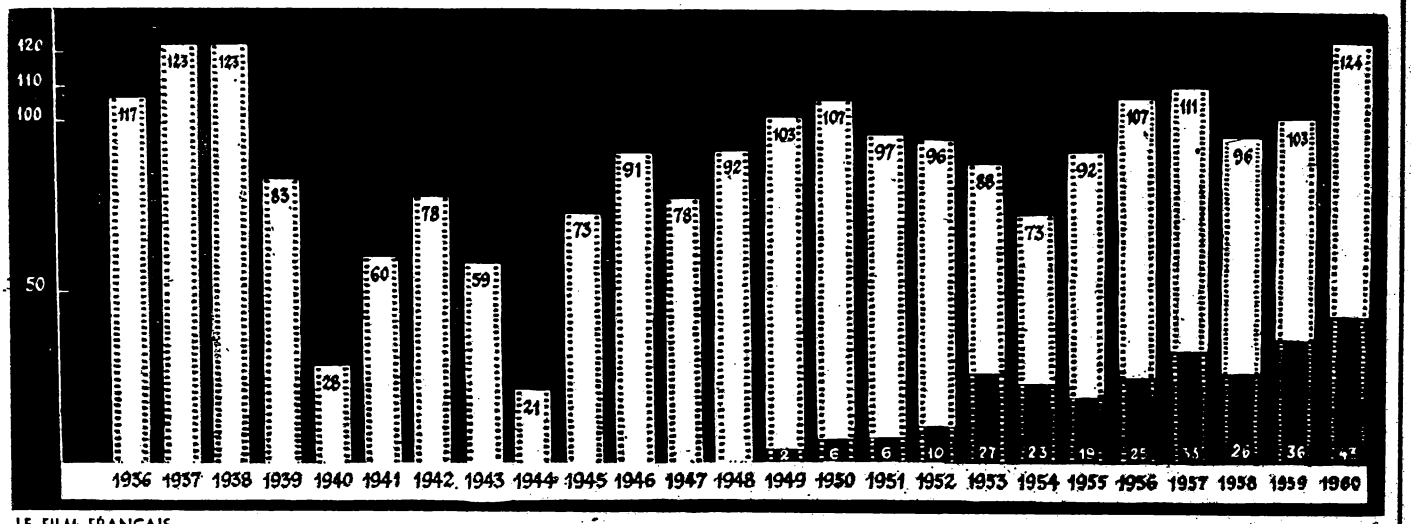

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Stingy Publicity

Continued from page 27

they're mentally and physically geared to do.

The eager-beaver production publicist from the States who thinks the European press is waiting for his handout material discovers very soon that the "sell" is twice as tough in Europe and that U.S. publishers are much more receptive market for "basic" publicity copy.

It comes as something of a shock to the production man that his own American distributor is anything but enthusiastic about his efforts to capitalize on news or personalities connected with the film before the cameras. Complaint on the part of active "unit" men is that the distributor doesn't understand his problems and won't lend a helping hand.

What's not generally appreciated is that the European system of handling publicity creates a very uncomfortable situation for the distributor who's now asked to help produce those large tearsheets that bring producer praise.

In most countries, and this is particularly true here in Italy and in France, the distributor has a contract with a newspaper or a magazine. He agrees to take out so many ads in return for which the publication makes available a given measure of "free" film publicity. If those pages are used up for production material, they're gone and no longer available comes time to publicize the release of a picture.

There's also the additional feeling on the part of the distribution official operating in Europe that, if too much appears during production, the papers won't go for the material which is eventually needed to give a release a proper send-off.

The whole U.S. attitude towards production publicity differs quite radically from that of the Europeans although—in this respect—the Continentals are beginning to copy Hollywood. Basically, European producers begin to take a publicity interest in their films only when time comes for release. This is changing partly because so much American money is flowing into European production and partly because U.S. distributors have been screaming for more and better information about the pictures which they are called on to handle in the States.

The European press, from the big publications like Epoca and Paris Match on down, generally resists the idea of production publicity. Certainly—and this is partly due to space limitations—it is not open to the type of amusing trivia which endlessly fill the pages of American newspapers. The Europeans are primarily star-conscious and there is a tiresome variation of pictures and stories on Gina Lollobrigida, Sophia Loren, Brigitte Bardot, etc.

Venice Film Festival Ideal:

Something New, Different, More

By DOMENICO MECCOLI

(Director, Venice Film Festival)

Venice.

I have before me a small collection of newspaper clippings. They contain articles written by competent and influential people, chosen from among many thousands. All speak of the Venice Film Festival, but each is characterized by a different point of view from the next, often in contrast or even at completely opposite tangents. That which one sees as a plus factor the other sees as a defect, where one sees pink the other sees black. I'm referring of course to fundamental questions, regarding the very purpose and scope of the Venice Festival, which ever since its second edition (1934) calls itself the Exhibition of Cinematographic Art.

So heated a discussion, which every year co-involves five or six-hundred journalists from all over the world is in itself proof of the interest engendered by the Festival. Rene Clair said last year: "The Venice Mostra is an institution which we have all reasons for defending and respecting, within our means, because it not only is the oldest (festival) of all, but also because it is the most glorious and important one in the history of cinema." But every institution, no matter what its past merits, must renew itself, and this is just what Venice tried to do five years ago, in substituting indiscriminate participation of features with preselected participation, so as to better characterize itself as an artistic event.

Venice Recognizes Change In State of the Cinema Art

This innovation has originated much misunderstanding. Critics of it have not paid sufficient attention, I believe, to the truth constituted by an evolution in the taste of the public, followed by a consequent evolution in the film industry. Some time ago, for example, I was reading that while 30 years ago Manhattan had only three or four art theatres, now there are over 20. In Italy, a company which switched its release program to an accent on art films with the formula: "better films for better audiences" has enjoyed a considerable commercial success. These and other examples prove that the abyss between quality films and commercial films has to a large degree been bridged.

In any case, the quality film, the film which speaks to audiences in a new language and with new ideas has a duplicate function: (1) it keeps alive the interest and curiosity of the public; (2) it continuously stimulates the renewal of filmic creation. It therefore has a guiding function whose benefits are felt in the future, strengthening the industry. In the current situation of crisis, this is a battle common to all film industries. Never as now have the interests of the various industries been so interdependent: because the success of a film, no matter what its flag, reflects beneficially on other films, because it binds the spectator to the film theatre, or brings him back if he has been lured away.

The purpose of the Venice Film Festival is just that: to stimulate quality production, and to contribute to its success by pointing it out to a vast international public. The very date of the Festival (Aug. 20-Sept. 3), its position as the last Festival of the summer season, project the Mostra not towards the past but towards the future, place its accent on anticipation rather than conclusion.

Tomorrow's Criteria Are Stimulated by Example

Producers cannot but recognize the fact that, by helping Venice to help the qualitative progress of the motion picture, they are working for tomorrow's industry. Those therefore who desire the same levelling formula for all film festivals, and who therefore are in principle against the Venice formula, have perhaps not sufficiently evaluated the circumstances, or have been distracted by marginal aspects and occasional unavoidable errors present in all formulas.

Not long ago, in Italy, one of the top executives of an American major company asked me: "But what sort of pictures do you want in Venice anyway?" I answered: "Films which have something new, something different, something more." It could have seemed a rather vague formula, but he understood it perfectly. The problem lies in bringing it to life. And the misunderstandings arise when one wants to see in the Venice pre-selection committee an instrument created in opposition to the film industry rather than the instrument of collaboration it instead wants to be.

This is something I will never stop repeating. During more than 25 years as a film critic and member of various international juries, my constant interest in the problems of art as well as industry, have convinced me that collaboration and cooperation is the key to everything.

The regulations of the 22d Venice Festival therefore underline this need, this desire for collaboration which, in order to be truly fruitful, must be reciprocal, in the respect of creative freedom and without prejudices of any nature, without limitations alien to the interests of cinema.

Also, in the general interest of cinema, it is necessary for collaboration to be extended in making the Venice Festival an event, a meeting place—with the widest possible range—of producers, directors, actors, journalists, a "showcase" of all that which is alive, vital and qualified in every country, to be put forward in defense of its own prestige.

On the other hand, the Venice Festival is not only made up of the competition for the "Gold Lion of Saint Mark" and the other prizes. This race is merely the climax. But other and more numerous films of varied type are presented in a special "Information Section," intended to help round out the picture of world film production. To help develop cinema culture, the so-called "Cultural Section" is set aside for retrospective showings of historic character. This year, one of the "retrospectives" will be dedicated to that genius of the comic film, Mack Sennett.

Furthermore, from July 13 to 22, Venice will spotlight such international events as the Festival of Films for Children, the Festival of Documentary Films, the Festival of Art Films, the Festival of Newsreels, all with study sessions and debates. These are events which have always attracted the attention of all specialists, but this year we intend to do something more. Especially the Children's and the Documentary Festivals will have a wider impact, and we will underline their importance with appropriate events. But, here again, ultimate success will depend on the cooperation it will be possible to obtain.

This is what the Venice Festival offers to the motion picture, in the frame of an enchanting city unique in the world.

Italy's Film Associations

Associazione Nazionale Industrie Cinematografiche ed Affini (ANICA)—Overall industry association charged with supervision and negotiation of industry problems—with sole exclusion of exhib sector—both nationally and internationally.

Unione Nazionale Distributori Film (UNDF)—National film distributors union, part of ANICA, handling national release problems of member companies, which include Yank outlets in Italy.

Unione Nazionale Produttori Film (UNPF)—National producers organization under ANICA, deals exclusively with problems pertaining to production sector.

Gruppo Nazionale Produttori Cortometraggi ed Attualita—Grouping of Italian producers of documentaries and newsreels. Part of ANICA.

Unione Nazionale Cinematografo Formato Ridotto—Deals exclusively with 16m problems on national basis, under ANICA.

Gruppo Nazionale Produttori Film Pubblicitari—Grouping of Italo producers of advertising films, both for theatre and tv use. Part of ANICA.

Unione Nazionale Industrie Techniche Cinematografiche — Union heading all technical sectors of industry, including studios, labs, dubbing outfits, etc. Part of ANICA.

Gruppo Stabilimenti di Produzione—Deals with labor and other problems concerning Italo studios, under ANICA and UNITC.

Gruppo Stabilimenti di Sviluppo e Stampa—Deals with labor and other problems in field of developing and printing labs, under ANICA and UNITC.

Gruppo Stabilimenti di Doppiaggio—Deals with labor and other problems concerning Italo dubbing studios under ANICA and UNITC.

Gruppo Industrie Ausiliarie ed Affini—Deals with other UNITC problems in fields of m.p. equipment and outfittings.

Associazione Generale Italiana dello Spettacolo (AGIS) — Overall exhib association covering and dealing with all problems in sector on national and international level. Besides all pic theatres, AGIS also covers legit, tent shows, and other types of theatres.

Associazione Nazionale Esercenti Cinematografici (ANEC)—National film exhibitor association under AGIS. Labor and other local problems of sector.

Associazione Cattolica Esercenti Cinematografici (ACEC)—Grouping of national exhibitors (some 7,000 houses) running Catholic parochial houses (on commercial basis).

Associazione Direttori Cineproduzioni (ADC)—Italo film producers and production managers dealing for sector in labor and union problems mainly.

Associazione Italiana Cineoperatori (AIC)—Film cameramen with labor and union functions.

Associazione Nazionale Autori Cinematografici (ANAC)—Grouping film "authors"; directors and writers, on various problems concerning sector.

Centro Cattolico Cinematografico (CCC)—Catholic Film Office with national and international functions both on theoretical and practical level. Rates features according to Catholic moral code, issues specialized publications, coordinates all Catholic Church activity in film sector.

Unitalia Film—Organization coordinating and expediting propaganda for the Italian film industry abroad via publications, "film weeks," and other ventures in public relations sector.

(NOTE: Officially, Italian film industry comes under the Italian Ministry of Tourism and Entertainment, headed by Minister (1) Alberto Folchi, with (2) Renzo Helfer and Gabriele Semeraro the 2 Undersecretaries for Entertainment directly responsible to Folchi. In turn, Nicola De Pirro's "Direzione dello Spettacolo" (Entertainment Office) is responsible to Helfer and Semeraro on all entertainment matters, including films, while heading several other subdivisions charged with general supervision, in Italy's state-subsidized industry setup, of such various pic activities as production, importation and export, etc., as well as the many other subsidized and semi-subsidized sectors of the Italo film industry picture—Ed.)

Remembrance of Booms That Fizzled Tempers Italians' Film Euphoria

Rome.

The Italian film industry is riding the crest of another wave of production. Others, cognizant of the short life of previous booms here are tempering the local euphoria with words of caution.

But for the moment, at least, the field belongs to the optimists, and theirs are valid arguments. Feature production reached a new high of 196 during 1960, but more point with pride and satisfaction to the inroads made by Italian films on the local market, where they have gained from five to 10 percentage points, to the surge in exports which zoomed during the past year, and to the rise in quality, as witnessed by the rash of festival and critical kudos garnared by Italo product throughout the world in the past twelve months.

What are the ingredients of local success? A multitude of factors with know-how and adaptability; Rome's geographical location, within reach of the most disparate—and colorful—backdrops for productions in which novelty of setting and authentic locales are musts; the availability of trained and willing masses of people and/or horses; a climate which allows for a long exteriors season; attractive partnership offers and tax advantages for stars and producers, also due to the fairly liberal Italian film aid legislation; the stimulus of Italian quality film which have finally found a public at home as well as abroad (see "La Dolce Vita" — rated strictly an art houser at completion but now bearing for the all-time Italo record, with similar echoes from France, Germany, and Britain); and, last but certainly far from least, the export boom in epic pix in the biblical-mythological belt.

Ironically, it was an American, Boston's Joseph Levine, who almost singlehandedly triggered the current Italo renaissance by parlaying the locally-made "Hercules" into a multimillion dollar item and showing the Italians the way to export success. "Hercules," which in similar or other form or guise has been remade dozens of times since, set the pattern and sent Italian producers scurrying to the U.S. and other countries in search of pro-production deals and name stars, just as it brought and continues to bring U.S. and other foreign buyers to Rome in search of product and cut-in pacts.

Most Italian and Yank majors and minors have in past or present joined forces at one stage or another of the production game to co-produce, option, or buy Italian films. Thus Dino De Laurentiis and Paramount, 20th and Galatea, Titanus and Metro, UA and Titanus, etc., and more recently the new pacts linking Metro with Lux Films, De Laurentiis with Columbia, Moris Ergas with Columbia, Titanus with Joseph Levine, Levine with Lux. Upcoming among others, is a new partnership (3 pix per year plus options) linking Paramount with Galatea Films. The trend is still up.

Will this Italian attempt to rival Hollywood ("by joining Hollywood," as one observer noted) pay off, and if so, will it last? Opinions are divided, as divided in fact as those concerning a closely related problem, namely how long will the boom in strong-arm spectacles last.

Strong words of caution come from an experienced and authoritative observer as Eitel Monaco, head of the Italian industry organization, ANICA. The time has come, Monaco feels, to pull in the reins and curb local production expansion before its too late. "We certainly don't want to top the 200 feature mark in 1961!" he adds. Action would mostly involve elimination of fly-by-night production and similarly minor speculative efforts resulting in "useless" pix which no longer fit the revised international pic industry trend. For it's an acknowledged fact in Italy as well that the "also-ran" filler tyve picture is doomed, and that more money is being made by fewer pictures: the better ones.

Monaco admits that the curbing process, which he has advocated for some time will not prove an easy one, but he hopes to see it through, among other things, with the enforcement of an "ANICA Seal" which would presumably guarantee a pic's production and quality standards as well as—as heretofore—its censorial aspects.

Film Grosses in Italy

(% Breakdown by Producer-Nations)

	Italy	U.S.	France	Britain	Other
1957:	30 %	58.9%	.3%	5.4%	2.7%
1958:	32.6%	55.2%	2.8%	5.8%	3.6%
1959:	36 %	50.7%	3.1%	5.6%	4.6%
1960:	40 %	48 %	3.0%	5 %	4.0%

Foreign Imports Into Italy Drop

Rome.

The total number of foreign features imported into Italy dropped during 1960 for the third year in a row. Particularly hit, once more, were Yank imports, which sank from 215 in 1959 to 181 in 1960.

Remaining country-by-country totals more or less held at 1959 levels. Other figures show: Argentina, 1; Austria, 2; Czechoslovakia, 5; France, 24; West Germany, 36; Japan, 5; Greece, 2; Britain, 45; Yugoslavia, 1; Mexico, 11; Poland, 4; Spain, 5; Sweden 8; Russia 7.

All told, 1959 saw 357 pix entering the country, as against 337 for 1960. Slack was more than compensated for by the 40-odd pic rise in Italo feature production in last twelvemonth.

ITALY'S GALLOPING CINEMA

By ROBERT F. HAWKINS

Rome.

Italian production continues to ride the crest of the wave. The local market has in the past year been a big windfall for home product, and new export horizons have opened, both for quality product and for the spectacular genre. Some local showmen are asking themselves how long the boom will last (there are signs of audience fatigue with spectacles; a second video channel is upcoming here in fall; etc.)—but most others are going right ahead with plans for another big production year, one which from the looks of things will at least equal 1960's total of 194 produced features.

Here, with the usual reservation due to still-fluid program plans for many Italian companies, is a run-down of local productions, current and future:

AMBROSIANA Paolo Moffa's company follows up "The Last Days of Pompei" and "The Revolt of the Slaves" with "The Revenge of Maciste," to star Gordon Scott, followed by "The Great Thirst," from the novel by Hans Ruesch; and "Mission to Venice" for which producer is-paging Ray Milland.

ARCO FILM Alfredo Bini's outfit, which began with a winner, "Il Bell'Antonio," has followed up with another sure festival contender by same director, Mauro Bolognini: "La Viaccia." Currently shooting, "L'Accattone," first pic l[illegible] Pasolini. Future: "D'Amore si Muore," and "Metello," from the novel by Vasco Pratolini, to be directed by Gillo Pontecorvo ("Kapo"). Bini has also formed a co-op group for series of pix, which includes directors Mario Monicelli and Luigi Comencini, and writers Age and Scarpelli. Also on Arco agenda: "The New Angels," by Guerrini and Gregoretti.

ATLANTICA Marco Vicario's company had a b.o. winner in "The Slave of Rome." Now starting: "The Great Gladiator," followed by "Scipio Africanus" and "Divine Comedy."

CHAMPION Carlo Ponti made "Two Women," the DeSica-directed Sophia Loren starrer under Champion banner, will follow up with another Loren item in combo with Maleno Malenotti: "Madame Sans-Gene." Among many other plans are "I Sequestrati di Altona," with DeSica directing.

CINERIZ Giant slate for Angelo Rizzoli's firm. Ready for release is Rene Clement's "The Joy of Living," while company plans call for a fourth in "Don Camillio" series, a new "Count of Monte Cristo," "Dreams Die at Dawn," "A Dog's World," "The Woman Around the World," and a new pic by Federico Fellini whose "La Dolca Vita" was this company's biggest grosser. Cineriz is counting on Renato Castellani's current "The Bandit" as a sure Festival contender during the year. Now being cut.

CEI-INCOM Sandro Pallavicini recently took over reins of company and is shaping its production-distrib policy. Plans to be announced shortly. Busy also in other fields: shorts, etc.

CINO DEL DUCA Recent Italian productions for this French-headquartered company include "Il Sicario" and "Le Baccanti." Other plans being shaped.

CONCORDIA New company combines production savvy of Carlo Ponti and Antonio Cervi. Major project of moment: "Boccaccio '70," directed by Vittorio DeSica, Federico Fellini, Mario Monicelli, and Luchino Visconti. Others: "La Noia," from the A. Moravia bestseller; "L'Arialda," from play by Testori; "Leon Morin, Priest." Budgets already top $4,000,000.

DEAR FILMS Robert Haggiag's company, heretofore mainly occupied as exclusive releaser for UA in Italy, now partnered in such production ventures as "El Cid," "Lolita," "Jessica."

DE LAURENTIIS At least three pix for Columbia release: Richard Fleischer's "Barabbas"; Guy Hamilton's "Two Enemies," with Alberto Sordi and David Niven; Vittorio DeSica's "The Last Judgment"; plus several other projects of major import and international scale. Such recent releases as "Crimen," "Tutti a Casa," "I Love, You Love," and others have also placed DeLaurentiis in the very top b.o. positions in this country.

DOCUMENTO Gianni Hecht Lucari's company has "Laura Nuda" and "Unexpected" ready for release, and is prepping several more, including "Disorder," "Black Soul" (Anima Nera), "The March on Rome," and "The Castaways of the Lost Island."

DONATI-CARPENTIERI Twin company toppers recently wound "Joseph and his Brethren" and "Maciste in the Land of Cyclops," will shoot "Maciste at the Court of Genghis Khan" in Hong Kong exteriors soon.

DUILIO Duilio Coletti, who produced and directed the successful "Under Ten Flags" for Dino DeLaurentiis (and Paramount), is now completing "Black City," starring Ernest Borgnine and Keenan Wynn under a similar deal. Duilio also is readying a couple of other projects for imminent start, including . . .

FAIR FILM Mario Cecchi Gori's plans include a pic for Dino DeLaurentiis: "The Italian Bandits," directed by Mario Camerini; Luigi Zampa's "Sentence of Death"; and "La Ragazza Miliardo."

FCC Alfred Jacob's firm is embarking on a series of co-productive ventures from its Rome base: "The Girls . . . Won't Wait," to be directed here by "Rosemarie" director Rolf Thiele, is likely first-off, followed by "Othello, the Accused." A Mario Lanza biopic, "Mario the Great" with Mario del Monaco in the lead as part of an exclusive pact linking tenor with FCC, and several others.

FEDERIZ is the name of the company formed by Rizzoli and Fellini. It will produce the new Fellini pic for Cineriz, and is planning a Mother Cabrini biofilm, with John Ford a probable director.

FONO ROMA Headed by Giulio Sbarigia, company has developed from a lab and distrib operation into a rounded organization now producing pix on its own: first off, "The Siege of Troy," a Steve Reeves starrer.

JOSEPH FRYD Long in import-export, Fryd is now branching out into production on own and/or in participation, has several properties in mulling stage.

GALATEA Busy on series of productions together with Lux and Vides, including "Giuliano," "An Italian Divorce," "One Day a Lion . . ." Lionello Santi's outfit is about to sign a deal with Paramount for production in Italy, beginning with "The Iron Man," starring Sidney Poitier. One of busiest sales-companies (abroad) for Italian producers, plans also include large number of pix on own, still to be announced.

GLOBE FILMS likewise turning to production on own under new policy set by topper Henry Lombroso. First pic on own was "Ambitious Girls." Upcoming are "Around the World in 80 Nights," "The Long Trail," "Chewing Gum and Spaghetti."

GLOMER Enzo Merolle's company has ambitious plans for this year: "Pontius Pilate," which Irving Rapper would direct; and "Malayan Magic," a feature documentary.

ILLIRIA Rodolphe Solmsen now partnered with Giorgio Agliani on a new pic to follow up his (UA-released) "Warlord of Crete": "Mutiny of the Desperate Women."

LUX FILM One of the pillars of the Italian industry. Just completed two pix with Tiberia Film: "The Wastrel" and "Horatii," former with Van Heflin, latter with Alan Ladd. Also partnered with Vides and Galatea on series of upcoming pix.

MALENOTTI follows up success of "Savage Innocents" with "Madame Sans Gene" (Sophia Loren), co-produced with Ponti, as well as "Italian Woman and Love," "Julius Caesar" and others, all to roll in Malenotti-Ponti's new Tirrenia Studios at Pisa.

MAX PRODUCTIONS Ottavio Poggi has specialized in spectacles for the International market, plans several more including the current "Nefertitis, Queen of the Nile," with Jeanne Crain and Vincent Price, and upcoming "The Black Pirate," with Price and Riccardo Montalban. Also on agenda: "Venus of the Pirates."

ROYAL FILMS Guido Giambartolomei has just completed "The Mongols" (Anita Ekberg-Jack Palance), now launches "Imperial Venus" on a $2,500,000 budget, with Gina Lollobrigida in the title role: also plans a "modern" Anita Ekberg starrer; a pic with Sylva Koscina (who's just signed an exclusive pact with Royal); and a big spectacle probably set in Yugoslavia.

SPA Achille Piazzi slating a new biceps epic to follow his current "Hercules Conquers Atlantis": "Hercules vs. The Vampire," to co-star Christopher Lee and Reg Park; also plans "Trip to the Orient," directed by Romolo Marcellini, and pic directed by Dino Risi based on F. Carpi's "The Swiss Cows."

TITANUS Goffredo Lombardo's company has just formed a new outfit with Metro for production of pix in this country (six in 3 years), but will also continue on its own, plans pix to be directed by such directors as Visconti, Zurlini, Rossi, Pietrangeli, Petri, and others. Currently embarked on big-scale item, "Sodom and Gomorrah" (directed by Robert Aldrich and starring Pier Angeli, Stewart Granger, Anouk Aimee, and many others, pic co-produced with Joseph Levine's Embassy Pictures.) Also on immediate slate: "Alboino and Rosmunda."

VIDES Franco Cristaldi has announced one of the company's most ambitious programs ever, in addition to pix currently in work as Lux-Vides-Galatea co-productions: "Salvatore Giuliano," "An Italian Divorce," "One Day a Lion . . .," etc. Upcoming are such items as "The Titans" (for UA release?), "Black Spartacus," "Marco Polo" with J. L. Belmondo, "Samson and the Giants," "Letter from Rome," "Day by Day," "Desperately," and others.

ZEBRA Morris Ergas' firm has deal with Columbia to release several pix. Currently winding "Vanina Vanini" under Roberto Rossellini's direction, stars "La Steppa" in Yugoslavia in May under Alberto Lattuada's direction, also has a deal with Mauro Bolognini for a pic, "Senility," with Roberto Rossellini for "A Woman a Day," among others. Zebra produced Italy's 1961 Oscar contender, "Kapo," as well as "General della Rovere," "Adua and her Friends," "Thou Shalt Not Kill." May produce a Susan Strausberg starrer, "Una Vita Violenta" (A Violent Life) from book by P. P. Pasolini.

San Remo's 19 Top Earners

Rome.

Out of 1,401 shown in Italy during the 10 years leading from January 1950 to September 1960 some 19 Italian-made features topped the billion Lire mark (roughly $1,600,000). These all-time winners are to receive a special "Premio Miliardo" award at ceremonies to be held soon in San Remo. They are:

"War and Peace" (DeLaurentiis).
"Tomorrow Is Too Late" (Amato).
"Tormento" Titanus).
"I Figli di Nessuno" (Titanus).
"Anna" DeLaurentiis- Ponti).
"Don Camillo" (Rizzoli).
"Bread, Love and Dreams" (Titanus).
"Bread, Love and Jealousy" (Titanus).
"Bread, Love and . . ." (Titanus).
"Giuseppe Verdi" Malenotti).
"Don Camillo" (Rizzoli).
"The Return of Don Camillo" (Rizzoli).
"Don Camillo and Peppone" (Rizzoli).
"The Most Beautiful Woman in the World" (Malenotti).
"Tempest" (DeLaurentiis).
"Europe by Night" (Avers).
"La Dolce Vita" (Amato-Rizzoli).
"The Great War" DeLaurentiis).
"Ulysses" (De Laurentiis).

These boxoffice winners are the product of eight producers: Giuseppe Amato, Dino DeLaurentiis, Renato Gualino, Fabio Jegher, Goffredo Lombardo, Maleno Malenotti, Carlo Ponti, Angelo Rizzoli.

Eight Italian and two French directors were responsible for the winning pix, to wit: Alessandro Blasetti, Mario Camerini, Luigi Comencini, Federico Fellini, Alberto Lattuada, Rafaello Matarazzo, Mario Monicelli, and Dino Risi; plus Julien Duvivier and Leonide Moguy.

MAGIC 'COME-ON' WORDS

Italy's Penchant for 'Night' and 'Nude' in Titles

Milan.

Title trends are nothing new in the film industry, and many companies have in fact owed their success to the exploitation of b.o.-rich veins, but situation, to some observers, is coming to a head in Italy.

It all began (again) with pic called "Europe at Night," documentary feature of lensed nitery numbers which became an instant success here, and was soon followed by "The World at Night."

In another vein, local product has recently been epidermically dubbed "Nude Laura," "Nude Odyssey," "Nude every night," "Naked Youth," "Nude for the Devil," "Naked every Evening" and, of course, there's been the Metro import, "Go Naked in the World."

Italo Partners in Film Productions

1960 TOTAL: 83

With: France, 68; Germany, 5; Spain, 3; Argentina, 2; Tri-Partite (Italo-Franco-German), 5.

1959 TOTAL: 70

With: France, 57; Germany, 3; Spain, 7; Three-way, 3.

Italo Pic Biz In A Mood to Kid Jutty-Chin Era

Rome.

Italian films are digging into the recent past with a vengeance in the most recent pic trend in a trend-prone industry: items set in the Fascist years, from the early twenties up to the liberation.

A good dozen such items are currently shooting or are on upcoming company rosters, and the end appears nowhere in sight; scripters are said to be looking frantically for some untouched theme or period touching on the "ventennio" (literally, the 20-year era). Material consists of a few spoofs, some documentary feature montage items, but the main accent at the moment is on the dramatic-heroic approach.

Such pix, naturally, are not new to the scene, and many of the early postwar classics ("Open City," "Paisan," "To Live in Peace," etc.) dealt with Fascist times. A ten-year forgive-and-forget period followed, during which few such items were made (Francesco Maselli's "I Sbandati" was one exception). Renewed interest followed the 1959 Venice click of Roberto Rossellini's "General della Rovere." This was followed by several others, including Rossellini's own "Era Notte a Roma," "That Long Night in '43," "The Tank of September 8th," "Violent Summer," "Two Women," "Back Home," and "Kapo" and "The Hunchback," the last two touching the subject indirectly.

Currently, two pix in the Fascists-vs.-Partisan manner are in work here: "Un Giorno da Leoni" (One Day a Lion) produced by Vides-Lux-Galatea, and "Tiro al Piccione" (Pigeon Shoot), latter starring Jacques Charrier. Mel Ferrer has just completed a starring role in another partisan pic, "Legge di Guerra." And there are many more to come, according to recent announcements.

Mussing Up Mussy

First of all, "Mussolini," a feature documentary being prepped by Galatea. Then such items as "I Fascisti" (The Fascists), "La Marcia su Roma" (The March on Rome), "Giacomo Matteotti"—concerning a martyr of the Regime, "Cronache del '22" (Stories of 1922), "La Ragazza di Bube," "Le Rose del Ventennio" (Roses of the Fascist years), and, slated for an October start, Rossellini's "Giovinezza, Giovinezza," from the w.k. blackshirt marching song.

Trend has caused some unfavorable reactions, predictably from neo-fascist groups (who occasionally raise a fuss at pic preem) in this country, but also from observers in the German orbit, who feel that uncovering past sores (with regard to German occupation, etc.) can do no good in the common-market European sphere of things.

Local observers are likewise wondering if a recent hassle involving the Italian government with RAI-TV, the local telenetwork, might have an influence on these pic projects as well in "toning down" the portrayal of the blackshirt era. Incident concerned a new tv series called "Tempo di Musica" (Music Time). After a first show which showed a very satirical approach to depiction of Fascist foibles, government intervened and asked that barbs be dulled. This was done, and to such a degree that local pundits are now wondering if the same will happen to pix touching on similar subjects.

Sam Marx Due in Rome

Hollywood.

Sam Marx, who is associated with Sam Jaffe in Italian production of "Damon and Pythias" for Metro global release, will produce two pix in Hollywood on his own after he completes "Pythias."

For the time being, Marx is casting and seeking director for pic to be made abroad. He leaves June 1 for Rome with film skedded to start Aug. 1 at Titanus or Cinecitta Studio.

Titles for both American pix are set but until scripts are finally worked out Marx will not disclose them.

HALF-OF-ITALY'S STARS ALIENS

Milan's Film Market

[*The Growth of MIFED*]

By DOTT. MICHELL GUIDO FRANCI

Milan.

April 12th, 1961 marked the start of the third session of that original venture which is the International Film, TV-Film, and Documentary Market of Milan, whose symbol—"MIFED"—has already garnered the practical support and open consensus of the film world.

VARIETY has already spoken of the MIFED, announcing not only its birth (April 1960), but also illustrating in detail its program, its technical organization, its range of expansion, its general and particular achievements, its promise of future development.

I am particularly grateful to the publication, which in Italy is considered the most important in its field; and which not only in Italian professional motion picture circles merits such widespread sympathy —for having offered me this welcome opportunity to illustrate, for its International Film Annual, some of the facets of our event which this spring takes place in coincidence with another great international event: the 34th Milan Trade Fair.

I must first of all reassure those who have yet to get a first-hand look at MIFED: there is no danger that the flurry of activity which surrounds the Fair with masses of visitors and exhibitors (of 120-odd categories of products and raw materials) will disturb the MIFED setup or its clients. True, the Fair boasts—or did in its last three editions—over 13,500 exhibitors and over 4,000,000 visitors; but the MIFED will not be disturbed by these unusual totals, set as it is in its own building where functionality and comfort are linked to other constructive and organizational details which defend its tranquility in an ideal manner.

In its "Meeting Center" and its "dependance," where 10 projection rooms are in operation, the MIFED is organized on the lines of a club, where only recognized producers, buyers, and sellers are admitted and where these people—in full equality of nationality, language, customs, doctrines, or filmic technique—have at their disposal all the modern needs designed so that harmonious working conditions can help achieve practical results in the most perfect manner and with the least possible expenditure of time and money.

This practical formula, which I consider original, is that which has given our "film, TV-film, and documentary market" its first elements of success. The formula is a simple one: to consider and treat exposed film—the condensed result of materials, ideas, technique, and work—as a product, or saleable matter, in its own right.

And the proof of this success is given, as always, by the comparison of figures for the first three sessions of MIFED: those for April, 1960, those for October, 1960, and those for the meeting which is currently under way. Here are the highlights:

	April '60	Oct. '60	April '61
Total participants:	174	243	165
of these, Producers:	63	73	79
others (buyers, sellers)	111	170	86
Films entered:	411	337	over 1,000
Participants by Continents			
Africa:	4	3	3
America:	6	10	5
Asia:	7	8	31
Europe:	156	222	126
Oceania:	1	—	—

(Note: figures are partial for 1961; note major rise in attendance by Asian companies: rise in total of films shown, etc.)

I am pleased to tell readers of VARIETY at this point that this undisputed numerical progression has been followed—and this is noteworthy—by a similar qualitative rise; to such a degree that some of the major firms have found it necessary to "enter" their best productions while these are still in work. This spring session is noteworthy also, thanks to the unprecedentedly large number of Asian representatives, now over 30.

These men of Asia—together with the many others from all Continents—may have another special reason for their trip to Milan: they will have found in operation in the Palace of Nations, adjacent to the MIFED, a new initiative which one might say constitutes the compendium of all the mercantile activities which gather at this giant Milan Fair. This compendium, which we have called "International Trade Center," will function as catalyst of any and all human activity which has as its purpose the meeting of men intent in developing a relationship of exchange: be it in the field of art, of culture, of business, of tourism, etc.

It is my wish that the participants in the third MIFED—and with this wish I salute the readers of VARIETY also on behalf of my staff—will want to participate as well in this "social compendium" constituted by our International Trade Center, and will want to draw from it, not only for their particular professional interests, the creative force deriving from all initiatives which tend towards a better understanding among men.

Italy's B.O. Powerhouse Talent: Loren, Sordi & Federico Fellini

Rome.

Sophia Loren, Alberto Sordi, and Federico Fellini are respectively the Italian actress, actor, and director with the most drawing power in this country, according to a recent local survey of key-city first-run figures for 1960.

Top spot was rated by Miss Loren for b.o. results here of "Two Women" and "Bay of Naples." She was followed by Silvana Mangano ("Five Branded Women" and "Crimen"), Gina Lollobrigida ("Solomon and Sheba"), and newcomer Claudia Cardinale ("Girl with a Suitcase" and "Bell'Antonio").

Alberto Sordi was walkaway winner of the male race with four pix in the top brackets ("Gastone," "Crimen," "Tutti a Casa" and "Il Vigile"). Runner up is Vittorio Gassmann ("Crimen," "La Cambiale," "Il Mattatore"), followed by Marcello Mastroianni ("La Dolce Vita," "La Notte," "Bell'Antonio"), Nino Manfredi, Walter Chiari, Renato Rascel.

Federico Fellini's "La Dolce Vita" placed him well ahead of Luchino Visconti ("Rocco and his Brothers") as top-drawing director. Micheangelo Antonioni was number three with two pix, "Avventura" and "La Notte," followed by Vittorio DeSica ("Two Women"), Mauro Bolognini, Luigi Comencini, Luigi Zampa, Antonio Pietrangeli, Gillio Pontecorvo, Carlo Lizzani.

Noteworthy and key to changing taste of Italo public is the fact that all of the "top ten" directors have been known as qualiy filmmakers closer to the arty fringes than to the purely commercial pic. Many of them in fact have previously been highly praised by critics without ever having had a big boxoffice winner on their hands.

ENGLISH AS BIG BUSINESS ASSET

Rome.

Over 60% of the name players starred in Italian films during the past year and a half were foreigners. This startling statement is made here by the weekly, Giornale dello Spettacolo, after a careful perusal of credit lists for 1960 Italian films and including this year's roster to date as well.

English-language thesps (British and American) hold a leading 39.6% of the starring positions, followed by Italians (38.1%) and Frenchmen (22.3%).

Situation, which has understandably irked the local acting contingent, is the direct consequence of Italian producers' recent (and successful) bid for world markets, as well as the indirect result of a severe shortage of male and female talent in this country. In the male sector, dearth is so severe that the few top names are overworked: i.e. Marcello Mastroianni has made six pix in the past year, is backed solid for some time to come.

Generally speaking, Yank or British imports have taken over leads in biblical-mythological spectacles, or in some cases in "big" international items of more modern themes, such as "Under Ten Flags." The French stars, instead, are mostly imported for roles in modern quality pix, often directed by Luchino Visconti, Mauro Bolognini, Valerio Zurlini, Alberto Lattuada, etc., in which they play Italians and thus make up for the shortage of up-and-coming local talent to fill the roles.

Some recent imports from France, often for several local pix at a time, have been Alain Delon, Gerard Blain, Jean Marc Bory, Jacques Perrin, Jean Sorel, Jean Paul Belmondo, Samy Frey, Laurent Terzieff, Jean Claude Brialy, etc., matched on the distaff side by such names as Jeanne Moreau, Yvonne Fourneaux, Pascale Petit, Katherine Spaak, Jeanne Valerie, Mylene Demongeot, and many more. Total of 14 male and 18 femme stars have come from France in past year and half.

English-language contingent, however, is as noted the most numerous: some 55, the local compilation says, including actors, actresses, and "muscle men" who have cashed in on the current biceps rage. The following are some of the femme names who have recently made the trip: Joan Collins, Elaine Stewart, Chelo Alonso, Rhonda Fleming, Debra Paget, Jeanne Crain, Linda Cristal, Haya Harareet, Virginia Mayo, Sylvia Sims, Tina Louise, Ziva Rodann, Bella Cortez, Vera Untes, Barbara Belgeddes, Jayne Mansfield, as well as such semi-permanent Romans as Anita Ekberg and Ava Gardner.

Males are: Orson Welles, Cornel Wilde, Vincent Price, Geoffrey Horne, Rod Taylor, Jack Palance, Stewart Granger, Stanley Baker, Anthony Steele, Guy Madison, Broderick Crawford, Rory Calhoun, John Derek, Lex Barker, Rod Fulton, Victor Mature, Cameron Mitchell, Gordon Mitchell Kerwin Mathews, Donald O'Connor, Alan Ladd, Robert Keith, Edmund Purdom, John Barrymore Jr., Van Heflin, John Ericson, Alex Nicol, David Opatoshu, Leo Genn, Peter Baldwin, Ben Gazzara, Charles Laughton, Anthony Quinn, Joseph Cotten, John Mills, Martin Balsam, Sid Clute, Harry Guardino, Ernest Borgnine, Keenan Wynn, and many others.

Led by a trend-setting Steve Reeves, the muscle brigade has included Mark Forrest, Mickey Hargitay, Brad Harris, Reg Park, Bob Mathias, Ed Fury, Gordon Mitchell, Gordon Scott, Lex Barker, with others arriving seemingly every day.

What are Italy's "exports" in talent? With the exception of a few major and minor players exchanged with France and Spain on coproductions with those two countries, local talent which has made a name for itself abroad is all in the well-known category:

Quality Releases Feel Italo Censors Worse; Sexploitation Pix Untouched

Milan.

Censorship has undoubtedly been one of the biggest topics of 1960-61 in the field of Italian cinema, and the situation, which has reached a head in recent months with the seizure of several pix and with the trimming of innumerable others, is seriously worrying Italo pic toppers.

Trimmed down to bare essentials, the Italian film industry has in the past year been attacked from three sides: the government censorship office, the Italian courts (mostly here in Milan), and the Catholic Church. The last-named triggered one of its sharpest campaigns for pic morality after the release early in 1960 of "La Dolce Vita," and has continued along similar lines ever since. The Italian courts later stepped into the picture, banning several pix for the entire country, allowing some to be released later after cuts had been made. The Italian government entertainment office, finally, exercised its usual control mechanism by ordering cuts and/or refusing release permits to pix deemed immoral or violating one or more of the Italo taboos which include such disparate factors as nudity offense to police, harming national sentiments, or those of the army, church, etc.

Oddly enough, though often threatened, "La Dolce Vita" came through the censorship battle unscathed and went on to become Italy's biggest critical and boxoffice success of the postwar era. Not so its successors. "Rocco and his Brothers," despite a Venice prize, the Italian film critics award, and the Foreign Press Assn. kudo, was yanked from its Milan first run and held for weeks until some cuts were made and a "new" censorship device—the darkening of certain sequences so as to make details undistinguishable—imposed.

Others Clipped

"L'Avventura," Michelangelo Antonioni's Cannes prizewinner, likewise came a cropper here in Milan: seized for alleged "immorality," released after (relatively few) cuts. Ditto "I Dolci Inganni" (Sweet Deception), Alberto Lattuada's study of adolescent love, though this item was seized while already in third runs and held up for five months until some 100 feet were elided (including, sez director, a key sequence). Two more pix have been stopped in subsequent runs in Milan (and court edict is valid throughout Italy), but these are still held up: "Giornata Balorda" (Crazy Day) and "Labbra Rosse" (Red Lips).

The government censorship group, which ironically had passed on all the above pix before Milan courts ordered them seized (thus provoking pleas for a coordinated and authoritative single censor system), but had on its own exerted authority in nixing a release okay for the following pix: "Morte di un Amico" (Death of a Friend), "Ragazza in Vetrina" (Girl in Showcase); "Laura Nuda" (Nude Laura); "Odissea Nuda" (Nude Odyssey); "Il Gobbo" (The Hunchback); "Il Carabiniere."

Of these, "Amico" and "Gobbo" were later okayed after some modifications. "Vetrina" is said ready for an okay as is "Odissea," while "Laura Nura" and "Carabiniere" are still held up. Last-named reportedly will have to have several scenes re-shot and release, originally slated for last Easter, is now expected this fall.

In addition to these, here are only some of the titles of other Italian pix involved in censorial hassles of major or minor import: "Adua and her friends"; "Letters from a Novice"; "Il Rossetto" (The Lipstick); "Kapo" (excessive violence); "La Notte" (The Night); "Fantasmi a Roma" (Ghosts in Rome); "Giuseppe e i suoi Fratelli"; "L'Assassino"—in which all inference that two characters were police informers was reported ordered eliminated.

Dassin Protests

So much for Italian films, which this year have proved the choicest targets. There have been fewer (or at least less clamorous) incidents involving Yank features or those from other countries. "Never on Sunday" was trimmed, and director Jules Dassin threatened to have cut pic yanked and re-submitted for censorship, claiming 21 minutes scissored made pic "unrecognizable."

"The Third Sex," from Germany, was not granted a license, as was the case with "Thou Shalt Not Kill," Autant-Lara's Yugoslav-shot pic said to be anti-militaristic. The birth sequence from Ingmar Bergman's "Threshhold of Life" was ordered out (all Bergman films have been rated "unfit for minors" here), while director Andre Cayatte violently protested some cuts (nudity) in his Venice Grand Prix winner, "The Passage of the Rhine," even flying in from Paris to state his case.

Likewise trimmed were "Love and the Frenchwoman" and another French-made: "Les Annees Folles," though not in Franco footage but in Italian scenes (of Fascist years) added to this documentary recap of twenties and thirties, scenes which are said to have been felt of trouble-stirring potential in this country. Vice-versa "Candide," which had previously been banned for export by French authorities, is about to be released here.

The above sampling of major cases indicates how serious the problem has become. (It's especially irksome to observe here that recognized quality pix have been hardest hit, while openly sexploitation items have been virtually untouched) and why the industry is determined to reach a rapid and definitive solution which will avoid repetition of these hassles and above all eliminate the unpredictable way in which regulations are applied.

Currently being studied by the government is a proposed new censorship law which however has pleased few and is said unlikely to be passed. Industry orientation, said to have some government support (but considerable opposition from the influential Catholic Church) is towards self-censorship. ANICA topper Eitel Monaco, who plans to coordinate move with a general strengthening of his industry association via elimination of fly-by-night producers and enforcement of an ANICA seal, personally favors the German self-discipline scheme, hopes to be able to pattern local one along those lines.

Italians Strong; U.S. Films Dip

Rome

A non-final look at the seasonal b.o. figures for Italy shows that Italian product has continued to reinforce its position, mostly to the detriment of Yank imports, which in 1960 dropped another 2% to a new-low 48% of the local market, more than matched by a 4% rise for Italian pix.

This season, four out of first five, five out of first 10, and seven out of first 20 top-grossers are Italian, though the undisputed leader, "Ben-Hur," is of course Yank-made (ironically, it too was shot here).

In the distrib race, Dino DeLaurentiis and Metro are nip and tuck for the first position, though the Italo releaser is far ahead on a per-pic average. Number three belongs to another local firm, Titanus, well ahead of Dear Films which releases mostly UA product, 20th-Fox, Cineriz, Paramount, Warners, Ceiad-Columbia, and Universal, to wind up the first 10.

National totals find the U.S.A. in the lead, closely followed by Italy. Yank position will probably be firmed by end of season via currently-building figures, while Italo product is traditionally down-trended after Easter holidays, with only a few more big local-makes due before summer hiatus.

Upsurging Italy And Its Further 'Growth' Factor

By EITEL MONACO
(President, A.N.I.C.A.)

Rome.

The Italian Film Industry has in the current season confirmed the fact that it is in a phase of full expansion and development. Last year saw the largest total of feature films since the war go into production: 194 features were in fact started in our studios, as against the 163 of the previous year.

Of the 1960 total, 82 films are coproductions between Italian companies and those of nations linked with Italy by coproduction agreements. Other important features have been produced with the technical, artistic, and financial participation of the American industry. An interesting and important recent development characterizes the relationship between the Italian and American cinema: the creation of a new company thanks to the participation of two major firms, American and Italian respectively, for the production of films in Italy.

During 1960 moreover, Italian theatres have grossed 120 billion Lire, as against the 116 of the previous year and the 110 billion of 1958; the spectator total appears stabilized at about 750,000,000 per year; with these figures the Italian market has attained the first place in Europe.

But the foreign market has likewise given good results during the past year for the Italian cinema: over $30,000,000 earned by Italian product on various world markets, with 3,661 export contracts, as against 2,752 for 1959.

Question

A spontaneous question arises: what factors have determined such a vast difference in the economic development of Italian production, distribution, and exhibition as compared to that of so many other countries? Without doubt the principal merit must go to the recognized talent of our best writers, directors, and technicians, not forgetting for a moment the courage, the spirit of initiative, and above all the ability of our producers to create trends and types of films, often very different from one another, frequently new.

But all these different elements alone could not have created such favorable results, had they not been supported by wise and farseeing policy; for the policy of the Italian film industry has in fact always been directed along two main lines, both healthy and fruitful: free competition and international collaboration. Competition between exhibitors, in building and modernizing an ever greater number of theatres; open competition between distributors of Italian or foreign films, as well as between the producers themselves, fighting against the protective quota policies of so many other nations, while maintaining alive at home the continuous stimulus, for our own producers, of the best of foreign production. International collaboration, therefore, pushed to its full capability, be it with the support of coproduction or other forms of paired production (more than 500 features coproduced in ten years), be it with a liberal interpretation of the regulations relating to the recognition of a film's nationality.

Tax Barriers

Much more sparkling results might have been achieved if our industry had not had to face a series of obstacles along the way: first of all excessive taxation: while we were awaiting a second, substantial reduction of the various taxes which hit admissions to the tune of about $50,000,000 per year, we were recently faced with the threat of a fourth tax on admissions for a total of about $10,000,000: then we have had new and grave troubles concerning censorship, due to the contradictory and antiquated character of the regulations which still control the censorship of our films. The battles in this sector have been hard, and have had only favorable aspect: the recognition which is finally taking shape of the maturity of our film people in substituting the slow, complicated, and uneven approach of administrative and political organs, with a serene and constant effort towards self control by producers, distributors, and authors.

The year 1961 will be a decisive one for the economic future of the Italian industry: for before the end of the year a solution must be found not only for the problems of taxation and censorship, but also a new and organic legislation must be approved for the industry, a new law which will remain in force at least until the end of the transition period in the application of the Rome Pacts on the European Common Market, that is to say until 1969.

In the past few days, I have sponsored and presided over a general assembly of the *Bureau International du Cinema*. I felt it appropriate to point out once more to all the absence of true understanding, or even of a minimum of coordination between the various national and international Associations representing the various sectors of the film industry. Now that the modern means of communication and diffusion have reduced to a minimum the distances between nations and continents, it is absurd to believe that such major problems, for example, as that of the competition of Pay-TV, can be attacked and solved by the individual industries, or even worse, by the various sectors of each nation's film industry.

It is incredible how slowly this necessary international coordination between the various branches of the film industry is proceeding, while our direct antagonists, from radio to television, from mass tourism to the spread of motorization, are already reaping the profits of concrete and permanent international agreement.

The friendship, the esteem, the direct collaboration which for years have linked me to the American film industry allow me now to suggest a few points of benevolent criticism to that industry. For one, it should participate more actively in the work of the international organizations; it should have less fear of eventual conflicts with the well-known clauses of the United States' anti-trust legislation, and without in any way violating the competitive relationship existing within the world film industry, it should participate in a positive manner in the eventual efforts to defend the cinema from the disorderly and over-rapid invasion of other forms of entertainment and communication. How is it possible, for example, to establish a balance between the filmic and the video exploitation of filmed material, if this relationship is not studied and disciplined on an international level? Faced with State monopolies which control two thirds of world television, and the technical links—on a global level—of the various television stations, how is it conceivable that the relations between the motion picture and television be left up to the competence of the various national associations concerned, or events of the individual companies?

These are some of the question marks I have set forth in the recent Milan meeting of the B.I.C., and to these queries I hope to find an answer from the major exponents of each nation's film industry —an answer suited to the seriousness and urgency of the problems which have risen on the global horizon of our industry.

Italy, 1961: 60 Sound Stages

TOTAL NUMBER OF ITALIAN FILM STUDIOS 16
Of these, 12 are in Rome, 4 elsewhere

TOTAL NUMBER OF SOUND STAGES IN ITALY 60
Of these, 50 are in Rome, 10 elsewhere

TOTAL ITALIAN DEVELOPING AND PRINTING LABS 13
Of these, 10 are in Rome, 3 elsewhere

TOTAL ITALIAN DUBBING STUDIOS 15
Of these, 11 are in Rome, 4 elsewhere

ITALIAN STUDIO FACILITIES

ROME

CINECITTA—14 stages
No. 1— 15 x 30 x 9.50 metres
No. 2— 20 x 40 x 9.50 metres
No. 3— 20 x 40 x 9.50 metres
No. 4— 15 x 30 x 9.50 metres
No. 5— 40 x 80 x 13.80 metres
No. 8— 20 x 40 x 9.50 metres
No. 9— 15 x 30 x 9.50 metres
No. 11— 15 x 66 x 11.50 metres
No. 12— 10.50 x 18.50 x 7 metres
No. 13— 20 x 40 x 9.50 metres
No. 14— 20 x 40 x 9.50 metres
No. 15— 9.50 x 60 x 13.80 metres
No. 16— 9.50 x 41.50 for back projection
No. x— 23 x 41 x 7 for special effects
Tank: 33 x 42—1.30 to 2.20 deep
Tank: 160 x 60—average 2 m. deep

Studio also has some 400,000 square metres free terrain for constructions, plus full range of accessory facilities and technical equipment. Large number of American spectacles have been shot here, latest being Metro's "Ben Hur."

TITANUS FARNESINA— 5 stages
No. 1— 45 x 20 metres
No. 2— 60 x 20 metres
No. 3— 50 x 20 metres
No. 5— 45 x 20 with tank 12 x 10 x 4
No. 6— 25 x 20 with wings of 12 and 40 m.

Studio also has some 90,000 sq. metres of free terrain for outdoor set constructions, plus full range of additional facilities and technical equipment.

TITANUS APPIA—6 stages
No. 1— 14 x 40 x 9 metres
No. 2— 14 x 30 x 9 metres
No. 3— 50 x 25 x 21 metres
No. 4— 10 x 14 x 8 metres
No. 5— 15 x 30 x 12 metres
No. 6— 40 x 25 x 15 metres

TITANUS TUSCOLANA (Centro Sperimentale)—3 stages
No. 1— 48 x 24 metres
No. 2— 16 x 24 metres
No. 3— 44 x 22 metres

PONTI-DE LAURENTIIS—5 stages
No. 1— 21 x 25 x 8.50 metres
No. 2— 32 x 14 x 8.50 metres
No. 3— 27 x 30 x 9.50 metres
No. 4— 30 x 13 x 8 metres
No. 5— 20 x 20 x 10 metres

In addition to full range of studio and technical facilities and equipment, studio has some 16,000 sq. metres of free terrain for outdoor constructions.

RIAMA (once **SAFA-PALATINO**)—3 stages
No. 1— 35 x 16 x 9.50 metres
No. 2— 38 x 11 x 7 metres
No. 3— 60 x 25 x 14 metres

CENTRO INCOM—2 stages
No. 1— 32 x 16 x 10 metres
No. 2— 24.50 x 12 x 8 metres
Tank: 20 x 8 x 43 metres

Labs, plus full range of other facilities and equipment, with over 15,000 sq. metres of terrain free for outdoor constructions. Also specializes in advertising shorts, newsreel production, educational films, and documentaries.

DE PAOLIS (INCIR)—6 stages
No. 1— 16 x 16 x 16 metres
No. 2— 26 x 16 x 16 metres
No. 3— 32 x 16 x 16 metres
No. 4— 20 x 14 x 16 metres
No. 5— 36 x 20 x 16 metres
No. 6—103 x 45 x 23 metres

Some stages have tank facilities. Studio also has some 60,000 sq. metres of terrain for outdoor constructions.

ISTITUTO NAZIONALE LUCE—2 stages
No. 1— 33 x 13 metres
No. 2— 32 x 22 metres

Studio has own labs, full range of technical facilities, including shooting of scientific documentaries, as well as 2,000 sq. metres of open space for outdoor constructions.

INTER FILM STUDIO (Grottaferrata)—2 stages
No. 1— 17 x 25 metres
No. 2— 15.50 x 25 metres

SPES—1 stage

CAPITANI—1 stage

NOTE: Prices on all Roman studio facilities are regulated by a 1952 convention, but it's accepted practice for companies desiring to rent space and/or equipment to negotiate final rentals time by time, with often very sizeable discounts granted by most studios, depending on length of rental period, amount of space and equipment involved, and method of payment.

OTHER ITALIAN STUDIO FACILITIES

MILAN

ICET—2 stages
No. 1— 36 x 15.50 metres
No. 2— 36 x 15.50 metres

DONATO—1 stage
16 x 12 x 8 metres
Mostly tv and publicity film work.

TURIN

FERT—3 stages
No. 1— 31 x 23 metres
No. 2— 28 x 16 metres
No. 3— 44 x 30 metres
Mostly tv and publicity, some feature work.

PISA

TIRRENIA (Cosmopolitan)—4 stages
5th in construction
No. 1— 19 x 33 metres
No. 2— 20 x 40
No. 3— 35 x 35 semi-circular, with tank
No. 4— 25 x 52
No. 5— 40 x 80 (in construction)

Back lot space for exteriors: 150,000 sq. metres

In construction: 1 sound stage, 1 large outdoor tank, 1 TV-Film studio and stage. Located at Tirrenia, 13 kms. from Pisa and 10 from Leghorn. Studio has recently been taken over by new firm, Cosmopolitan, and is being completely refurbished and updated with latest equipment. Ready early May. Located along Mediterranean, close to RR, airport (1 hr. from Rome), main Rome-Genoa-Milan highway. Varied backdrops in vicinity include mountains, lakes, sea, rivers, ports, woods, deltas, desert area, rustic villages etc. Malenotti-Ponti production of "Madame Sans-Gene" rolls here in mid-June with Metro pic (August) among other tenants due.

Italo Export Up; Hits $30,000,000 '60 Features: 194

Rome.

Herewith capsulated data on the film industry here in Italy. Studio facilities are separately detailed in an accompanying chart.

PRODUCTION

	1960	1959
Features	194	167
Documentaries	507	344
Newsreels	671	609

EXHIBITION

	1960	1959
Theatres	10,593 all-weather 18,444 with outdoor & church situations	
Tickets	750-mil (est)	748-mil
New Theatres	85	257
Gross	$193-mil (est)	$187-mil

ITALO FILM EXPORT

	1960	1959
Contracts	3,661	2,752
Foreign Markets	86	82
Export take	$30-mil	$18-mil

First 20 Films At Italy's B.O. For 1960-1961

Rome.

Following is tentative run-down of key-city firstrun boxoffice in Italy for the 1960-61 season, with situation still in flux at press time:

(1) "Ben-Hur"—U.S.—Metro
(2) "Rocco and His Brothers"—Ital.-Titanus
(3) "Crimen" — Ital. — DeLaurentiis
(4) "Tutti a Casa"—Ital.—DeLaurentiis
(5) "Two Women"—Ital.—Ponti-Titanus
(6) "Psycho" — U.S. — Paramount
(7) "Il Vigile"—U.S.—Royal
(8) "Spartacus" — U.S. — Universal
(9) "The Unforgiven" — U. S. —UA-Dear
(10) "From the Terrace"—U. S. —20th-Fox
(11) "Let's Make Love" — U.S. —20th-Fox
(12) "Magnificent Seven"—U. S. —UA-Dear
(13) "Alaska" — U.S. — 20th-Fox
(14) "Oceans Eleven" — U.S. — Warners
(15) "Under Ten Flags"—Ital.—DeLaurentiis
(16) "The Apartment" — U.S. — UA-Dear
(17) "Butterfield 8" — U. S. — Metro
(18) "Can-Can" — U. S. — 20th-Fox
(19) "La Notte"—Ital.—Cassuto-DeLaurentiis
(20) "Please Don't Eat the Daisies"—U. S.—Metro

Yanks Top Aliens At Rome Own B.O.

Rome.

Yank talent copped all the top spots in a listing of drawing power of foreign stars and directors in Rome during 1960.

Shirley McLaine (who incidentally also won the acting prize in the 1960 Venice Film Fest) walked off with highest honors thanks to two pix: "Apartment" and "Can-Can," followed by Elizabeth Taylor for "Suddenly Last Summer." Third place, sez the local sheet, went to Dorothy MacGuire for "A Summer Place."

Male sector was dominated by Tony Curtis ("Who Was That Lady?" "Operation Petticoat"), Glenn Ford ("Gazebo," "It Started With a Kiss"), and Jack Lemmon ("Apartment"), followed by Frank Sinatra ("Oceans 11," "Can-Can"), Burt Lancaster ("The Unforgiven"), Yul Brinner ("Solomon and Sheba"), Cary Grant ("Operation Petticoat"), Paul Newman ("From the Terrace").

Alfred Hitchcock was rated top draw among foreign directors for "Psycho," with Ingmar Bergman runner-up with "The Seventh Seal" and "Wild Strawberries." Billy Wilder rates number three position for "Aapartment," followed by David Miller with "Midnight Lace," Andre Cayatte ("Passage of the Rhine"), Mark Robson ("From the Terrace"), Henry Hathaway, and Joseph Mankiewicz.

'MINORS FORBIDDEN' RATINGS UP IN ITALY

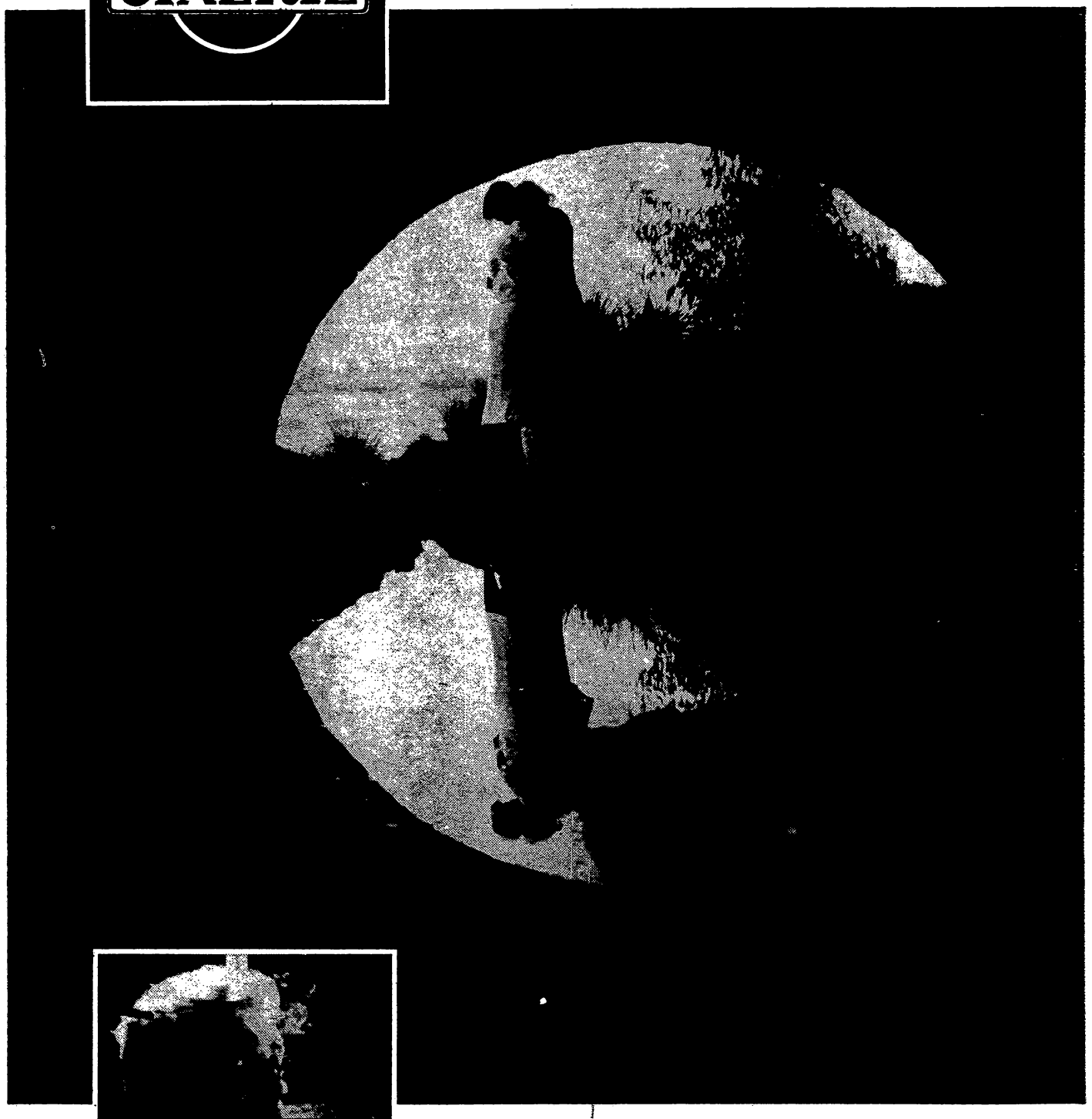
Rome.

Almost twice as many features were "forbidden to minors under 16 years" in Italy during 1960 as in the previous year. Totals for 1960 show 135 pix out of 496 examined were placed in the nixed category for a percentage of 27.21%. Of this total, 83 were foreign-made and 52 Italian. In 1959, only 77 features were judged unfit for minors.

An even more severe opinion of pic moves, comes from the Italian Catholic Film Center (CCC), which judged some 444 features during th past year, finding only 24 viewable by all. Other C.C.C. slottings include 16 pix for "all, with reservations"; 117 "for adults only"; 99 for "adults, with reservations"; 94 "discouraged for all"; 94 "excluded for all."

CINERIZ

PRESENTS AT THE CANNES FESTIVAL 1961



ALAIN DELON
BARBARA LASS
IN

RENE CLEMENT 'S

"CHE GIOIA VIVERE"

(THE JOY OF LIVING)

in DYALISCOPE

A CINEMATOGRAFICA RIRE
FRANCINEX
COPRODUCTION

CINERIZ

9, VIALE CASTRENSE—ROME

PRESENTS ITS FIRST RELEASE SLATE FOR 1961-1962

CHE GIOIA VIVERE
(THE JOY OF LIVING)
directed by RENE CLEMENT
starring ALAIN DELON • BARBARA LASS
a coproduction: CINEMATOGRAFICA RIRE — FRANCINEX in DYALISCOPE

★

ODISSEA NUDA
(NUDE ODYSSEY)
directed by FRANCO ROSSI
starring ENRICO MARIA SALERNO • PATRICIA DOLORES DONLON
in EASTMANCOLOR — WIDESCREEN
a coproduction: P.C.M. — CINERIZ — FRANCINEX

★

I MONGOLI
(THE MONGOLS)
directed by ANDRE DE TOTH
starring JACK PALANCE • ANITA EKBERG • ANTONELLA LUALDI
in EASTMANCOLOR — CINEMASCOPE
a coproduction: ROYAL FILM — FRANCE CINEMA PRODUCTION

★

VANINA VANINI
directed by ROBERTO ROSSELLINI
starring SANDRA MILO • LAURENT TERZIEFF • MARTINE CAROL
in TECHNICOLOR — TECHNIRAMA
a coproduction: ZEBRA FILM — ORSAY FILM

★

MONDO CANE
(A DOG'S WORLD)
directed by GUALTIERO JACOPETTI
in TECHNICOLOR — WIDE SCREEN — produced by CINERIZ

★

IL CONTE DI MONTECRISTO
(THE COUNT OF MONTE CRISTO)
directed by CLAUDE AUTANT-LARA
starring LOUIS JOURDAN • YVONNE FOURNEAUX
in EASTMANCOLOR — CINEMASCOPE

IL BRIGANTE
(THE BANDIT)
written and directed by RENATO CASTELLANI
in WIDESCREEN — produced by CINERIZ

★

DON CAMILLO, MONSIGNORE MA NON TROPPO
(DON CAMILLO NUMBER FOUR)
directed by CARMINE GALLONE
starring FERNANDEL • GINO CERVI
in WIDESCREEN — produced by CINERIZ — FRANCINEX

★

I SOGNI MUOIONO ALL'ALBA
(DREAMS DIE AT DAWN)
directed by INDRO MONTANELLI
starring LEA MASSARI • ENRICO MARIA SALERNO
in WIDESCREEN — produced by CINERIZ

★

the film of the "BIG FOUR"
BOCCACCIO '70
directed by VITTORIO DE SICA • FEDERICO FELLINI
MARIO MONICELLI • LUCHINO VISCONTI
in TECHNICOLOR
a coproduction: CONCORDIA FILM — CINERIZ — FRANCINEX

★

LEON MORIN, PRETRE
(PRIEST LEON MORIN)
directed by JEAN PIERRE MELVILLE
starring JEAN PAUL BELMONDO • EMANUELLE RIVA
a coproduction: CONCORDIA FILM — ROME PARIS FILM

★

LA DONNA NEL MONDO
(THE WOMAN AROUND THE WORLD)
an explosive reportage by GUALTIERO JACOPETTI
in TECHNICOLOR — WIDESCREEN — produced by CINERIZ

★

and after the world-wide impact of "LA DOLCE VITA" a new film by
FEDERICO FELLINI

★ a FEDERIZ Production

CINERIZ

9, VIALE CASTRENSE—ROME

PRESENTS ITS FIRST RELEASE SLATE FOR 1961-1962

CHE GIOIA VIVERE
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starring ALAIN DELON • BARBARA LASS
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DON CAMILLO, MONSIGNORE MA NON TROPPO
(DON CAMILLO NUMBER FOUR)
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in WIDESCREEN — produced by CINERIZ — FRANCINEX

★

I SOGNI MUOIONO ALL'ALBA
(DREAMS DIE AT DAWN)
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★

and after the world-wide impact of "LA DOLCE VITA" a new film by

FEDERICO FELLINI

★ a FEDERIZ Production

LIONELLO SANTI

...announces the second release slate for **1961**

SALVATORE GIULIANO

directed by **FRANCESCO ROSI**

"GIULIANO" ...the dramatic story of history's most famous bandit...

directed by **PIETRO GERMI**

DIVORZIO ALL'ITALIANA

...the road to divorce can lead to murder... "AN ITALIAN DIVORCE"

UN GIORNO DA LEONI

directed by **NANNI LOY**

"ONE DAY A HERO" ... in Italy's partisan war, six desperate men and a bridge ...

3 outstanding pictures

produced by **FRANCO CRISTALDI** for **LUX-VIDES-GALATEA**

GALATEA

President of GALATEA S.p.A.

3 GALATEA PRODUCTIONS

MUSSOLINI

directed by **PASQUALE PRUNAS**

. . . the story of the fascist dictator drawn from the files of Allied and Eastern Powers

LA FURIA DEI VIKINGHI

. . . the epic conquest of unknown lands by a people of navigators . . .

"THE FURY OF THE VIKINGS"

IL BOIA DI PARIGI

"THE EXECUTIONER OF PARIS"

. . . a man alone against the Terror of the French Revolution . . .

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Rome: Via Ostriana 15. tel. 813082

New York: Donald Gillin . 41 East 42nd Street . OX 7-4262

Paris: Lyre Soc . Cinematographique . 4, Rue Balzac . ELY 19-53

DINO DE LAURENTIIS

N° 1 PRODUCER IN ITALY

N° 1 IN THE WORLD

ANNO III — N. 114 — ROMA, 25 FEBBRAIO 1961

Borsa film

Rassegna settimanale delle programmazioni cinematografiche a cura di Alessandro Ferraù

Spedizione in abbonamento postale — Gruppo I-bis

LA CLASSIFICA GENERALE

FILM

1	•BEN-HUR (am. - M. G. M.) 15 città, gg. 879	L. 632.285.000
2	ROCCO E I SUOI FRATELLI (Italiano - Titanus) 16 città, gg. 586	L. 430.904.000
3	•CRIMEN (It. - De Laurentiis) 16 città, gg. 426	L. 337.193.000
4	TUTTI A CASA (It. - De Laurentiis) 16 città, gg. 473	L. 334.193.000
5	LA CIOCIARA (It. - Titanus) 16 città, gg. 498	L. 294.754.000
6	PSYCO (am. - Paramount) 16 città, gg. 428	L. 292.774.000
7	IL VIGILE (it. - Cineriz) 16 città, gg. 445	L. 292.000.000
8	GLI INESORABILI (am. - Dear) 16 città, gg. 325	L. 210.132.000
9	DALLA TERRAZZA (am. - Fox) 16 città, gg. 390	L. 208.063.000
10	FACCIAMO L'AMORE (am. - Fox) 16 città, gg. 333	L. 201.154.000
11	SOTTO DIECI BANDIERE (It. - De Laurentiis) 16 città, g.g 345	L. 174.424.000
12	•SPARTACUS (am. - Universal) 3 città, gg. 146	L. 172.637.000
13	COLPO GROSSO (am. - W. B.) 16 città, gg. 313	L. 171.142.000
14	L'APPARTAMENTO (am. - Dear) 16 città, gg. 302	L. 170.214.000
15	CAN-CAN (am. - Fox) 7 città, gg. 239	L. 162.942.000
16	NON MANGIATE LE MARGHERITE (am. - M. G. M.) 15 città, gg. 303	L. 149.362.000
17	•VENERE IN VISONE (am. - M. G. M.) 16 città, gg. 241	L. 140.881.000
18	MERLETTO DI MEZZANOTTE (am. - Universal) 14 città, gg. 303	L. 130.342.000
19	IL PASSAGGIO DEL RENO (fr.-It. - Globe) 16 città, gg. 364	L. 127.091.000
20	•PUGNI, PUPE E PEPITE (am. - Fox) 14 città, gg. 244	L. 125.280.000
21	•LA NOTTE (it. - De Laurentiis) 16 città, gg. 216	L. 124.507.000
22	IL GOBBO (It. - De Laurentiis) 15 città, gg. 239	L. 117.802.000
23	•LA NAVE PIU' SCASSATA DELL'ESERCITO (am. - Celad) 15 città, gg. 204	L. 113.469.000

I film contrassegnati con asterisco proseguono le programmazioni. Dati al 26 febbraio.

DISTRIBUTRICI

1	DE LAURENTIIS 8 film, gg. 2174	L. 1.263.680.000
2	METRO GOLDWYN MAYER 16 film, gg. 2388	L. 1.199.478.000
3	TITANUS 15 film, gg. 2426	L. 1.117.585.000
4	20th CENTURY FOX 13 film, gg. 2073	L. 942.918.000
5	CINERIZ 16 film, gg. 2469	L. 893.709.000
6	DEAR 18 film, gg. 2057	L. 809.706.000
7	PARAMOUNT 12 film, gg. 1453	L. 655.784.000
8	WARNER BROS. 14 film, gg. 1656	L. 642.416.000
9	CEIAD 19 film, gg. 1508	L. 561.958.000
10	UNIVERSAL 10 film, gg. 1030	L. 482.611.000
11	EURO INTERNATIONAL 13 film, gg. 1356	L. 434.388.000
12	LUX FILM 17 film, gg. 1209	L. 355.186.000
13	GLOBE FILM 16 film, gg. 1224	L. 310.524.000
14	UNIDIS 5 film, gg. 602	L. 225.300.000
15	RANK FILM 15 film, gg. 936	L. 214.311.000
16	ATLANTIS 4 film, gg. 578	L. 176.826.000
17	DEL DUCA 4 film, gg. 485	L. 128.980.000

GRADUATORIA

secondo le medie di incasso per film

1	De Laurentiis	L. 157.960.000
2	Metro Goldwyn Mayer	L. 74.967.000
3	Titanus	L. 74.506.000
4	20th Century Fox	L. 72.532.000
5	Cineriz	L. 55.856.000
6	Paramount	L. 54.649.000
7	Universal	L. 48.261.000
8	Warner Bros.	L. 45.887.000
9	Unidis	L. 45.060.000
10	Dear	L. 44.984.000
11	Atlantis	L. 44.206.000
12	Euro International	L. 33.414.000
13	Del Duca	L. 32.245.000

NAZIONALITÀ

STATI UNITI		
Film 102	L.	5.154.619.000
Media film	L.	50.535.480
ITALIA		
Film 80	L.	4.232.524.000
Media film	L.	52.906.550
COPRODUZIONI		
Film 18	L.	851.140.000
Media film	L.	30.618.888
TOTALE		
Film 98	L.	4.783.674.000
Media film	L.	48.813.000
GRAN BRETAGNA		
Film 23	L.	358.287.000
Media film	L.	15.577.695
FRANCIA		
Film 11	L.	324.582.000
Media film	L.	29.507.454
GERMANIA OCC.		
Film 5	L.	177.232.000
Media film	L.	35.446.000
ALTRE NAZIONALITA'		
Film 17	L.	369.514.000
Media film	L.	15.853.764

I film presentati da Hollywood (da «Ben-Hur» a «Venere in visone» a «Spartacus») hanno decisamente influito per la conquista del primo posto (oltre 5 miliardi), superando così la produzione nazionale che segue con quattro miliardi e 783 milioni. D'altronde osserviamo anche nel la graduatoria di distribuzione l'avanzata della produzione americana: la *MGM* e la *20th Century Fox* si sono insediate rispettivamente al secondo e al quarto posto. La graduatoria relativa al rendimento medio dei film vede sempre al primo posto la *Dino De Laurentiis* con 158 milioni, cioè più del doppio rispetto al rendimento dei film delle altre aziende di distribuzione.

VARIETY

Dino DeLaurentiis No. 1 Indie Prod.?

Italian Producer Soon to Launch Four-Picture ...gram of Film-Making

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...Italian Film Critics Assn.
...named by their ... also gave Sophia Loren the "Silver
...Laurentiis, be... and Michael ... Ribbon" for her performance in
...Rocco." be ... "Two Women" (Ponti-Marcello...

Lewenstein From Legit

Rome, Feb. 14.

An unprecedented $17,000,000 four-film production program will be launched here within the next 30 days by producer Dino DeLaurentiis (this week voted top producer of 1960 by Italy's film critics), who thus lays claim to the role of No. 1 independent producer in the world. Believed here this is the biggest production schedule ever attempted by a European filmmaker. Four pix, three of them English-speaking and the fourth multi-lingual, are specifically intended for the world market.

First item is "Barabbas," budgeted at $10,000,000 with 100 speaking parts, 30,000 extras and five Hollywood "name" actors about to sign for leading roles. DeLaurentiis was expected to leave for N. Y. this week to personally jell deals as well as conclude a worldwide distrib deal with Columbia Pictures. "Barabbas" will also have some of the largest sets, including a huge reproduction of the city of Jerusalem. Story deals with a thief who was pardoned when Christ was crucified, and what this pardon did to the thief's life. Richard Fleischer directs.

"Two Enemies," listed as an "unusual World War II story," stars one of Italy's leading actors, Alberto Sordi, plus a top Hollywood name yet to be announced. Pic is to be directed by Guy Hamilton, with locations in Israel and Italy.

"Black City" is the third film on the DeLaurentiis slate, to be shot in Naples under the direction of Duilio Coletti, who recently made the popular "Under 10 Flags" for the same producer. This deals with the man who set himself up as King of Naples in the 1860's. It stars Ernest Borgnine.

No less than 131 star names from Hollywood, France, Britain, and Italy including Fernandel, Jimmy Durante, Ernest Borgnine, Simone Signoret Jack Palance, Alberto Sordi, Anita Ekberg, Vittorio Gassmann) will appear in an ambitious picture "The Last Judgment," directed by Vittorio DeSica from a screenplay by Cesare Zavattini. Locations in Naples, Rome, Switzerland, France and the U. S. are slated for this production, which tells of the reactions of various peoples around the globe to the news that the next day is to be Judgment day.

NOW IN PRODUCTION:

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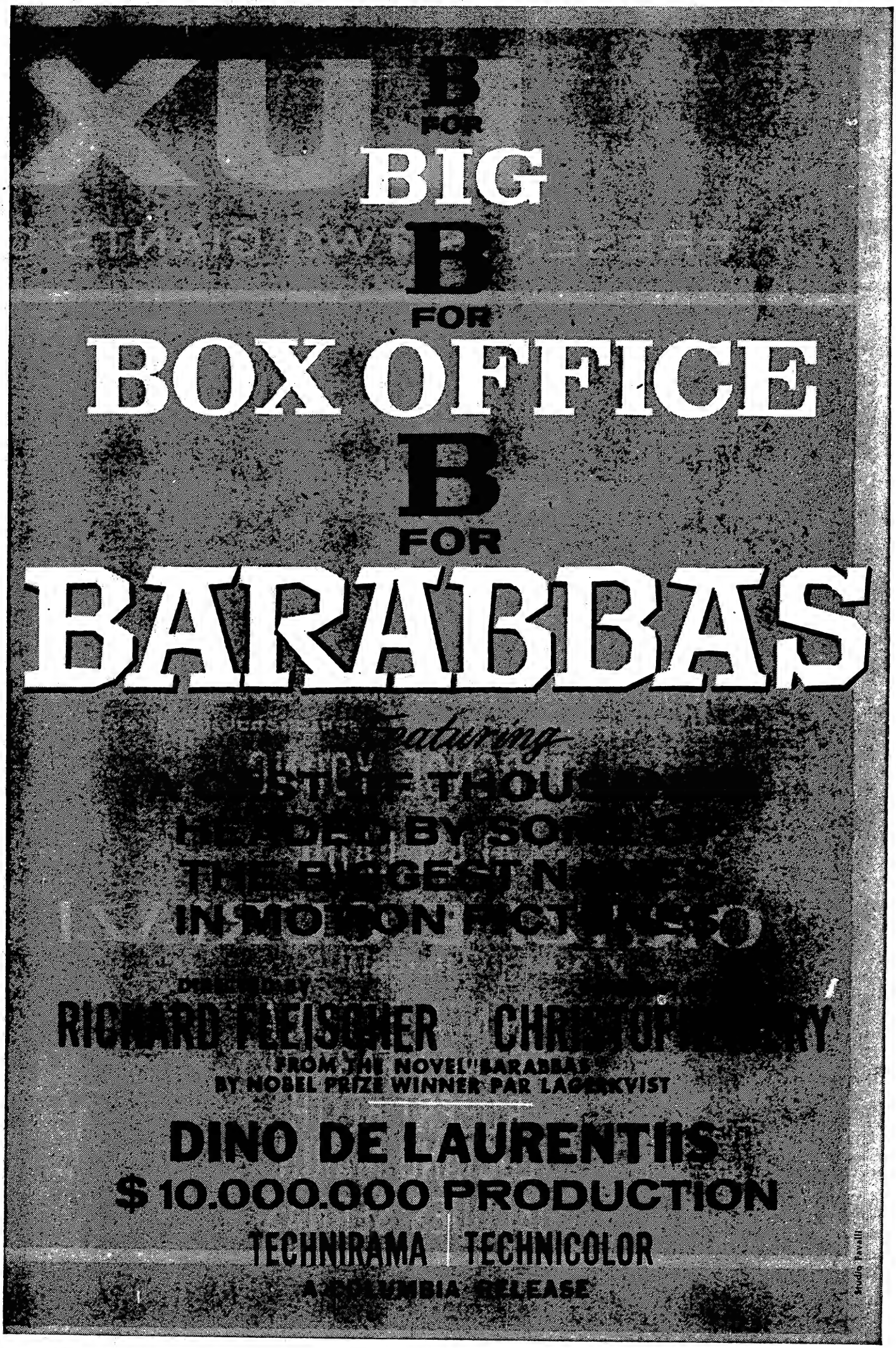
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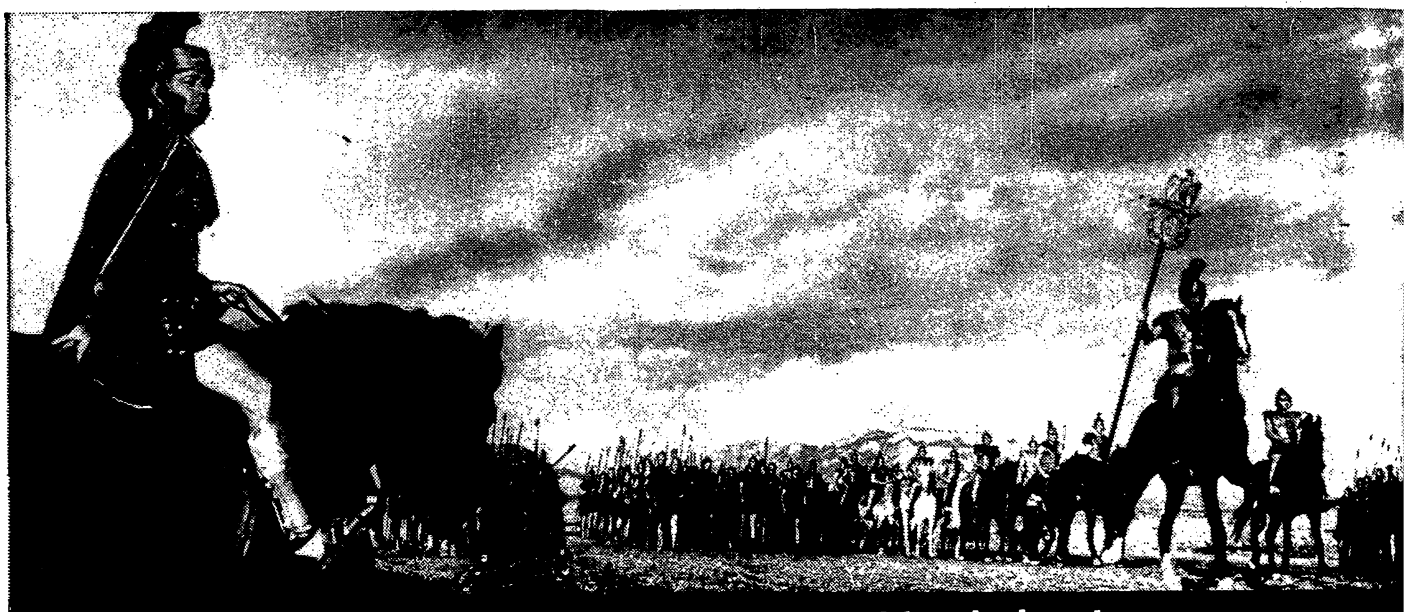

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in a film directed by MICHAEL CACOYANNIS

IL RELITTO

("The Wastrel")

from Frederic Wakeman's novel "The Wastrel"

A LUX-TIBERIA Production

Produced by
ANGELO FERRARA

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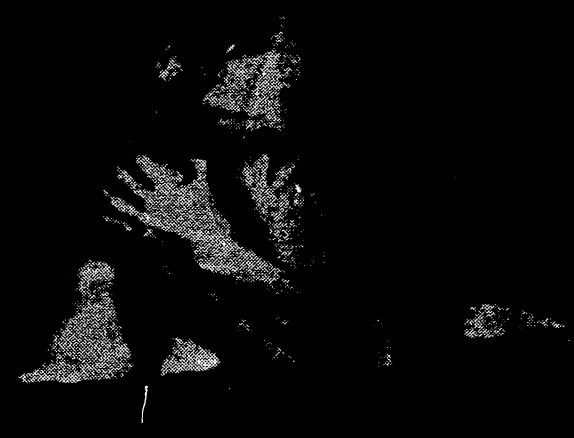

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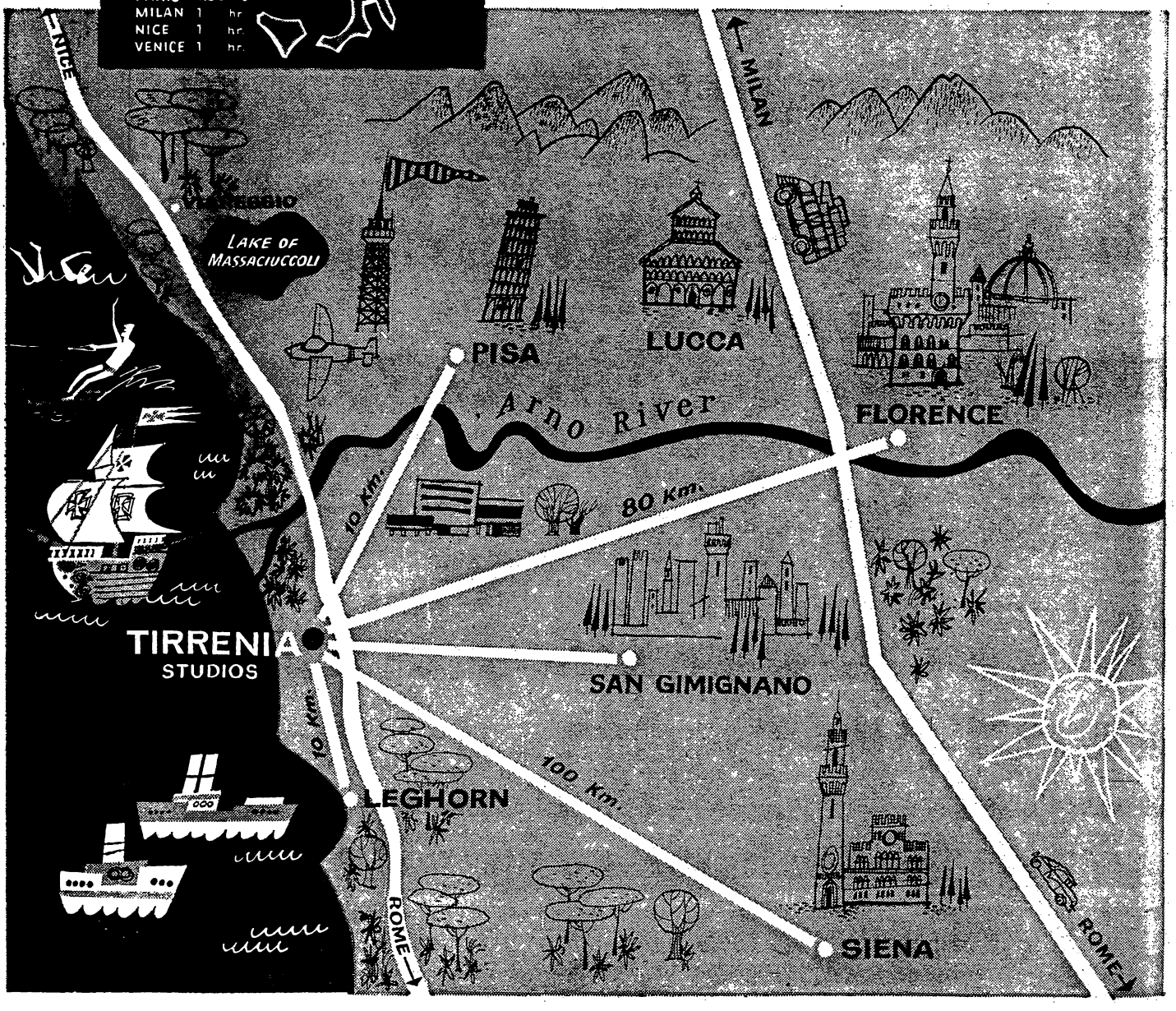

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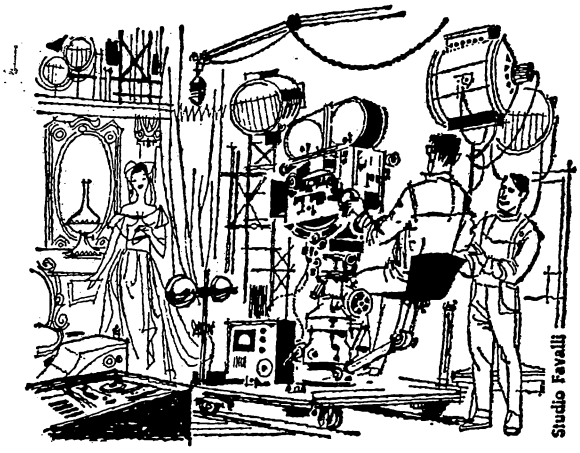

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Director By Leslie Norman
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BOCCACCIO '70
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Mario Monicelli, Luchino Visconti

I Sequestrati di Altona
From The Play By J. P. Sartre
Starring SOPHIA LOREN
Directed By Vittorio de Sica

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MAR DEL PLATA

Prize for best direction to Pietro Germi for "Un Maledetto Imbroglio"
Prize for best female performance to Eleonora Rossi Drago for "Estate Violenta"
Grand Prize of Film Critics and Gold Medal of Art Foundation for "Estate Violenta"

CANNES

Gold Palm to Federico Fellini's "La Dolce Vita"
Special Jury Prize and FIPRESCI Prize to M. Antonioni's "L'Avventura"
Mention by French Cinema's Superior Technical Commission for "Ombre Bianche"

KARLOVY VARY

Special Jury Prize to Roberto Rossellini and Giovanna Ralli,
respectively Director and Star of "Era Notte a Roma"

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SAN SEBASTIAN

Special Jury Mention for "I Magliari," Directed by Francesco Rosi
Film Press Association Prize for "Il Rossetto," Directed by Damiano Damiani

LOCARNO

Gold Sail Grand Prix to Mauro Bolognini's "Il Bell'Antonio"
Prize for best young actor to Spiros Focas for F. Rossi's "Morte di un Amico"

VENICE

Special Jury Prize to Luchino Visconti's "Rocco e i suoi Fratelli"
Prize to best first film: "La Lunga Notte del '43", directed by Florestano Vancini

MEXICO

FIPRESCI Prize to best film shown at "Festival of Festivals":
Ex-aequo to: "La Dolce Vita", directed by Federico Fellini
And "Rocco e i suoi Fratelli", directed by Luchino Visconti

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"THE SLAVE OF ROME"

ATLANTICA CINEMATOGRAFICA

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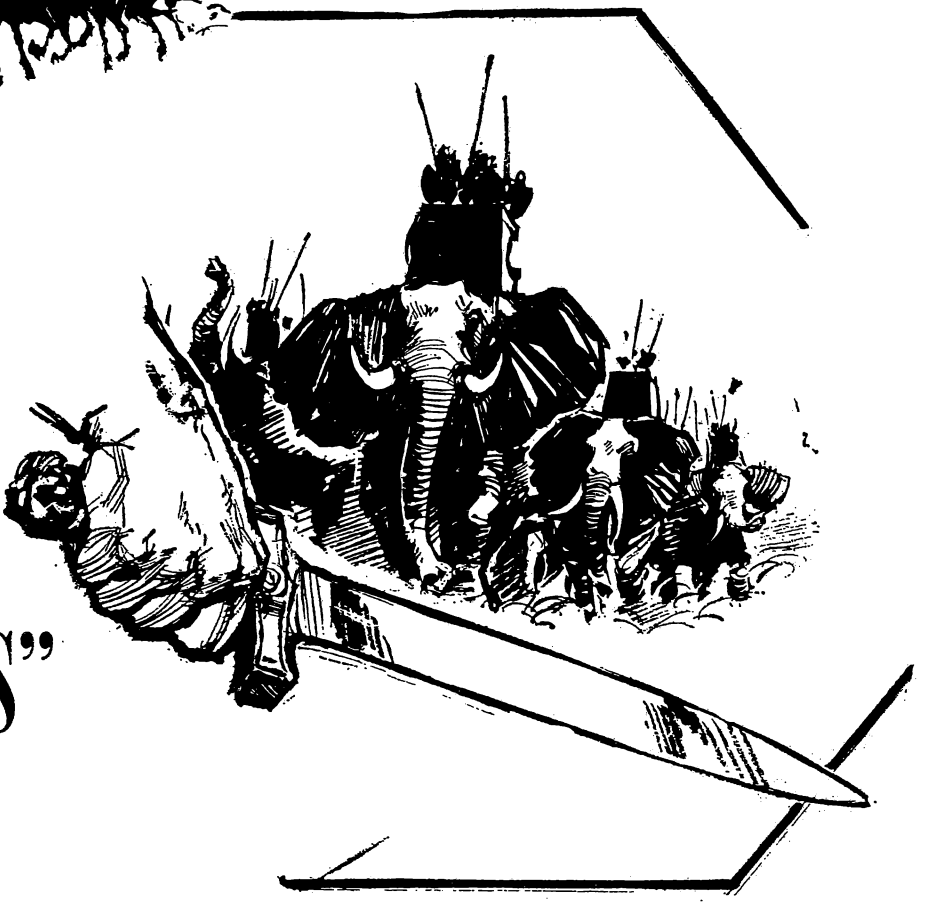
ITS TOP PRODUCTIONS FOR 1961



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and

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Directed by

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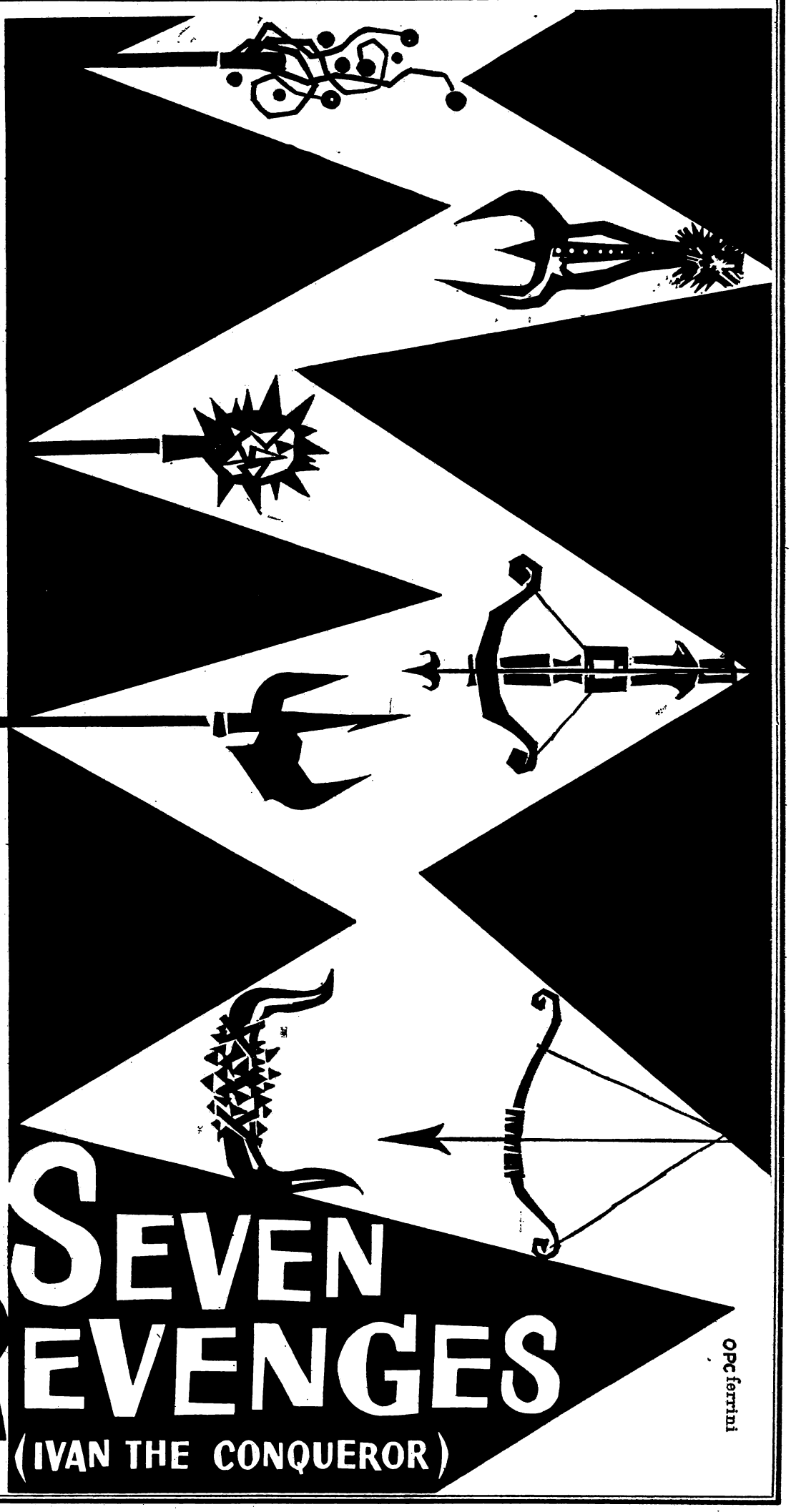
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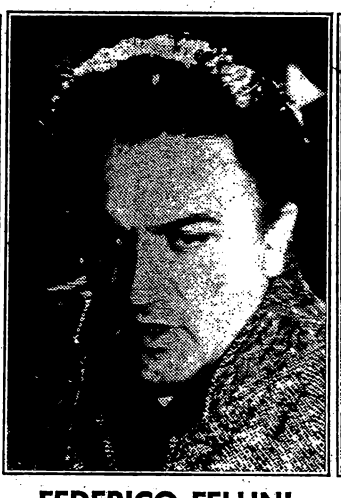
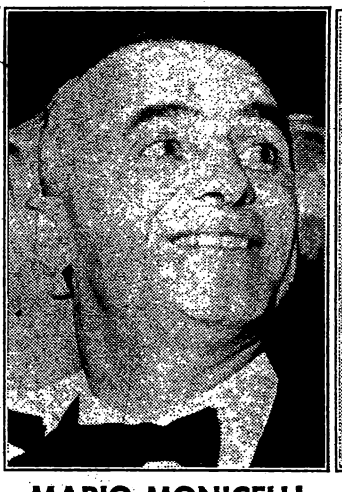


FEDERICO FELLINI



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in the role of the 7th
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(co-starred with Vittorio DeSica)

in

"LE PILLOLE DI ERCOLE"

(Hercules' Pills)

A MAXIMA-DINO DeLAURENTIIS FILM

VARIETY Nov. 9, 1960

Le Pillole di Ercole
(Hercules' Pills)
(ITALIAN)

Dino DeLaurentiis release of a Maxima Film production. Stars Nino Manfredi, Sylva Koscina, Jeanne Valerie; features Francis Blanche, Mitchell Kowal, Vittorio DeSica, Andreina Pagnani. Directed by Luciano Salce. Screenplay, Salce, Maccari, Scola, Baratti, based on play by Maurice Hennequin and Paul Bilhaud; camera, Enrico Menczer; music, Armando Trobajoli; editor, Roberto Cinquini. At Metropolitan, Rome. Running time, 105 MINS.

Rome, Nov. 2.

Fragile but highly amusing bedroom farce, with many saleable points, will make this a surefire entry at home and of good export value for certain markets where its piquancy can be exploited.

Story is one of those intricate affairs involving miraculous Chinese pills whose aphrodisiac effects are soon noted on the various denizens of an Italian resort hotel. It gets plenty of laughs, thanks to a well gagged script, nicely paced direction by Luciano Salce, and risible performances by Nino Manfredi, Vittorio DeSica and Mitchell Kowal. Male audiences will find Sylva Koscina and Jeanne Valerie must-see added attractions as faithful wife and French mistress, respectively.

Technical credits, including Armando Trovajoli's functional musical scoring, are good. *Hawk.*

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a legendary hero's fascinating travels through a land of mystery

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New Faces — Britain's Got 'Em

By DICK RICHARDS

London.

Only an optimist, an idiot or an agent (or, maybe, an optimistic, idiotic agent) expects new screen talent to just spring up. But without some new thesping prospects each year a nation's commercial chances are as bleak as Elvis Presley at the Met. It's good, therefore, to be able to signal that Britain has dug up some fresh, potentially profitable film talent.

The contract list, which took a sharp nosedive 12 months ago, is still on the slide. (See separate list herewith.) More and more artists prefer to "go it alone." More and more companies are cautious of saddling themselves with expensive thesping stock except on a strictly picture by picture basis. This time last year 45 film artists held solid contracts. Now, it's shrunk to 38, with 15 performers having been shed from the overall list and eight newcomers welcomed into the uncertain field.

Associated British, with 15 artists as against 14 last year, is the only company that seems interested in keeping a solid little knot of talent on which to draw. Its lost Peter Arne and Alan White, but added two young actors who have yet to make their marks, John Lee and John Turner, and a foreign glamor-puss, Elke Sommer, who gets her first chance in a comedy called "Don't Bother to Knock" which stars Richard Todd, the "old reliable" of ABC's contract actors. Just after the war Rank's organization had around 120 contract artists, but year after year has retrenched. The names of Susan Beaumont, Beverly Brook, Anne Heywood, Donald Sinden and Norman Wisdom are missing from the roll-call, which means that Rank has only a contract list of six names, all male, consisting of Dirk Bogarde, Kenneth More, Eric Portman, Michael Craig, Keith Michell and Peter Finch.

This tendency for actors to prefer taking a freelance chance stems largely from the fact that new, exciting and profitable international film frontiers are opening up and the artists are getting a kick out of the prospect of one-picture deals in Hollywood and the ever expanding production realm of the Continent. Looking back, many young actors and actresses have seen that the coveted long-term contract, with all its security and weekly pay-check, has put the kiss of death on their careers, thanks to them having been shoved into poor pix and stodgy roles. They've been unable to tell their employers, blithely, to go take a running jump into the Thames.

As to Susannah

Among girls, of which Britain is sadly lacking in stellar values, her most often tagged as "The-Girl-Most-Likely-To-Succeed-In-1961" is a fresh-faced, wideeyed, blonde named Susannah Yorke. She is just 20, married and can speak French, Italian and Spanish, an asset nowadays in building up an international screen career. She had stage experience in stock and pantomime and has got away to a top start in pix. First, a stint in a Norman Wisdom film, then she played a smallish, but effective role as Alec Guinness' daughter in "Tunes of Glory" and then sailed into "Greengage Summer," starring opposite Kenneth More. At the Royal Film Show More introduced her sincerely as "a girl with undoubted magic star quality."

The only real doubt about young Miss York is her dedication of purpose. Asked how she faced the prospect of being a star she is quoted as saying: *"I don't know about being a star. I don't even know whether I want to be an actress all my life."* Some eager, yearning starlets would regard those remarks as rank treason. However, to be launched in Guinness, Wisdom and More films as an intro to the business has the smell of star success for Sweet Sue. We'll wait. We'll watch. We'll wager.

Among the other newish femmes who sound likely entries is Mary Peach. She's another blonde, a round-faced young South African who was signed up on a seven-year commercial tv contract, which failed to jell. But she made a most useful impact with Peter Finch in "No Love for Johnnie," and producer Betty E. Box and director Ralph Thomas, who made that film, have put her under a personal seven-year contract. Miss Box and Thomas are shrewd operators and, though it's early days to nominate Miss Peach as a marquee name, she's a sound gamble.

The Mills Girls

Hayley Mills, the "Pollyanna" moppet, was mentioned last year in this equivalent piece as an undoubted future star and the prediction can be repeated with glib confidence. She seems unspoiled, has a natural instinct for thesping and has the advantage of guidance from her parents, actor John Mills and playwright Mary Hayley Bell. Hayley's elder sister, Juliet, has an equally bright future. She has long been tied up in the profitable legit chore of "Five Finger Exercise," followed by "Peter Pan," but now she's embarking on films by playing Michael Redgrave's daughter in a new comedy. Then there's Billie Whitelaw, another recruit from television. Miss Whitelaw is an older, more mature actress than the gals already named, but in film after film, "No Love For Johnnie," "Mr. Topaze," and half-a-dozen others, the intelligent Whitelaw personality has hit the jackpot.

Unfortunately, it doesn't take long to run the rule over the rest of the young available distaff talent. Love for the theatre is, temporarily, holding back the film careers of such useful aspirants as Maggie Smith, Elizabeth Sellars, Vanessa Redgrave, Dorothy Tutin and Mary Ure, though the latter is noticeably showing more interest in pix since her click in "Sons and Lovers."

Pert Wendy Craig, a slim redhead with a subtle, brooding talent, has also been lengthily tied up with the legit stage, while the film studios have been screaming for her services. Soon, however, she gets her chance in a forthcoming film with Susan Hayward and Stewart Granger and, if her latent ability stands up to its promise, should soon be up among the leaders of the new blood.

One K. O. for R. R.

Rachel Roberts scored a knockout triumph in "Saturday Night and Sunday Morning," but hasn't yet followed it up, being apparently content with appearing before the newspaper cameras as the constant dinner companion of Rex Harrison in various parts of Europe. Joan Plowright, another biz British prospect, following "The Entertainer," has also been busy in other ways, what with "A Taste of Honey" on Broadway and a marriage.

Looking back on last year's report Heather Sears, Virginia Maskell, Janette Scott, Gwen Watford and Maxine Audley have made no real progress since then. This is particularly disappointing in the cases of the Misses Watford and Audley, who have style, charm and wit, but apparently no savvy in grabbing the roles that hit the headlines and establish careers. For some time Sylvia Syms has been Britain's hottest juve and continues to be one of its most dependable investments, but this year her career will have to take a slight recession on account of a date with Ol' Man Stork.

Liz Fraser, tagged last year as a bright, light comedienne in danger of being type-cast as a wiggly, goodtime blonde, *has* been. Finally, there's Shirley Anne Field, who for some time has been better known as lens-fodder at film previews than on the screen, is now being taken more seriously. This is due to promising appearances in "Saturday Night And Sunday Morning" and "The Entertainer," and this could be Miss Field's year of arrival.

So mark down the names of Susannah York, Mary Peach, Billie Whitelaw, Wendy Craig, Mary Ure, Hayley Mills and Shirley Anne Field as the potential tab-buying bait among Britain's young actresses. Always providing someone gets around to writing some screen parts for British women.

Finney & O'Toole

The two male names most talked about are Albert Finney and Peter O'Toole, neither of whom rated two centsworth of gum this time last year. Finney is a cocky, determined, nonconformist, stocky actor who is something of a problem boy. He hit the jackpot with that by now well known film, "Saturday Morning Etc." He could have played Lawrence of Arabia in Sam Spiegel's desert epic, but he argued at being put under contract. He could be playing the title role of the film "Billy Liar," but the company to which he was committed for the film failed to land the rights. So he is still playing "Billy Liar" on the stage. But when he resumes his onslaught on the British film scene he's going to be a name with which to reckon.

Meanwhile, O'Toole has taken on the film role of Lawrence, and this could steer him swiftly upward. O'Toole is another of the now fashionable "don't-give-a-damn-for-the rules" school of British actors but he stood out in smallish roles with Aldo Ray in "The Day They Robbed The Bank Of England" and with Peter Finch in Walt Disney's "Kidnapped." He's certainly one of Britain's obvious bets. Richard Harris is another virile, slightly undisciplined actor who has made a hit in "The Long And The Short And The Tall." He's contracted to Associated-British and casting director Robert [illegible] rates him highly. Another newish young man is Ronald Lewis, who is now making his first Hollywood pic and should be a more than useful British asset if he gets the full Columbia treatment.

John Mills, who appeared to good effect in "The Long And The Tall" and "The Sandowners" is a young Australian who is also worthy of watching in the immediate future. Unfortunately a long tv series has claimed Patrick McGoohan, an actor who is not unlike Richard Widmark, and has everything it takes for stardom. But he'll be back.

The Standbys

Britain still has a reliable bunch of male steadies. Dirk Bogarde, Peter Finch (though the long "Cleopatra" layoff can't have done his progress much good), Richard Todd, Stanley Baker, Laurence Harvey, John Gregson, Richard Attenborough, Jack Hawkins (who is rightly hoping that "The Spinster," with Shirley MacLaine, will further spread his fame), Kenneth More and Alec Guinness. These are all gradually getting the international treatment which must boost their value in homegrown pictures.

But the comedy scene is perhaps the most interesting. Peter Sellers, single-handed, has probably done more than any other British actor, not excepting Guinness, to promote British films in the States. But Sellers is at the crossroads of a highly lucrative career. He is now accepted as more than just a fine character comedian. He is a very sensitive, subtle actor with an innate gift for producing perceptive smiles, as well as yocks. But the chances are that he is making too many films and turning a shade too distractingly to offbeat, serious characters.

Sellers directed himself in "Mr. Topaze" and, for the first time for quite awhile, was on the receiving end of some nasty critical blasts.

In the writer's view these were uncalled for especially as Sellers told VARIETY: "I hadn't intended directing 'Mr. Topaze,' but, by the time we were set to start we hadn't found a good enough director who we could afford.' Now Sellers says that though he is still interested in directing he will never be the helmsman again on one of his own. If Sellers sticks to acting he'll become an even bigger stellar draw, but the subjects of his next few films have to be decided very seriously.

Up From Video

Two top television comedians plunged into films during the past year. Charlie Drake, the half-pint sized extrovert, didn't fare too well with his first film, "Sands of the Desert," making the fatal mistake of hogging too much limelight at the expense of his acting colleagues. But he is far from discouraged, and rightly so. Tony Hancock didn't make this error in his first film, "The Rebel," and he was mostly acclaimed. But it is his next one, now in an early state of preparation, which will decide Hancock's chances of becoming one of Britain's screen "greats," as most people hope and anticipate. That goes, too, for Max Bygraves, whose earlier efforts have been so-so, but who is setting much store by his latest, "Spare The Rod" Terry-Thomas' screen future looks to be set fair, though, if he has his way, he will gradually abandon out-and-out comedy in favor of character roles such as [illegible] played by Sellers. That could be risky.

Anything can happen, of course, from Metro-British's bold decision to get the names of Spike Milligan and Eric Sykes on the contractual dotted line. Their eccentric sense of humor, which started with Peter Sellers and Harry Secombe in the Goon Show on the radio and telly and has now switched to the bigger screen could start a new, revolutionary form of film humor. Or, of course, it could flop with the dull thud of a layabout in Skid Row. Time, alone, can answer that one.

Running a critical eye over current and upcoming talent there need be no cause for depression in the British film camp. True, there's not much outstanding, blazing film genius to report over here, but how much is running loose anywhere else in the world of the cinema? Britain must be satisfied with its few talented and profitable crumbs and patiently and rationally use it whenever it is available from the theatre, television and foreign pix.

Anyway, we've always got the "Carry On" gang of trained imbeciles to keep the Union Jack flying in the States and earn a few bucks.

Contract Actors in Britain

(Last Year; 45—This Year; 38)

* Asterisk Signifies Signing During Past Year.

ASSOCIATED-BRITISH
George Baker
Sarah Branch
Charlie Drake
Tony Hancock
Richard Harris
*John Lee
Carole Lesley
Millicent Martin
Paul Massie
Maggy Smith
*Elke Sommer
Sylvia Syms
Richard Todd
Kim Tracey
*John Turner
(15. *Last Year*, 14)

BETTY BOX-RALPH THOMAS
*Mary Peach
(1. *Last Year, None*)

BRITISH LION
Richard Attenborough
Ian Bannen
Ian Carmichael
Peter Sellers
Peter Sellers (Split contract with Boulting Bros.)
Denholm Elliott
Margaret Leighton
*Julie Alexander
(Launder & Gilliatt)
(7. *Last Year*, 11)

HAMMER-COLUMBIA
*Ronald Lewis
(1. *Last Year, None*)

MGM-BRITISH
Richard Johnson
*Spike Milligan
*Eric Sykes
(3. *Last Year*, 1)

RANK
Dirk Bogarde
Michael Craig
Peter Finch
Keith Michell
Kenneth More
Eric Portman
(6. *Last Year*, 11)

ROMULUS
Laurence Harvey
Heather Sears
(2. *Last Year, Same*)

WARWICK
Anne Aubrey
James Booth
Bernice Winters
(3. *Last Year*, 4)

Ban Homo Pix In Canadian Province

Edmonton, Alta.

Alberta's board of censors banned four films and cut scenes from many U. S. and foreign releases in 1960. The banned films were "Suddenly Last Summer," "Smiles of a Summer Night," "Bramble Bush" and "The Third Sex."

Col. P. J. A. Fleming, chairman of the board, gave the following reasons:

"Suddenly Last Summer" (Columbia): "Although homosexuality may be suitable for some men and women, it is not fit for teenagers who make up so large a segment of the movie audience. The homosexual in the film uses his mother and a beautiful cousin as procurers and ends up being cannibalized by his victims." The board considered this made "a depraved and thoroughly shocking theme."

"Smiles of a Summer Night" (Ingmar Bergman — "The film claimed to be a comedy of love and marriage. This picture was found to be lewd, dissolute and licentious. It possibly reflects the social structure in a country (it was filmed in Sweden) where the welfare philosophy has been carried to new heights, but applying contemporary community standards, it completely disregards the moral code of this country by glorifying, excusing and presenting as desirable, promiscuous sex relations."

"Bramble Bush"—"Before denying approval, the film was discussed from every aspect with the aim of bringing it within the bounds of decency, discretion and good taste and so soften the propaganda impact of medical implications (euthanasia) involved. The board, however, could not reconcile itself to the pervading hopelessness, philosophic temper, and unrestrained, super-charged sex, which are dominant keynotes of this film."

"The Third Sex" (German)—The board found that the topic of the picture—homosexuality — coupled with seduction and prostitution, was condoning one evil to save another. The board could not accept the responsibility this picture could make on the morality and ethics of young people.

The board viewed a total of 1,015 first-print 35 m. and 70 m. films, and 1,267 16m films. Of the 35 and 70m films, some 467 scenes were cut from 123 films. Included were 108 scenes from 29 British films; 15 scenes from two American-Italian films; 28 scenes from six French films; 36 from six German films; three from one Italian film; 10 from one Italian-Spanish film, and 248 from 74 U. S. movies. No films were clipped to eliminate political propaganda.

The censors viewed 678 American, 146 British, and 44 Italian films.

The board rejected one 16m film from Germany. It made 14 cuts from seven British films, five deletions from two French films and 121 from 34 U. S. and Canadian films.

British Shop Stewards:

Tea For All But Overtime Optional

By HAROLD MYERS

London.

Tea up!

Ask any Hollywood producer or director who has never worked in a British film studio and he will fondly imagine that this cry is heard around the floor at odd intervals of the day interrupting production and generally delaying things.

Is it fact or fiction? Admittedly the British studio technician—just like all other 50 million Britons in this island—are tea addicts. The morning and afternoon cups of tea (affectionately known locally as "a cuppa") are part of a way of life. That goes just as much for the cast as for the plasterer, for the producer and director as for the electrician and carpenter.

The tea trolley in a British studio is just as familiar a sight as the coffee and soft drink trolley to be seen in Hollywood and, for that matter, in studios throughout the world. Yet it is completely erroneous to suggest that all work stops for tea. It is a myth that has gotten around over the years but with very little foundation to it.

More substantial, however, are the theories expres-ed overseas about the British shop stewards. In the main they are tough characters but have a tough job to do. Inevitably some are more understanding and sympathetic than others. Some believe it is their function in life to see that agreements are adhered to down to the last letter. Others believe that agreements should be observed basically in spirit. The majority hold the latter view.

Mr. Shop Steward

The British studio shop steward is probably a tougher nut than his opposite number in Hollywood, and there are a variety of reasons for this. Firstly, British studio employees are probably more union conscious, due to the history of recurring crises that have beset the British film industry for several decades. Booms and depressions have followed one another for the past 30 or 40 years and there is hardly an experienced craftsman in the studio who at one time or another has not been a crisis victim.

Since the end of World War II, many British studios have gone drak and production has suffered many cutbacks. In the early 50's, unemployment among studio workers reached an appalling level and thousands drifted out of the industry because there was no prospect of making a living in it. Inevitably a great deal of talent was lost for ever, but that was unavoidable in the circumstances.

So there is this historical background for tough unionism but an even more significant feature is the fact that with few exceptions, there is little continuity of employment. Technicians, like artists, are hired on a picture-to-picture basis. When the film is in the can they are out of a job until another assignment comes along.

So there is this historical background for tough unionism but an even more significant feature is the fact that with few exceptions, there is little continuity of employment. Technicians, like artists, are hired on a picture-to-picture basis. When the film is in the can they are out of a job until another assignment comes along.

In these circumstances, therefore, one can understand, though not necessarily agree with, the studio worker who declines to put in overtime on the theory that by doing so he would be hastening his own unemployment. Furthermore, the exceptionally high rate of income tax in the U. K. is little incentive to anyone to put in long periods of overtime as the Treasury takes too big a slice of the extra earnings.

Probably more than anything else it's this question of overtime that piques the employers. If a producer or director wants his unit to stay behind or to put in extra time at weekends, he has to go cap in hand to the shop steward for permission. And if the steward gives the thumbs down to the request—as does happen quite often—there is just nothing that can be done about it. The employers may pay the salaries but it is the steward who will decide whether their pay packets are to be temporarily swelled by extra work. Such refusals have occasionally put the producer behind schedule or involved a substantial waste of time the next morning in getting set up to film. That is just about the biggest complaint the producers have against the stewards. Some regard it as a form of dictatorship and resent it very strongly.

With the advent of television and particularly the rapid growth of commercial tv in the United Kingdom, most of the unemployment slack has been taken up, but those who are loyal to theatrical and film production still face the hazards of casual employment.

Oddly enough, while many Yanks believe that the British shop steward is someone to be avoided like the proverbial plague, the volume of American-financed production in Great Britain has grown considerably over past years. Metro have their own studios at Elstree and a steady volume of British production. 20th-Fox, Columbia, Paramount, Warner, etc., are all high on British production and the U. S. majors between them account for a substantial slice of the total volume of British pix made in any one year.

So the shop steward probably is not bad after all. There was one case a few years back when a Hollywood director was making a film in Britain and, like everyone else, on the floor, he had to hold a ticket in the local union. When the time came for the unit to elect its shop steward he asked whether he would be permitted to attend. He was not only allowed into the meeting but ended up by being voted into the shop stewardship. The director concerned is John Ford who at the time indicated that he regarded the appointment as a singular honor.

Another typical anecdote concerned Carl Foreman when he was completing "The Key," his first film under his own Open Road banner. At the end of shooting there was a little get together for the crew and the occasion ended with a presentation to Foreman by the unit. He says that he cannot recall anything comparable ever happening in a Hollywood studio—certainly not to him.

Dual Programming Rated 2d Best In Gt. Britain; Policy Encourages Inferior Features, Sez Boulting

By ROY NASH

London.

They were screening "Gone With the Wind" at a cinema in Britain's industrial Midlands—and, after the show some of the customers asked the manager why there was no second feature.

This story—told at a Birmingham branch meeting of the Cinematograph Exhibitors Assn.—spotlights a controversy which has been rumbling around for years in Britain's film industry, but has now been sparked into a fresh blaze of argument as a result of a recent edition of BBC Television's program "Picture Parade."

Roy Boulting, producer-director with his brother John, of such first feature hits as "Private's Progress" and "I'm All Right, Jack" went on the program to discuss second features with Arthur Steele, film critic of The Birmingham Mail. Both agreed the standard wasn't high enough and later Boulting went on record with this broadside: "The industry as a whole has to decide whether it is going to go on encouraging the production of second features to build up its programs or whether it will be better to give audiences one feature and a supporting program made up of good shorts." He also suggested an organized quiz of cinema audiences to find out whether second features were wanted.

Response to the tv program suggests they are not. The second feature bit brought in about 1,000 letters from viewers, biggest number ever received by the program and 88% of them gave second features a thumbs-down. The remaining 12% said they wanted second features, but didn't like the ones they were getting.

Few sections of the film industry would agree that this is indicative of feeling in the country as a whole. The general view is that the British, with their long-established love of value for money, still like a three-hour program which includes two long pix.

Hard-ticket shows like "The Nun's Story" or "South Pacific" can get away with a short or two only in support, although the "Wind" story shows that they risk complaints. In London's West End, too, a single pic program is the rule at first-run houses, while in some parts of Scotland where canny managers have reared the customers to expect a proper parsimony in running-times first-feature only shows arouse no adverse comment.

But almost anywhere else the audience demands a two-course cinematic meal and the industry's caterers are finding this increasingly difficult to supply.

Trouble really springs from Hollywood's decision to give up making B-pictures. Well-made, if not always very exciting as film art, these detective story series, family sagas and westerns were popular here. British filmgoers grew accustomed to starting their evenings' entertainment with an hour or so of Charlie Chan or the Jones Family and now they can't get out of the habit.

But, with the Hollywood supply cut off, British producers find their supporting program a problem. They can show reissues. They can try Continental pix, either dubbed or subtitled. Or they can depend on British-made "seconds" of which there are not nearly enough to go around, although, considering the harsh economies of the present situation, it is surprising there are so many.

Rental Range

It is generally agreed that any producer exclusively engaged on second features who spends more than $50,000 on one of his pix will be lucky to get his money back. At these prices, star names in the acting, writing, directing and technical departments just aren't available. Hence some of those complaints about quality.

But it is too perilous for second feature-makers to risk a bigger budget when their pictures are sold at flat rates—from, say, $7 for a three-day run in a small hall to, perhaps, $140 for a week's showing in a big one. One outfit, Archway Films, which had been turning out "seconds" for ten years, has temporarily gone out of production until it sees a chance of a better return for its money.

Says Archway topper Arthur Gelardi: "To make any real money, one is dependent on overseas showings and the trouble with the British second feature is that it has little appeal abroad."

But second features can be turned out profitably by larger outfits with a first feature program to help bring in the coin. One of these is Anglo-Amalgamated which along with its blockbusting "Carry On" series and other first features, turns out 12 to 15 second features a year. Some of these are hour-long thrillers from a backlog of Edgar Wallace stories owned by the company. Others are half-hour featurettes based on Scotland Yard cases.

The Wallace series costs around $70,000 a picture and the Scotland Yard skein around $28,000 each. They are turned out in a week or ten days by a special unit, which include, a liberal sprinkling of young talent, and, according to Anglo-Amalgamated topper Nat Cohen, yield a pretty profit from home cinema showings with a possibility of nifty overseas tv earnings later on.

Over the next two years Anglo-Amalgamated will spend $5,600,000 on a program of "worthwhile second features," Says Cohen: "We need as many as we can get."

Roy and John Boulting have also experimented recently in turning out what they call "superior second features." Back in the 1930's they entered the industry via the second feature route with a little number called "Consider Your Verdict," which they made in eight days for $5,180. They had to spend a bit more than that (in gold coin around $84,000) on "Suspect," first of their "Superior seconds." A neat Secret Service thriller, with a name cast—Peter Cushing, Tony Britton, Ian Bannen, Virginia Maskell—the pic has been well received by the critics, although not yet released for general showing.

Says Roy Boulting: "John and I were prompted to try to improve the quality of second features by the poorness of some of the supporting films one sees today. Frankly, we think that these substandard films are keeping people away from the cinema and we were afaid that our own first feature pictures might suffer from sharing the bill with them."

Meanwhile the whole question of second features has been discussed by the Joint Committee of the Five Associations, representing all the trade organizations of the industry, which has decided that the matter is one for the producers to settle.

There the matter rests for the moment, apart from a protest from British Film Producers Association President Arthur Watkins who has protested at what he considers a spot of buck-passing. Affirms Watkins: "This is an industry matter and it is up to the industry to reorganize the problems involved budget-wise and every-other-wise."

Reluctantly the British Concede Chap From Boston Shows Audacity

London.

"Let's do a Joe Levine."

That has become a standard in the terminology of British showmen ever since the Boston pioneer came to London little more than a year ago and startled the local industry with his ideas on promoting "Hercules Unchained." Yet, to date no one else has succeeded in "doing a Levine." Some have done a "quarter Levine," or even a "half Levine," but no further. His startling and expensive technique has so far not met a complete challenger.

It was in the early Spring of last year when the mild-mannered Levine came here and calmly proclaimed that he intended to spend a minimum of $168,000 on his campaign to launch "Hercules." True, the budget looked unimpressive alongside his million-dollar promotions in the United States, but it was sufficiently substantial to arouse British skeptics, not a few of whom thought it was an arrogant and extravagant method to sell a spectacular, if trashy, exploitation picture.

What happened subsequently is now history. The saturation technique which Levine had perfected earlier in his sledge-hammer approach in the United States, made just the identical impact in Britain. Though the release was vigorously panned by most of the critics here, the public responsed to the challenging drum-beat, to establish "Hercules" as the champ of the year at the b.o. wickets.

In actual cash terms, the amount of coin that Joe Levine set aside for his campaign was just about double any previous budget; but, as in the States, he was also going to use double the number of prints (subsequently upped to treble) to get the cash benefits of his campaign with the minimum of delay. Among the snide remarks that this evoked, with a germ of truth or logic to them, was one to the effect that he wanted to see the money rolling into the payboxes before word-of-mouth could break the spell for the entire project.

Coin Cannily Spent

Though the budget was a hefty one, the money was spent with utmost caution. Nothing was left to chance. Levine became the first Yank producer-distributor to embark on a countrywide tour and he held a series of meetings with theatremen in all key provincial cities. Regional meets were held with representatives of the Associated British circuit (the chain which was subsequently to play "Hercules") and with the independents, and the campaign was adapted to suit the needs of each area. It was a case of taking advice from experienced men on the spot, and resulted in mutual respect. It also yielded something more significant. One expert has estimated that the personal efforts made by regional managers garnered an addition half-a-million dollars worth of publicity which contributed to the eventual record gross.

One lesson which was learned from these round-table meetings was that British showmen prefer sincerity to blah, cautious restraint to over-confidence. That sincerity was demonstrated in one small way when, at the end of each sesh, the specially prepared campaign books were always collected and taken back to the theatre, whereas in America Levine found they were often left behind on the table.

Other 'Epics' Follow

There have been many criticisms of Levine's methods, and one of the more substantial beefs complained that he had done serious harm to the industry he served so enthusiastically by luring the stay-at-homes to see a film of indifferent quality, and thus not encouraging them to return to the cinema in a hurry. Be that as it may, he has undeniably set a standard for showmanship and encouraged other producers to set their sights higher and think big.

Since the saturation playoff of "Hercules," a number of comparable spectacles, including some Steve Reeve starrers, have gone the rounds in the United Kingdom, and though they've done well enough at the boxoffice, not one has approached the million-dollar plus gross racked up by Levine. There is, presumably, a moral or lesson in that.

Many yarns have been circulating to describe Joe Levine's generosity and humanity. There was one little instance in Manchester when he insisted on sharing his hotel accommodation with the publicists accompanying him on his tour, rather than have them go to another hotel. Another gesture is particularly typical. Levine announced some time back a showmanship contest with two prizes (one for an ABC manager and the other for an indie) of an all-expense trip to the United States. The winners will be announced shortly, but meantime he has quietly left instructions that they are also to be presented with a complete set of baggage, just in case their own suitcases are not adequate.

RATIONED & RATIONAL FESTS

British Film Censorship Today

By JOHN TREVELYAN

(Secretary of the British Board of Film Censors)

London.

It has been suggested to me that readers of VARIETY would be interested to know something about present problems in film censorship in Britain. Our job is always full of problems, but I will try to pick out some of the high-spots.

First there is growing criticism of the increase in "X" certificate pictures, the pictures that children under 16 are not allowed to see. It is true that there has been a considerable increase. In 1955 the number of pictures put in the "X" category was 35. In 1958 the number was 71. Last year, 1960, the number was 98. We may well get over 100 this year. The reason for this is largely that there seems to be a growing demand for the type of picture that is attractive to the young movie-goer. A recent survey has shown that 67% of the average cinema audience in Britain are young adults aged between 16 and 34. This is significant and supports the view that the family-audience has largely disappeared. Middle-aged and older people are staying at home and getting their entertainment from television.

The "X" category was introduced 10 years ago to make it possible for adult movie-goers to see pictures that this Board would not like children to see. There have been a good many really good "X" pictures, but some people have used the category to make pictures of a sensational and exploitable kind, and it is these pictures that have produced criticism. There have also been some continental "X" pictures that have exploited sexual themes more frankly than most British or American pictures. Much of the criticism is made by people who have not seen the pictures, but have got a bad impression of them from their titles and from sensational publicity. When the principal theatres in a small town are all running "X" pictures, and the hoardings and theatres are covered with this kind of publicity material, even reasonable people get the impression that the film industry is selling pornography, sex and violence to the younger generation. We cannot control this since film publicity and exploitation are not censored in Britain, but the industry recognizes its dangers and is trying to do something about it.

No 'X' in U. S. A.

Of course in the United States there is no category system, and therefore no "X" certificate. But film-makers reasonably enough want to make pictures on adult themes. This is possible within the limits prescribed by the Code, but the Code usually makes it difficult for a film-maker to go as far as he could if he had the protection of an "X" category. As a result we get a fair number of American pictures which, though basically suitable for our "A" category, contain some material, usually dialog, that we would like to eliminate. Sometimes this is difficult to do without damage to the picture's artistic or entertainment value. So we either have to put the picture in the "X" category or take the risk of criticism by passing it in the "A" category. If such a picture has to run with an "X" certificate some distributors, appreciating that its "X" attraction is not strong, tend to step up the publicity to overcome this, and this gives the public the impression that we are overgenerous in what we allow children to see. We think that the best solution to the problem would be to sub-divide our "A" category so that pictures that approach the "X" level are classified "AA," and pictures that approach the "U" level are classified "A." This would provide a strong warning to responsible parents when they see a picture classified "AA." At the same time a picture classified "AA" might well attract the young audience that likes "X" films more than if it had just the present "A" classification. This proposal is now under discussion with the municipal authorities in Britain which have legal powers of censorship. Their approval is needed before it can be introduced.

Censor TV, Too

Censorship of television has been much in the news. Most people seem to think that there is no censorship of television in Britain. This is not true, but television censorship is dealt with internally and not by an outside body like the British Board of Film Censors. I do not think it would be a good thing if one censorship board controlled both the films and television, but I do think that both forms of entertainment should adopt roughly the same standards. This will doubtless be one of the matters to be discussed by the Government Committee on the Future of Broadcasting. It is less important for there to be roughly the same standards in censorship of plays for the live theatre since the theatre audience is much smaller than the movie theatre audience or the television audience, and is largely adult.

Violence on the screen continues to give us more trouble than sex. British audiences accept a fair degree of frankness in sex-scenes, especially in pictures that are covered by our "X" certificate. But excessive violence always produces criticism that is dangerous for the industry. The strongest criticism is focused on pictures showing juvenile violence, and we try to keep this off British screens as far as possible. A picture showing juvenile violence or menace may have a good moral, but this is of less weight to a young audience than the attraction of the violence shown. We do not wish to intensify our problems of juvenile delinquency and will take no risk with this kind of picture.

In our censorship we have no book of rules, or Code, to work on, so we can consider each picture on its merits. There is therefore no automatic solution to any particular problem. I believe that this is the most intelligent form of censorship.

Attendance Off, Theatres Close, But ABC in High

London.

An alltime record for the company was revealed by D. J. (Jack) Goodlatte, managing director of Associated British Cinemas, speaking at a May Fair Hotel dinner to honor the champion showman within the organization. He said the company had taken in more money at the boxoffice this year than ever before despite the closure of theatres and the drop in attendance. The record results, he said, will be confirmed when the corporation's annual report and accounts are published later this year.

Chairman of the dinner, William Cartlidge, assistant managing director of ABC, commented on the growing vandalism in cinemas and said that to help theatre managers, extra emergency lighting was being arranged which could be switched on at moment's notice to pinpoint the main areas of disturbance.

The managers, he said, had a difficult job in endeavoring to blacklist offenders without driving away the innocent. It was their job to retain the goodwill of the teenagers because without their patronage the attendance figures would be seriously affected.

Cartlidge revealed that 12 months ago he tried to get a major circuit to join them in a scheme designed to stamp out hooliganism in cinemas in the London areas, particularly on Sunday. Unfortunately, the circuit concerned thought they had no problem.

TOO MANY BRING CATCALLS & BOOS

By ARTHUR WATKINS

(President, International Federation of Film Producers Association)

London.

Are there too many film festivals? For some years this question has been causing concern to the International Federation of Film Producers Association.

Not because we want to do anything to prevent a country from organizing a film festival which is usually a lot of fun as well as an event of artistic and commercial value.

No, our worry is that if the number of festivals continues to rise there may not be enough festival films to go around and, inevitably, the quality of festivals will go down.

At the moment about 20 festivals are held every year. Suppose this should go up to 30. The result, I feel, would be that the organizers would have the greatest difficulty in finding the required number of films of the high standard a festival should demand. Perhaps there just isn't enough talent in the world to make them.

Heavily Scheduled, Year Of Fests Starts Pronto

Then there is the problem of the delegations. Consider the festival year. It starts in January with Mar Del Piata (Argentina) and Punta Del Este (Uruguay). Then in February comes Oberhausen (West Germany, for short films) and, in March, Cartagena (Columbia). In April, there is Valladolid. In May, comes Cannes and, in June, Beirut and Berlin. July has four festivals — Vancouver, San Sebastian, Locarno and Moscow, which is assuming increasing importance. August sees another four—Montreal, Edinburgh, Stratford (Ontario) and Venice. September brings Cork. In October, there are London and Trento (Italy) and, in November, the year winds up with San Francisco and Mexico City.

Any film producer who agreed to serve as a delegate to them all would be so busy globe-trotting that he would hardly have any time left to produce films.

The answer to both these questions, surely, must be to keep the number of festivals down. We of the International Federation want to maintain quality, both of films and of delegations, and yet be fair to everybody.

After a lot of discussion, our Council decided that any rationing scheme administered from the center just wasn't practical. It would involve, in effect, saying to countries "No festival for you this year."

Hesitate To Curtail The Pioneering Events

But it would be no use our asking festivals like Venice, Berlin or Cannes to suspend all operations for one year because the whole organization of these festivals is geared as an annual event. The organizers start planning next year's festival almost as soon as this year's festival is finished. Hotel reservations, travel bookings, tourist propaganda—everything is worked out on an annual basis.

Therefore, if we wanted to operate a central rationing scheme, we should be left with a rather arbitrary selection from the other smaller festivals. And who could decide which of them should be asked to drop their festivals? Not, I think, this Federation.

Instead we decided that a reduction in the number of festivals could only be achieved satisfactorily by an agreement among the festival organizers themselves.

We have let them know our feelings on this. While none of them has replied by saying "What a good idea—we're dropping our festival next year"—we have not received any protests and we hope that some voluntary rationing

(Continued on page 143)

LANGUAGE FILMS IN BRITAIN

By DAVID KINGSLEY

(Chairman and Managing Director, British Lion Films)

London.

There is a new internationalism in films today—and it presents new challenges to the major distributor.

Two-way traffic in films develops rapidly; and in Britain it means an ever-increasing flow of foreign language films for our theatres. Thus, our biggest challenge is to achieve the widest possible distribution for them—in a market that is accustomed to films in its own language.

We start with one great advantage. There are, in Britain, no import restrictions on foreign films; and the specialized theatres which show them are generally obliged to show only a 10% quota instead of the basic 30% that applies elsewhere. But clearly the selling and promotion of foreign language films in the United Kingdom calls for specialized handling—and from the outset, we have appreciated this. The proper exploitation of these films, I believe, calls for a two-pronged approach.

First—a specialized department to launch, promote and exploit them in the art houses of the big cities. In this way, existing markets can be carefully nurtured and, wherever possible, extended. At British Lion, we have achieved considerable success in this field by establishing such a special department directly responsible to the General Manager.

The second essential for the proper exploitation of these films in Britain is the kind of sales organization that only companies of the level of British Lion possess. For it is only through such an organization that successful foreign language films can achieve the full-scale follow-up that ensures their proper commercial exploitation. There is in fact a steadily increasing market for foreign language films in Britain—but not, it is important to note, in dubbed versions. The British public itself has quite definitely rejected them.

As to Lip-Sync

The reasons for this are simple. A public that is accustomed to British and American films with complete lip-synchronization is not prepared to accept the illusion-defying process of dubbing. There are very few exceptions. One of them is our own "Battle Inferno"—a German film that achieved very considerable success in a dubbed version, largely, I think, because of the great popularity of action war films in this country.

In general, however, we believe that a film of great artistic merit with appeal to the specialized audience, is far more acceptable in a sub-titled version. Even the exploitation film rarely succeeds when it is dubbed.

In this connection the handling of "La Dolce Vita" is of special interest. In Britain, it opened with tremendous commercial success in its sub-titled version. This is a success which would probably have eluded the film had it faced the critics' undoubted hostility to dubbed films. But will this success behind it, wider exploitation of a dubbed version may well become possible.

As with all of our distribution activities, we believe that our first duty is to the producer whose film we are selling. With foreign language films, we fulfil that duty by aiming for the widest possible commercial distribution and extending the markets beyond their conventional limits.

We do this by selecting our films with great care, by preparing them for our theatres with respect for the film-maker's intentions—and by the most active pursuit of every commercial opportunity.

Today, there is no doubt that the frontiers are extending for the foreign language film. With specialized service and constant contact with the exhibitor, we believe it is now possible for such films to achieve success in far wider fields than the "art house."

New Sunday In Canada

Ottawa.

First commercial Sunday moving pictures in Canada outside the Province of Quebec were shown April 9 in four northern Ontario theatres. Three of them are in Timmins, one in Cochrane, both mining towns.

Toronto will have its first screenings April 30. This revises decades of deadly-dull Sabbaths in Ontario following a citizens referendum in 1960.

British Contrast: Poor On Paper, Not Bad In Fact

By HAROLD MYERS

London

The vital statistics of the British film industry continue to reveal surprising contradictions. On paper business could not be worse. In fact pictures have rarely done better.

Taking 1948 as the peak postwar period, paid admissions today are roughly one-third of what they were. In 1948 tickets sold at the b.o. every year were in excess of $1,400-000,000. Today they have slumped to 520,000,000, a modest 10,000,000 a week. Theatres have closed at an alarming rate and others have been converted into more prosperous dance halls and bowling alleys. More than 1,600 theatres have shuttered since the beginning of 1955, of which 149 subsequently reopened. In the same period 43 new theatres had been built.

Contrast that bleak statistical background with these results.

(1)

"South Pacific" has just completed its third year prerelease engagement at the Dominion, Tottenham Court Road, and, now in its fourth year, is still taking an average of more than $16,000 a week.

(2)

"Ben-Hur" has completed more than 16 months at the Empire and is still averaging close to $20,000 a week. It could go on almost indefinitely but is faced with the problem of finding a satisfactory new home when the Empire is converted into a dance hall later in the Spring.

(3)

Cinerama has been a fabulous smash at the London Casino for almost seven years. Not one program has run for less than a year and some for considerably longer. The current attraction, "Search for Paradise," which has barely been in for a couple of months, is more than maintaining the average.

(4)

A comparative newcomer in the blockbuster stakes is "Spartacus," which is now in its sixth month at the Metropole, Victoria, and seems well set for a healthy engagement. The same more or less goes for "The Alamo" at the Astoria, although the latter is skedded to end next month to make way for "Exodus."

It's generally said and correctly accepted that the London West End does not represent the country at large. True. But figures for general release adequately substantiate the "back to the theatre movement" as a nation-wide development and not purely as a central London freak.

Only this month, for example, a new all time record for a London release engagement was set up for Walt Disney's "British film," "Swiss Family Robinson," in its first three weeks on the Odeon circuit it grossed just a shade under $400,000, putting it a handsome

(Continued on page 94)

BRITISH & IRISH STUDIOS

ARDMORE (Ireland)—3 Stages

No. 1—100 ft. x 80 ft.
(With tank, 24 ft. x 20 ft. x 10 ft.)
No. 2—100 ft. x 80 ft.
No. 3— 60 ft. x 50 ft.
Rates: Stages 1 and 2—$2,800 per week.
Stage 3—$1,400 per week.

APBC (Elstree)—6 Stages

No. 1—100 ft. x 74 ft.
No. 2—150 ft. x 100 ft.
(With tank 33 ft. x 30 ft. x 8 ft.)
No. 3—150 ft. x 100 ft.
(With tank 30 ft. x 23 ft. x 8 ft.)
No. 4—150 ft. x 100 ft.
(With tank 19 ft. x 30 ft. 8 ft. deep at one end with a right-angled leg 10 ft. wide x 79 ft. long, first 10 ft. of which is 8 ft. deep and the remaining 69 ft. is 4 ft. deep)
No. 5—137 ft. x 115 ft.
(With tank complete with spill wall, 89 ft. x 49 ft. x 3 ft 6 inches)
No. 6—100 ft. x 74 ft.
Exterior Facilities
Outside tank 150 ft. x 200 ft. wide at the Spill Wall end and tapering both sides to 80 ft. wide at the camera pit end. Depth is 6 ft. to Spill Wall. Two extra pits sunk in the Main Tank. (i) 30 ft. x 20 ft. x 7 ft. (i.e. total depth 13 ft.) (ii) 30 ft. x 15 ft. x 3 ft. (i.e. total depth 9 ft.) The backing to this tank is 220 ft. x 63 ft. high and has a 63 ft. travelling working gantry. The whole is angled to receive maximum sun hours.
Rates: By negotiation.

BEACONSFIELD—3 Stages

No. 1—115 ft. x 55 ft.
No. 2— 24 ft. x 49 ft.
No. 3— 80 ft. x 50 ft.
Rates: On application.

BRAY—3 Stages and House

No. 1—90 ft. x 60 ft.
No. 2—48 ft. x 40 ft.
No. 3—House 110 ft. x 25 ft. (approx.). It's the ground floor of a house facing the river bank.
No. 4—70 ft. x 40 ft.
R.C.A. Magnetic recording channels.
Large lot and three mobile generators available.
Rates: On application to Michael Carreras, Hammer Films.

BRIGHTON—2 Stages

No. 1—62 ft. x 32 ft.
No. 2—42 ft. x 32 ft.
Rates: $1.400 a week for either stage.

BUSHEY—2 Stages

No. 1— 66 ft. x 33 ft (Soundproofed).
No. 2—35 ft. x 20 ft. (Mute stage; being soundproofed).
Rates: Included complete up-to-date technical equipment, use of offices etc.
No. 1—$1.900 per week (daily rate pro rata).
No. 2—$700 per week (daily rate pro rata).
Salaries and Wages. Cost plus 12½.
Properties etc. Cost plus 10%.
For hire of equipment on daily or weekly schedule, rates on application.

MERTON PARK—3 Stages

No. 1—72 ft. x 66 ft.
No. 2—65 ft. x 45 ft.
No. 3—Insert stage. 25 ft. x 20 ft.
Rates: $252 a day shooting.
$126 a day building and striking.
Insert stage without equipment, $28 a day.

MGM—LONDON (Elstree)—7 Stages

No. 1— 7.100 sq. ft.
No. 2—11.520 sq. ft.
No. 3—18.820 sq. ft.
No. 4—11.520 sq. ft.
No. 5— 7.100 sq. ft.
No. 6—11.500 sq. ft.
No. 7— 6 620 sq. ft.
Rates: 7 cents per day per square feet of studio space, inclusive of all facilities and equipment.

NEW ELSTREE—6 Stages

No. 1— 95 ft. x 50 ft.
No. 2— 50 ft. x 30 ft.
No. 3— 50 ft. x 30 ft.
No. 4—100 ft. x 44 ft.
No. 5—100 ft. x 44 ft.
No. 6—120 ft. x 50 ft.
Rates: No. 1—$2,240 per week.
No. 2—$ 980 per week.
No. 3—$ 980 per week.
No. 4—$1.820 per week.
No. 5—$1.820 per week.
No. 6—$2.660 per week.
Initial building work at half total weekly rental. Other rates on application.

PINEWOOD—7 Stages

No. 1—165 ft. x 110 ft.
No. 2—165 ft. x 110 ft.
No. 3—165 ft. x 110 ft.
No. 4—110 ft. x 82 ft.
No. 5—110 ft. x 82 ft.
No. 6— 54 ft. x 50 ft.
No. 7— 57 ft. x 80 ft.
Special Effects Stage—89 ft. x 80 ft.
Process Projection Tunnel—262 ft. x 32 ft.
Studio Lot. 72 acres, including concrete area of 40.000 sq. ft.
New Music Recording Theatre (at Denham Studios).
Dubbing Theatre with multiple track dubbing equipment.
Tank—194 ft. long. Spans 216 ft. at "horizon" end 102 ft. at eye-level. It has a working depth of 3½ ft. of water and holds approximately ¾ million gallons of water. Center of tank contains a second, deeper tank 50 ft. long, 16 ft. wide descending 8 ft., giving a working depth of 11½ ft. of water. Backing measures 260 ft. long x 60 ft. high.
Rates: On application.

SHEPPERTON—11 Stages

No. 1—150 ft. x 120 ft.
No. 2—150 ft. x 120 ft.
No. 3—100 ft. x 120 ft.
No. 4—100 ft. x 120 ft.
No. 5— 73 ft. x 44 ft.
No. 6— 72 ft. x 44 ft.
No. 7— 72 ft. x 94 ft.
No. 8—250 ft. x 119 ft. (silent stage).
No. 9— 72 ft. x 103 ft. (scoring stage).
No. 10— 80 ft. x 36 ft. (insert stage).
No. 11— 70 ft. x 40 ft. (trick stage).
Rates: On application.

TWICKENHAM—3 Stages

No. 1—116 ft. x 62 ft.
No. 2— 50 ft. x 40 ft.
No. 3— 95 ft. x 60 ft.
Re-Recording and Dubbing Theatres.

WALTON—No Longer Operating

'So. Pacific' Starts 4th Year in London Cinema

London.

Last Friday (21), "South Pacific" started its fourth year at the Dominion, Tottenham Court Road, where so far it has been seen by nearly 2,250,000 who have paid about $2,800,000 at the boxoffice.

To celebrate the third birthday and start of the fourth year, Magna Pictures has invited London teaching hospitals to take part in a draw to share $2,800 prize money for their nurses.

There also was a special birthday performance for 1,700 nurses who are normally on night duty at their hospitals. Kenneth More presented checks of $1,400, $840 and $560 to nurses of the prize winning hospitals.

Though the film has completed its third year and only just entered its fourth, 20th-Fox insists on referring to it as a fourth anniversary, presumably because the picture had played the Dominion Theatre on April 21 for four consecutive years.

British Contrast

Continued from page 93

$70,000 ahead of the previous Odeon champ, "Doctor in Love."

Almost at the same time on the rival Associated British circuit, Tony Hancock's first starring film, "The Rebel" has also just completed a record breaking engagement which looks to be close to $350,000. Both are remarkable achievements, and both are films which were given "U" censor's certificates, meaning, of course, that they are films fit for all the family to see. Possibly there is a moral in that, somewhere.

It is not without significance that, with a considerably smaller advertising budget, "The Rebel" outgrossed "Hercules Unchained" on which Joe Levine invested more than $160,000 for his saturation campaign last year, as well as "Saturday Night and Sunday Morning" and "The Long and the Short and the Tall."

Another interesting development within recent times has been the growing popularity of foreign language pix in Britain. The English, notoriously poor as a nation of linguists, have never taken kindly to either dubbed or sub-titled films and have preferred to take their film entertainment the easy way by choosing either British or Hollywood made features. Now, largely as a result of a long term pioneering effort by some of the long hair critics, the foreign language import is beginning to make quite an impact and has resulted in a very healthy offshoot of the more conventional side of the business. There are today a batch of companies specializing in importing foreign language films and, correspondingly, an increase in the number of theatres which play such imports as a regular policy. Gala Films, with its various international tie-ups, was one of the first to see the financial possibilities of foreign film exploitation and now have a countrywide chain of theatres in which to show such product.

Though the foreign language film rarely gets a circuit release, earning prospects have jumped substantially within the last 3-5 years. It is particularly significant that one of the U.S. majors should have acquired British rights to Italian "La Dolce Vita," and put it on at their West End showcase in a sub-titled revision. Not so long ago such a presentation would have been strictly for the arties.

One inevitable result of such a development has led to soaring prices for foreign films. Having once tasted British sterling and discovered that it blends very successfully with either French francs, Italian lire or United States dollars, the majority of foreign producers have decided they would like more. As a result asking prices have doubled and trebled within a matter of months and there is a genuine fear that some worthy pictures may be priced out of the country if this persists. There is obviously room for adjustment on both sides and doubtless a compromise will in due time be reached.

It is just about a year ago since the British industry was freed of admission tax and the relief granted in last year's budget was not only welcome but timely. It is sad to have to report that much of the benefit of that belated concession has now been swallowed by diminishing attendances. But without it more cinemas would have gone dark and more British pictures would have been in the red. There is still plenty of room for improvement, but, surprisingly, still scope for making a million. Two astute British showmen, for example, Nat Cohen and Stuart Levy, have shown that with their incredible "Carry On" series. They have hit a formula, which not only provides them with modest priced hits for the domestic market, but they are raking in the shekels from all over. In the last year even the United States succumbed to the appeal, and "Carry on Nurse," as one example, is destined for a US gross exceeding $1,500,000. Seeing that the picture cost $200,000 to make in the first place and grossed more than $850,000 domestically, that is pretty good gravy.

What Do You Hear From London?

By GERALD PRATLEY

London.

In spite of the mournful note about falling attendance there is no depression among film makers. Everyone I met was cheerful and full of enthusiasm. British companies are tremendously pleased with the growing prestige and commercial success of their films abroad, especially in the states.

London is a co-production centre these days for Anglo-American features. You are likely to meet as many Hollywood producers and stars here as British ones, many of them, like Stanley Donen, seeming to be most at home.

The large amount of American money being poured into productions here does not appear to arouse any resentment or fears of domination by Hollywood companies. The reason being that native British production is more than holding its own and flourishing along its characteristic lines.

Production falls roughly into four types: comedies, horror, social stories and what might be described as The Royal Court anti-Establishment films, the latest being "A Taste of Honey" which Tony Richardson is preparing to direct. There are so many "Carry-On" inspired comedies about that the players are going around in circles.

The awareness of social problems is prominently stated in Basil Dearden's "Victim," about the blackmailing of a distinguished lawyer (Dirk Bogarde) who is thought to be homosexual . . . "No Love for Johnnie" with Peter Finch is about politics . . . "Flame in the Streets" deals with a mixed marriage between a white girl and colored boy, played by Sylvia Syms and Johnny Sekka. "Wind of Change" concerns a white boy's hatred for the colored people presently moving into London in ever-increasing numbers.

"Lolita" is being filmed on a closed set, with Kubrick filming about a minute a day. "Everything has to be right about this film for Kubrick" said a studio rep . . . James Mason, Shelley Winters, Peter Sellers and Sue Lyon of the players seems perfect casting. James Harris hopes to get David Raksin to write the score.

Production Chatter

Three first-time directors at work: Bryan Forbes with "Whistle Down the Wind" being filmed on location in Lancashire under producer Richard Attenborough with young Hailey Mills . . . Jose Quintero with "The Roman Spring of Mrs. Stone" at Elstree with Vivien Leigh . . . and Peter Sellers with "Mr. Topaze."

Quintero would like to film "Long Day's Journey Into Night" if the present movie "turns out all right." Vivien Leigh looking forward to her world-tour with the Old Vic Company. Peter Sellers will not make any more records for the time being. Feels he exhausted that part of his career.

Farewell Bergman . . . Hail Antonini! the new idol of the highbrows with "L'Avventura," accompanied by long articles of praise in the journals. "La Dolce Vita" a colossal success . . . so also is "Saturday Night and Sunday Morning."

Victor Hoare of Lion-International still persevering with the inventor of a new compatible wide-screen system for which Michael Powell's long-delayed ballet movie "Honeymoon" is the guinea pig . . . Rudolph Mate editing his "Lion of Sparta" at Pinewood stopped long enough to regret that "film making for most of us is no longer the art is was" when he photographed Dreyer's "Joan of Arc." It's become "too expensive" . . . Young director-writer Sidney Furie from Canada had some caustic things to say about the Canadian government's failure to impose some kind of quota for native films and encourage home production during past years. "British and American companies take out all their profits and there's nothing left for production at home. As a result, the world's screens are empty of the Canadian image."

Lawrence Bachmann waiting for stories at MGM-British studios and offering hope for the unusual ones. Milton Holmes tried everywhere in vain to get his "A Matter of WHO" into production with Terry-Thomas and finally succeeded with Bachmann. Alex Nicol providing the American interest. Also at MGM is Arthur Kennedy providing the same interest for "Meet Miss Marple" with Margaret Rutherford, based on an Agatha Christie thriller.

Ronald Kinnoch at MGM still amazed at the astonishing success everywhere of "Village of the Damned." Incidentally the picture did not have the hypnotic eye effects in the prints shown in the UK. If they had, it would have been given an X certificate meaning out of bounds to children. So they left out the effects and settled for an A . . . Frank Godwin highly pleased with Richard Todd's first independent film, a comedy in color entitled "Don't Bother to Knock" . . . Producer Hugh Stewart pleased with reports from India and China of the popularity of Norman Wisdom comedies adding "and I haven't the faintest idea of what makes a Chinaman laugh" . . . but Norman still yearns for recognition in the US and hopes it might come about with his forthcoming UA film "There Was a Crooked Man."

Jack Clayton is back at work with "The Innocents" which is the new title for "Turn of the Screw" . . . Why the change? "For Obvious reasons I should think" replied Deborah Kerr . . . screenwriter Jack Davies had been to see "It Started in Naples" which started as a story by him and Michael Pertwee many years ago as a picture for Gracie Fields. He was quite taken by the skillful changes wrought by Melville Shaveleon and Jack Rose in turning it into a Clark Gable film!

Rising young actress Billie Whitelaw resting at home from overwork. Manos Hadjidakis, Greek composer whose score for "Never On Sunday" has brought him World-wide fame, has scored Fox's "The Lion of Sparta" . . . Jules Dassin in town before going back to Greece to film the life of Pericles . . . Anyone else for those good old badden times?

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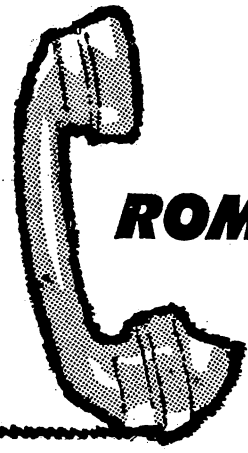

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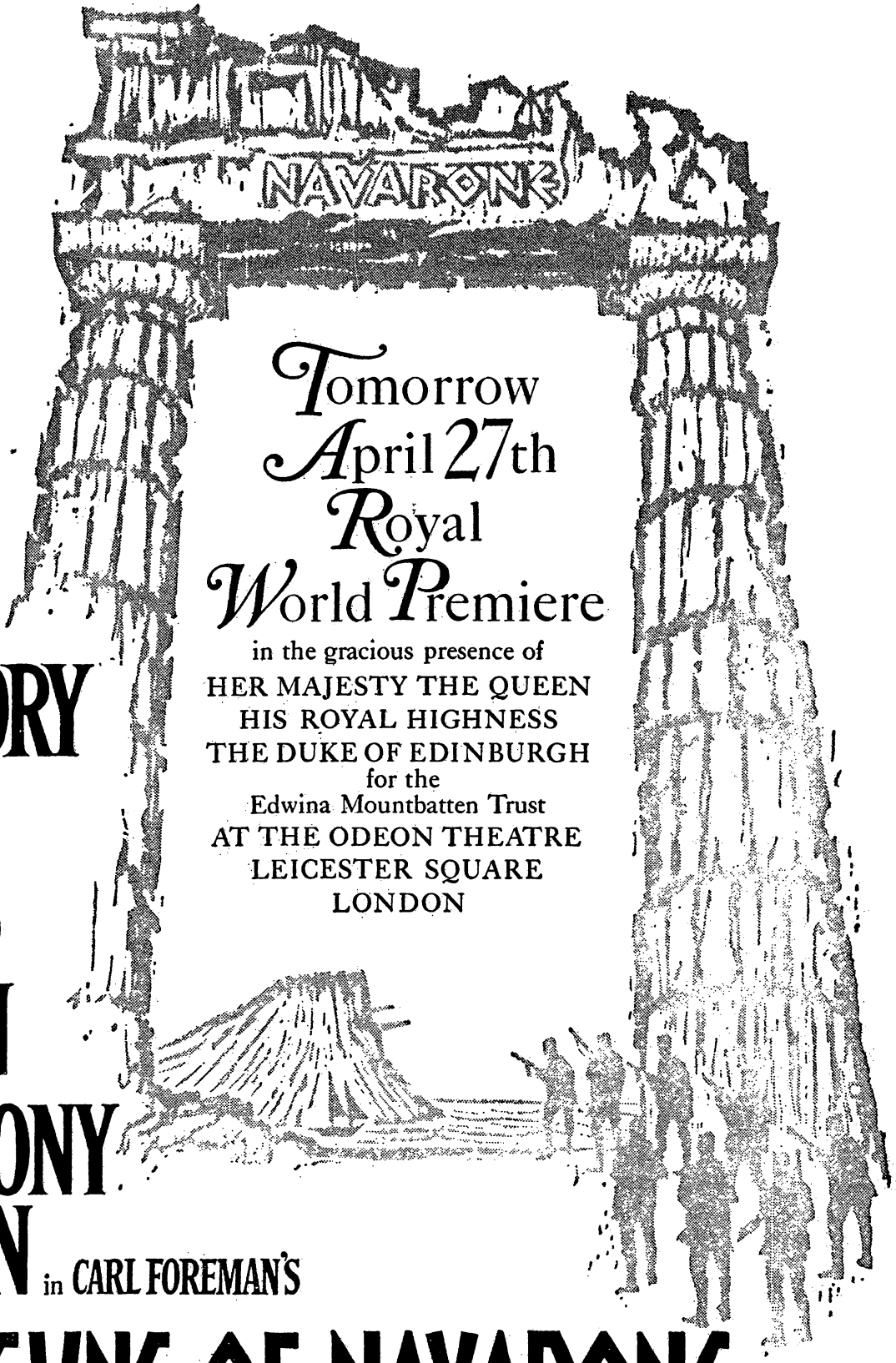

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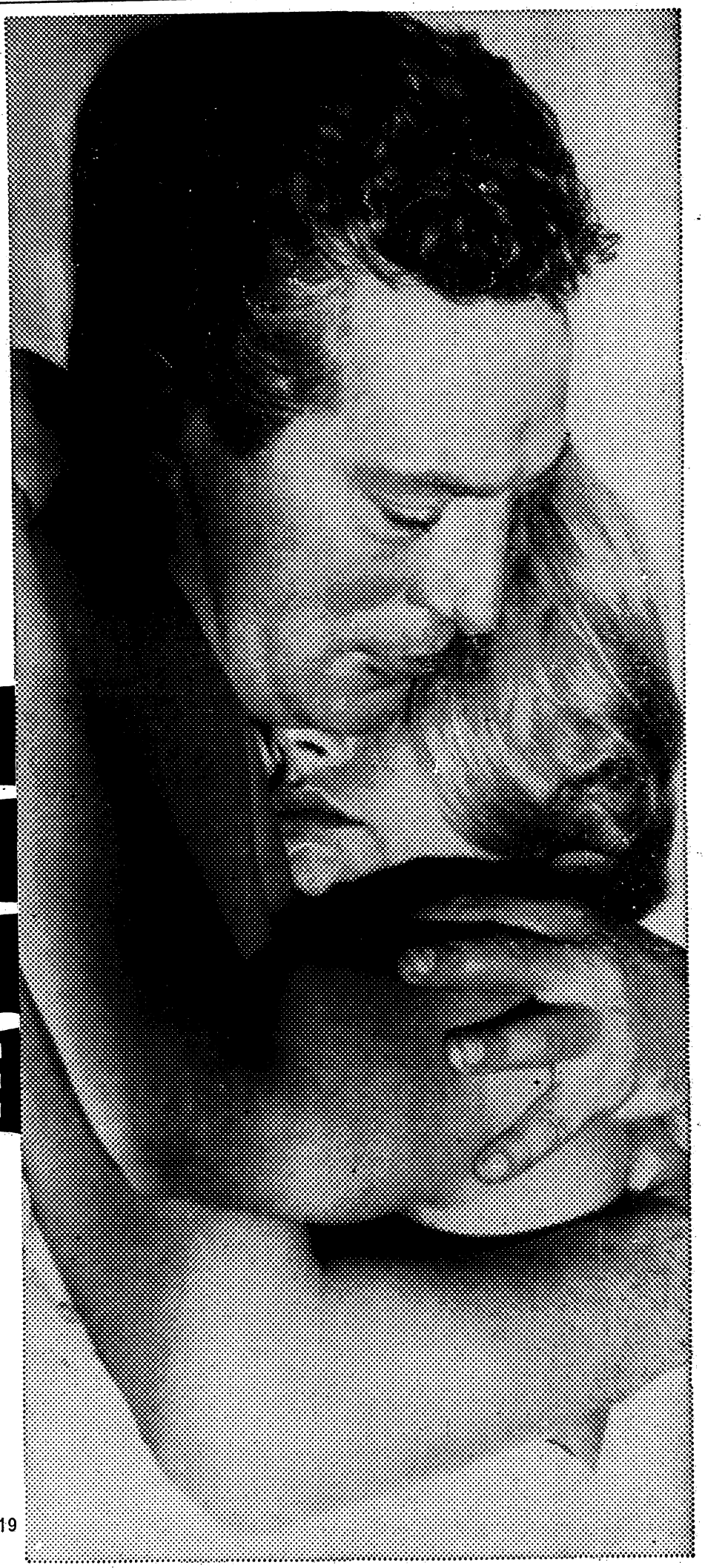

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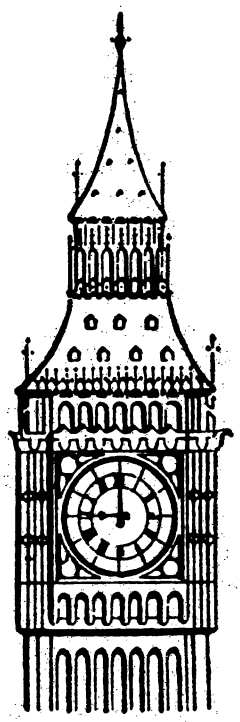

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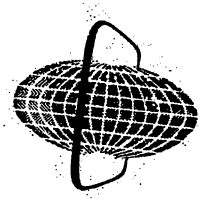

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BRITISH PRODUCTION ROUNDUP

British production in 1961, as in any other, is liable to considerable change of plans. But here, as of now, is the state of the line-up.

In all cases pix are listed under the distribution company handling them:

Anglo-Amalgamated

"Dentist On The Job" (Bertram Ostrer Production). Producer, Bertram Ostrer. Director, C. M. Pennington-Jones.

"The Unseen" (Wintle-Parkyn Production). Director, Vernon Sewell.

"The Fourth Square" (Anglo-Guild Production). Producer, Jack Greenwood. Director, Alan Davis. Stars Conrad Phillips, Delphi Lawrence, Natasha Parry.

"The Happy Band" (Peter Rogers Production). Director, Gerald Thomas.

"The Iron Maiden" (Peter Rogers Production). Director, Gerald Thomas.

"The Tangled Web" (Peter Rogers Production).

"Steady Boys, Steady" (Peter Rogers Production).

"She'll Have To Go" (Asher Bros. Production). Director, Bob Asher. Stars Bob Monkhouse, Alfred Marks, Hattie Jacques, Anna Karina.

"What A Performance" (Peter Rogers Production). Director, Gerald Thomas. Stars James Robertson Justice, Leslie Phillips, Sidney James.

"What A Carry On" (Peter Rogers Production). Director, Gerald Thomas.

"Payroll" (WintleParkyn Productions). Producer, Norman Priggen. Director, Sidney Thayers. Stars Michael Craig, Billie Whitelaw.

"The Frightened City" (Zodiac Films). Director, John Lemont. Stars Herbert Lom, John Gregson, Sean Connery, Alfred Marks.

"On The Fiddle" (Ben Fisz Production).

"The Patriots" (John Brabourne-Lewis Gilbert Production). Director, Lewis Gilbert, from James Barlow's bestseller.

"Billy Liar" (John Janni Production).

"A Kind Of Loving" (John Janni Production). From Stan Barstow's novel.

Butcher's

"Rag Doll" Stars Jesse Conrad.

"Trouble With Eve" Stars Robert Urquhart, Hy Hazell.

Columbia

"Guns Of Navarone" (Open Road Production). Producer, Carl Foreman. Director, J. Lee Thompson. Stars David Niven, Gregory Peck, Stanley Baker, Anthony Quinn, Anthony Quayle.

"Watch It Sailor" (Hammer Production). Producer, Maurice Cowan. Director, Wolf Rilla. Stars Dennis Price, Liz Fraser, Irene Handl.

"The Hellions" (Irving Allen-Jamie Uys Production). Producer, Harold Huth. Director, Ken Annakin. Stars Richard Todd, Marty Wilde, James Booth, Anne Aubrey.

"The Human Kind" (Open Road Production). Directed and written by Carl Foreman, from Alexander Baron's book.

"The Holiday" (Open Road Production). Producer, John Sloan. Director, Joseph Losey. From Constantine Fitzgibbon's novel. Stars Anthony Quinn.

"Lawrence Of Arabia" (Horizon Production). Producer, Sam Spiegel. Director, David Lean. Stars Peter O'Toole.

"Weekend With Lulu" (Hammer Films). Director, John Paddy Carstairs. Stars Alfred Marks, Bob Monkhouse, Shirley Eaton, Leslie Phillips.

"Dangerous Silence" (Horizon Production). Producer, Norman Spencer. Director, Robert Parrish. From Donald Mackenzie's novel. Stars Jack Lemmon.

"The Gold Inside" (Hammer Production). Producer, Michael Carreras. Director, Quentin Lawrence. Stars Andre Morell, Peter Cushing.

"The War Lovers" from John Hersey's novel. Producer, Arthur Hornblow.

"Mutiny." Producer, John Brabourne. Director, Lewis Gilbert. Stars Alec Guinness.

"Gentleman Of China" (Ameran Films). Producer, Charles Schneer.

"Man Running," based on Elliot West's novel. Producer, Stanley Donen.

"The Amorous Prawn" (Hammer Productions). From Anthony Kimmins' play.

"Quatermass And The Pit" (Hammer Production). Producer, Anthony Hinds.

"Children Of Light," based on H. L. Lawrence's science-fiction bestseller. (Hammer Production). Producer, Anthony Hinds. Director, Joseph Losey.

"One More River," from Beverley Cross's play. (Hammer Production). Producer, Michael Carreras. Director, Val Guest

"Blood River" (Hammer Production). Producer, Jimmy Sangster.

"The Brutal Land" (Hammer Production). Producer, Michael Carreras.

"The Outsider" (Hammer Production).

"The Custard Boys" (Blazer Film Production). Producers, Jud-Kinberg-John Kohn.

"Taste Of Fear" (Hammer Production). Producer, Jimmy Sangster. Director, Seth Holt. Stars Ann Todd, Susan Strasberg, Ronald Lewis.

"The Greengage Summer." Producer, Victor Saville. Director, Lewis Gilbert. Stars Kenneth More, Danielle Darrieux, with Susannah York.

"Shocking" (Carlo Ponti Production). Stars David Niven, Sophia Loren.

Walt Disney

"Greyfriars Bobby." Director Don Chaffey. Stars Donald Crisp, Laurence Naismith, Kay Walsh.

"The Horsemasters." Director, Bill Fairchild. Stars Janet Munro, Tony Britton, John Fraser, Tommy Kirk, Annette Funicello, Donald Pleasence, Millicent Martin.

"The Prince and the Pauper." Director, Don Chaffey. Stars Guy Williams. Screen version of Mark Twain's novel.

"The Castaways." Director, Robert Stephenson. Tentatively starring John Mills, Hayley Mills, Peter Ustinov, and Fernandel. Screen adaption of the Jules Verne novel.

Eros

"Rip Van Winkle" (Jamie Uys Production). Director, Emil Nofal. Stars Jamie Uys, Wynona Sheyney, Gert Van Den Bergh.

"Johnny Nobody." Producer, John R. Sloan. Director, Nigel Patrick. Stars Nigel Patrick, Aldo Ray, William Bendix, Yvonne Mitchell, Cyril Cusack.

"Middle Of Nowhere" (Emmet Dalton Production). Director, Don Chaffey. Stars John Cassavetes, Elizabeth Sellars, David Farrar.

"Lies My Father Told Me" (Emmet Dalton Production). Producer-director, Don Chaffey. Stars Betsy Blair.

Gala

"During One Night" (Galaworldfilm Production). Written, directed and produced by Sydney J. Furie.

"38-24-36" (Galaworldfilm Production). Director, Sydney J. Furie.

Untitled film in co-production with Shochiku Company of Japan.

Independents

"Lolita" (AA Productions). Producer, James B. Harris. Director, Stanley Kubrick. Stars James Mason, Shelley Winters, Sue Lyon, Peter Sellers.

"The Kitchen" (ACT Films). Producer, Sidney Cole. Director, James Hill. Stars, Carl Mohner, Mary Yeomans, Brian Phelan, Tom Bell.

Lion-International

"Blitz On Britain." Documentary. Producer, Roy Simpson. Director, Harry Booth. Commentary, Alastair Cooke.

"The Wisk" (Boulting Bros. Production). Producer, John Boulting. Director, Roy Boulting. Stars Virginia Maskell, Peter Cushing, Ian Bannen, Tony Britton.

"Macbeth" (Hallmark Production). Producer, Phil C. Samuel. Director, George Schaefer. Stars Maurice Evans, Judith Anderson.

"Black Tights." Producer, Joseph Kaufman. Director, Terence Young. Stars Cyd Charisse, Zizi Jeanmarie, Moira Shearer, Roland Petit.

"Offbeat." Producer, E. Smedley Aston. Director, Cliff Owen. Stars, William Sylvester, Mai Zetterling.

"Night We Got The Bird" (Rix-Conyers Production). Director, Darcy Conyers. Stars Brian Rix, Dora Bryan, Ronald Shiner, Liz Fraser, Irene Handl, John Slater.

"The World In My Pocket." Producer, Dr. Grauter. Director, Alvin Rakoff. Stars Rod Steiger, Ian Bannen, Nadja Tiller.

WITH BRYANSTON FILMS

"Spare The Rod." Producer, Victor Lyndon. Director, Leslie Norman. Stars Max Bygraves.

"Double Bunk." Producer, George H. Brown. Director, C. M. Pennington-Richards. Stars Ian Carmichael, Janette Scott.

"The Boy Who Stole A Million." Producer, George H. Brown. Director, Charles Crichton.

"The Impersonator." Producer, Anthony Perry. Director, Alfred Shaughnessy. Stars John Crawford, Jane Griffiths.

Bryanston-British Lion

"A Taste Of Honey" (Woodfall Production). From Shelagh Delaney's play. Producer-director, Tony Richardson. Stars Rita Tushingham, Dora Bryan, Robert Stephens, Melvyn Murray, Paul Danquah.

"Operation Snatch" (Jules Buck Production). Original by Alan Hackney.

"Joey Boy" (Sergei Nolbandov-Joseph Shomlo Production). Based on Eddie Chapman's novel. Director, Seth Holt.

British Lion's Britannia

"The Devil's Daffodil" (Omnia Production). Producers, Steve Pallos, Donald Taylor. Director, Akos Rathany. Stars Marius Goring, Albert Lieven, Christopher Lee, Brenda De Banzie.

"Hands Of Orlac" (Pendennis Production). Producers, Steve Pallos, Donald Taylor. Director, Edmond Greville. Stars Mel Ferrer, Dany Carrel, Lucille Saint-Simon.

Metro

"A Matter Of WHO" (Foray Production). Producers, Walter Shenson, Milton Holmes. Director, Don Chaffey. Stars Terry-Thomas, Sonja Ziemann.

"Meet Miss Marples" (MGM Production). Producer, George H. Brown. Director, George Pollock. Based on an Agatha Christie novel. Stars Margaret Rutherford.

"Village Of Daughters" (MGM Productions). Stars Eric Sykes.

"Silent Partner" (MGM Production). Producer, Michael Ralph. Director, Basil Dearden. Stars Stewart Granger, Haya Haraeet.

"Postman's Knock" (MGM Production). From a Jack Story original. Stars Spike Milligan.

"Seagulls" (MGM Production). Original story, Lawrence Bachmann.

"Green Helmet" (MGM Production). Producer, Charles Vetter Jr. Director, Michael Forlong. Stars Bill Travers, Ed Begley, Nancy Walters, Sidney James.

"See No Evil" (MGM Production).

"Hedda Gabler." Screenplay by John Whiting from Ibsen's play.

"Charlie Is My Darling" (Dover Production). Producers, Irving Ravetch, Harriet Frank. Martin Ritt. Director, Martin Ritt. Based on Joyce Carey's novel.

"I Thank A Fool" (MGM Production). Stars Stewart Granger, Susan Hayward.

Rank

"No My Darling Daughter" (Betty Box-Ralph Thomas Production). Stars Michael Redgrave, Michael Craig, Roger Livesey, Juliet Mills.

"Whistle Down The Wind" (Beaver Films). Producer, Richard Attenborough. Director, Bryan Forbes. Stars Hayley Mills, Alan Bates, Bernard Lee.

"Flame In The Streets" (ROFP). Producer-director, Roy Baker. Stars John Mills, Sylvia Syms, Brenda De Banzie.

"Victim" (Allied Film Makers). Producer, Michael Relph. Director, Basil Dearden. Stars Dirk Bogarde, Sylvia Syms.

"No Love For Johnnie" (Betty Box-Ralph Thomas Production). Stars Peter Finch, Stanley Holloway, Billie Whitelaw, Mary Peach, Donald Pleasence.

"Vet In The Doghouse" (Hugh Stewart Production).

"All Night Long" (ROFP). Producer, Robert Robertson. Director, Basil Dearden.

"Waltz Of The Toreadors" (Independent Artists). Producer, Peter De Sarigny. Director, John Guillermin. Stars Peter Sellers.

"Tiara Tahiti" (ROFP). Producer, Ivan Foxwell. Stars James Mason, John Mills.

"Take A Girl Like You" (ROFP). From Kingsley Amis's novel. Producer-director, Roy Baker.

"A Pair Of Briefs" (Betty Box-Ralph Thomas Production).

"Doctor In Clover." From a Richard Gordon story. (Betty Box-Ralph Thomas Production).

"This Sporting Life" (Independent Artists). Producer, Karel Reisz. Director, Lindsay Anderson. From David Storey's novel.

"Der Rosenkavalier" (ROFP). Producer-director, Paul Czinner.

"Very Important Person" (Independent Artists). Wintle-Parkyn Production. Stars James Robertson Justice, Leslie Phillips, Stanley Baxter.

Regal-International

"One Exciting Night" (New World Picture). Producers Monty Berman & Robert Baker. Director, Pat Jackson. Stars Kenneth Connor, Sidney James, Dennis Price, Shirley Eaton.

"The Hellfire Club" (New World Picture). Producers, director Robert S. Baker & Monty Berman. Stars Keith Michell, Adrienne Corri.

"Fury At Smugglers Bay" (Mijo Production). Producer-director, John Gilling, for Joe Vegoda & Michael Green. Stars Peter Cushing, June Thorburn, Bernard Lee, John Fraser.

"Treasure Of Monte Cristo" (Mid-Century Production). Producers-directors, Monty Berman & Robert S. Baker. Stars Rony Calhoun, Patricia Bredin, John Cregson.

"Jungle Street" (Theatrecraft Production). Producer, Guido Coen. Director, Charles Saunders. Stars David McCallum, Kenneth Cope, Jill Ireland.

"Lancers Of Bengal," "What A Night," "What A Carve Up," "Pennygreen Street," "All On the Never Never" and "Man In The Iron Mask."

20th-Fox

"Mr. Topaze" (Dimitri de Grunwald Production). Producer, Pierre Rouve. Director, Peter Sellers. Stars Peter Sellers, Nadia Gray, Leo McKern, Herbert Lom.

"The Innocents" (Achilles Film). Producer-director, Jack Clayton. Stars Deborah Kerr.

"The Inspector." Producer, Mark Robson. Based on the Jan de Hartog novel. Stars Natalie Wood, Stephen Boyd.

"The Greatest Raid Of All." Producer, Mark Robson.

"The Queen's Guards" (Michael Powell Productions). Producer-director, Michael Powell. Stars Raymond Massey, Daniel Massey, Robert Stephens, Ursula Jeans.

"The China Story." Producer, Leo McCarey. Stars William Holden, Clifton Webb.

"The Visit." Written, produced and directed by Nunnally Johnson. Stars Ingrid Bergman and (possibly) William Holden. May not get started till 1962.

Unifilms

"Crosstrap" (Newberry Cline-Avon Films Production). Producer, George Mills. Director, Robert Hartford-Davis. Stars Zena Marshall, Laurence Payne, Jill Adams, Bill Nagy.

"A Bus Called Primrose," "Stork Talk" and "Write-A-Wrong."

United Artists

"The Naked Edge" Pennebaker-Baroda Production). Producers: George Glass & Walter Seltzer. Director, Michael Anderson. Stars Gary Cooper, Deborah Kerr, Eric Portman, Michael Wilding, Diane Cilento, Hermione Gingold, Peter Cushing.

"Brewster's Millions" (Caralan Productions). Producer, George Fowler. Director, Sid Furie. Stars Jack Watling, Carole Lesley, Renee Houston, John Slater.

"The Valiant" (B. H. P. Production). Producer, Jon Penington. Director, Roy Baker. Stars John Mills, Robert Shaw.

"Follow That Man" (Epiney Production). Producer, Charles Leeds. Director, Jerry Epstein. Stars Sydney Chaplin, Dawn Addams.

"Mary Had A Little" (Caralan Production). Producer, George Fowler. Director, Eddie Buzzell. Stars Agnes Laurent, Hazel Court.

"So Evil So Young" (Danziger Bros. Production). Director, Godfrey Grayson. Stars Ellen Pollock, Jill Ireland.

Universal

"Curse Of The Werewolf" (Hammer Production). Stars Oliver Reed, Clifford Evans, Yvonne Romain.

"Shadow Of The Cat" (Hammer Production). Stars Andre Morel, Barbara Shelley, William Lucas, Alan Wheatley.

"Phantom Of The Opera" (Hammer Production).

Warner-Pathe

"The Roman Spring Of Mrs. Stone" (Warner Production). Producer, Louis de Rochemont. Director, Jose Quintero. Stars Vivien Leigh, Warren Beatty, Jeremy Spenser.

"The Long And The Short And The Tall." Producer, Michael Balcon. Director, Leslie Norman. Stars Richard Todd, Laurence Harvey, Richard Harris.

"The Rebel" (ABPC Production). Producer, W. A. Whittaker. Director, Robert Day. Stars Tony Hancock, George Sanders.

"The Story of David" (Scoton Productions). Producer, George Pitcher. Director, Bob McNaught. Stars Jeff Chandler, David Knight, Basil Sydney, Barbara Shelley.

"The Sundowners" (Warner Bros. Production). Producer, Gerry Blattner. Director, Fred Zinnemann. Stars Deborah Kerr, Robert Mitchum, Peter Ustinov.

"Don't Bother To Knock" (ABPC Production). Producer, Frank Godwin. Director, Cyril Frankel. Stars Richard Todd, Nicole Maurey, Elke Sommer.

"Go To Blazes" (ABPC Production). Producer, Kenneth Harper. Director, Michael Truman.

"The Young Ones" (ABPC Production). Producer, Kenneth Harper. Director, Sydney Furie. Stars Cliff Richard and The Shadows.

"Petticoat Pirates" (ABPC Production). Producer, Gordon Scott. Director, David Macdonald. Stars Charlie Drake.

Untitled subject for Tony Hancock. (ABPC-Milestone Production). Producer, W. A. Whittaker. Director, Robert Day. Stars Tony Hancock.

"Tamarine" (ABPC Production). Stars Elke Sommer.

"Nicola." Writer-producer, Karl Tunerg, from Audrey Erskine Lindop's novel. "The Pot Carriers," a prison comedy, "If Chance A Stranger," based on Charles Fullerton's bestseller, "The White Witch Of Rose Hall" and "The Golden Fool," by David Devine.

White, Coloured and Hindu Theatres Boom; South Africa Important Distribution Point

By EVELYN LEVISON

Johannesburg.

While the general economics in South Africa showed a downward trend in 1960, cinema distributors and exhibitors here report no drastic slackening of their trade. Racial crises, such as the demonstrations at Sharpeville and Langa, and events of national importance, viz. the Referendum, had a temporary adverse effect on boxoffice receipts, but with the restoration of calm in the first instance, and a general acceptance of the republican issue in the second, business rapidly reverted to normal.

For the first time in nearly 20 years, a rise in the price of cinema tickets, affecting three of the four major companies operating in South Africa, came into force in September of last year. This increase, applying only to Friday and Saturday performances, brings the price of seats in the majority of first-releases houses to approximately the same level. With the exception of His Majesty's ($2.10 top) and the Pigalle ($1.19 top), seats at main houses in Johannesburg range from 38c to 71c during the week, and from 45c to $1.05 on Fridays and Saturdays. Despite the rise, week-end shows at both first-release and suburban houses—where prices are proportionately lower—continue to attract capacity audiences. In the large centres, two fixed-hour performances daily, three on Fridays and four on Saturdays are usual for first-release houses; in the suburbs one performance nightly with two matinees during the week are the general rule. Cinemas throughout South Africa are closed on Sundays.

Usually Sold Ahead

Advance booking, European style, is available for all evening screenings and in the case of popular pix, Saturday performances are usually sold out before doors open. On eve of public holidays "midnite matinees" are well-patronized.

African Consolidated Theatres, largest and oldest of the four companies, originally founded by I. W. Schlesinger, now controlled by Spyros P. Skouras, and distributors of United Artists, Paramount, Warner Brothers, Universal, Allied Artists, J. Arthur Rank, and British Lion productions, lost one of its big central houses in Johannesburg last year when the Plaza was demolished to make way for a skyscraper office block.

Empire Films Ltd., importers of British and Continental picture, kept the number of first-release houses in this city to eight by opening The Pigalle, new deluxe intimate theatre which in spite of its higher-than-the-average prices is doing excellent business. Catering definitely to luxury trade, The Pigalle is situated not in the usual city cinema area, but slightly to the north in Braamfontein, fast becoming the centre of Johannesburg's live theatre. Braamfontein has the advantage of offering easier parking and being closer to wealthy residential suburbs whence it draws the bulk of its patrons. Pigalle seats only 600.

Following Pattern

Encouraged by the success of the Pigalle, William Boxer, managing-director Empire Films, is building similar-type houses in Cape Town and Bulawayo (Southern Rhodesia), both to be opened later this year. Negotiations for two further theatres, one in Pretoria, and one in Salisbury, the Southern Rhodesian capital, are well under way. By the end of 1961, in the Union of South Africa alone, this company, which opened shop in Johannesburg in 1951 with one theatre, The Monte Carlo, will have four houses in Johannesburg, one in Durban, one in East London, two in Pretoria, and five in Cape Town. Pix are imported from Norway, Germany, Japan, Sweden, Italy, France, Britain, America, Russia, Spain, and on occasion, India.

A further sign of confidence in this country's expanding film industry is the opening (April 11) of a $700,000 Cinerama Theatre in Johannesburg. Financed by Drama Entertainments Ltd., a syndicate of business and professional men, the theatre is one of three in the world designed specifically for the showing of Cinerama films. Seating 991 in an auditorium claimed by the managing-director and architect, N.I. Fink, to be acoustically perfect, with an 80 x 28 ft. image, and 18 speakers for flawless stereophonic sound, the theatre, which took six months to build, embodies all the latest in Cinerama devices. "This Is Cinerama," the first film to be released, is expected to draw audiences from all over the country. Price of seats varies from 91c to $2.10.

'Ben-Hur' Top of '60

Biggest money-spinner of 1960 was MGM's "Ben-Hur," which by arrangement with African Consolidated was screened in Johannesburg not at the Metro Theatre, but at its 1,240-seat His Majesty's. "Ben-Hur" ran for eight months in Johannesburg and three months at the Metro in Cape Town.

As from March of last year, MGM took over distribution of Columbia Pictures in Africa south of the Equator. This is the distributing area covered by all four companies, extending to Uganda and Kenya in the North, and including South West Africa and the Portuguese territory of Mozambique. "Pal Joey" and "Me And The Colonel" did well among initial Columbia releases. Lined up for screening within the next few weeks are "Once More With Feeling" and "Song Without End," both expected to attract healthy b.o. returns.

Prominent among pix doing better than the average 2-3 weeks which is normal run at most city houses were Warner Bros.' "Summer Place," United Artists' "The Apartment" and "Solomon And Sheba," the Associated-British comedy, "School For Scoundrels," and the Unifrance-Unitalia glamour pic, "Europe By Night."

Rise of Drive-Ins

A steady increase in the number of drive-in cinemas during the past year has brought the total in the country to over 50, of which 16 are clustered round Johannesburg and nearby mining towns. Newest addition to the ranks in Johannesburg itself is the Top Star, perched on an old mine-dump overlooking the city lights. In many rural areas screens stand up in isolated stretches of open veld, erected well beyond town boundaries where land is cheaper. To country-bred South Africans, accustomed to travel, distance is unimportant. Some drive-ins are owned by Fox, a few by independents, and a growing number controlled by Inrybelange, a combine with headquarters in Pretoria, government blessing, and ambitious plans for expanding its activities, particularly outside the big towns.

In al frescos on the outskirts of the larger centres, there are usually two screenings nightly—a family show at 7 p.m. and a later session with possible certificate restrictions at 9 p.m. Children under the age of 10 enter gratis in adults' autos.

Despite counter-attractions of sunshine and sport, children in South Africa are keenly pix-minded. Saturday morning shows, matinees, and early evening Saturday performances lure big juvenile audiences. Unless a film is given a certificate imposing age restrictions (these can be from 4-12, 4-18, and even 4-21, though this is rarely imposed and the most difficult for cinema managers to apply) children can attend performances unaccompanied by an adult.

Releases with age restrictions, currently, include UA's "Never On Sunday" (4-18) in its sixth week at His Majesty's, and a big hit: Warner Brothers' "Girl Of The Night" (4-18), and an Empire Films release at the Monte Carlo—"Lovers Of Montparnasse" (4-12).

Press Helpful

Newspaper advertisements do much to boost current and forthcoming flicks, ads appearing usually on leader pages. In Johannesburg dailies, cinemas command top positions in six columns, the drive-ins another two. Average ad varies from one to six inches, though important new offerings are frequently heralded by much more. Press critics tend to be severe in the big centres, but unlike their drama colleagues, have not the power to kill the attendances. Sunday papers give useful publicity. Both sponsored and non-commercial services of the South African Broadcasting Corp. air show biz features which offer advance publicity to outstanding pix.

Except in the Cape Province, where many country and suburban cinemas admit both Whites (downstairs) and Coloreds (upstairs), there is no mingling of Whites and Non-Whites in picture-houses. Non-Whites houses are open to all sections of the non-white community—Coloreds (half-castes), Blacks, Indians and Malays—but according to geographic situation, each cinema tends to serve predominantly one specific race group. In the African townships, audiences are made up almost exclusively of the Bantu peoples residing there. In Durban, which has a large Indian population, two cinemas screen only product from India, which have little appeal to other sections. Principal cinema in Durban frequented by Indians is the Shak Jehan, a luxury house owned by Raja, wealthy Indian merchants, where admission charges are on a par with first-release White cinemas. Another Indian combine, founded by A. I. Kajee-Moosa, controls a chain of Avalon cinemas through Natal, Cape Province and the Transvaal. Asians are interested in the entertainment business, and with their keen natural sense of finance, are usually successful.

Very few cinemas are owned by Africans, though some houses controlled by Whites or Indians have African managers.

The standard of comfort and entertainment in Non-White houses is on a par with their White parallel. Either air-conditioned or mechanically ventilated, seating is comfortable, sometimes more so than in small suburban cinemas in White areas. Prices are considerably lower than White equivalents, ranging from 15c. to 46c. For Indian pix, more costly to import, prices may be jacked up to 70c top. Children are admitted for 7c. All prices, as with White cinemas, include tax. Most houses have two shows a day, the afternoon performances proving the better attended, since transport presents problems for patrons relying on buses or trains. All types of pix released for general exhibition are shown, censorship chiefly directed at those stressing excessive violence or sex.

Most popular films with Africans are religious epics such as "The Ten Commandments" and "The Robe." Every Easter Monday an old French movie depicting the life of Christ has been screened continuously throughout throughout the day at one non-White house in Johannesburg for the past twenty years, and never fails to attract capacity audiences, hundreds invariably being turned away. Next in popularity are rock pix—particularly if starring Elvis Presley, a top favorite with Bantu cinemagoers. Biggest misfires are heavy dramas, tense situations more often than not invoking loud laughter. The average African does not seem to mind at what point he enters or leaves a picture, is apt to get excited as action peps up, and frequently gives vent to his emotions by talking back to the screen. As opposed to Blacks, the tastes of Coloured audiences is very similar to that of Whites. Chinese attend White cinemas.

Old Hokum Bucket Full As South African Studios Busy

Johannesburg.

Film production in South Africa, while still limited, has made greatest strides over the past 12 months. S. A. Screen Productions (controlled by Fox organization) has taken over from African Film Productions the 50-year-old Killarney Studios, with the result of much increased activity. Apart from two weekly newsreels, one English, one Afrikaans, Screen Productions are now turning out four Afrikaans-language features a year, plus documentaries and advertising films. These features, aimed at rural areas with their large percentage of Afrikaans-speaking filmgoers, are usually heavy dramas or unsophisticated comedies. New Afrikaans versions of old standbys like "Charley's Aunt" and "Daddy Long Legs" have proved surefire hits.

Film director Pierre de Wet has some 18 productions to his name. Gordon Vorster three, for which he has written his own stories. Vorster's dramas have introduced several new screen personalities, but top comedians still remain favourite de Wet discoveries, Al Debbo and Frederick Burgers. A Killarney pic takes an average of three months to complete. When released, it goes on circuit for about four years, playing practically every spot in South Africa where there is a cinema, or even a hall.

Jamie Uys, who has several Afrikaans successes to his credit, is now teamed up for an English picture with the British combine, Warwick Films. This is "The Hellions," a South African type Western now half completed, produced by Harold Huth, directed by Ken Annakin, and featuring British stars Richard Todd and Anne Aubrey. Supporting actors and extras totalling nearly a thousand have been recruited locally, and have taken over the little Transvaal town of Brits for most exterior shots.

"Tremor," an English-language pic about men trapped in a Rand gold mine, and starring British-Canadian actor Robert Beatty, has just been completed, Dennis Scully directing.

Also in the country presently is a Continental unit making a German pic, "Hot Land," a tale of dope and diamond smuggling. Imported stars are Michael Cramer and Italian actress Brigette Corel.

Advertising films (locally called Filmlets, or Filmads, the first made by Screen Productions, the second by Alexander Films, and running from 40 seconds to 2 minutes for Cinemascope "specials") are big business, being screened everywhere as a prelude to the program and during the intervals (All shows have intervals when ice cream, popcorn, cold drinks and candy stations in the foyer are in action). The biggest national and international marketers make use of this sales medium, and productions have achieved a high standard, some of the longer presentations winning awards at the International Film Festival at Cannes.

Japanese Theatre Patronage

Tokyo.

Following is a theatre-attendance chart for Japan:

Year	No. of Theatres	Attendance (in millions)	Per Capita Attendance
1935	1,508	185	2.6
1940	2,466	405	5.6
1945	1,237	211	2.9
1950	2,410	580	6.9
1955	5,184	885	9.9
1956	6,123	994	11.1
1957	6,865	1,099	12.3
1958	7,595	1,127	12.3
1959	7,400	1,088	11.7

Of the 7,400 theatre count at the end of 1959, 4880 houses show domestic films exclusively, 850 exhibit only imports, 1422 houses program both Japanese and foreign films, 38 theatres screen only newsreels and shorts while 210 houses are devoted to other assorted fare.

The 7,400 theatres had a total of 3,269,000 seats with 223 houses having more than 1,000 seats. Theatre count of larger cities was: Tokyo, 560: Osaka, 300; Nagoya, 131; Kobe, 89, Yokohama, 87; and Fukuoka, 76.

NINE STUDIOS: 434

59 Other Japanese Features Rate As Indies

Tokyo.

Of the domestic features released in Japan during calendar 1959, 493 were produced for theatrical exhibition and 38 were made expressly for tv, later re-edited and distributed theatrically. Of the 493 theatrical features, 434 were produced in nine studios belonging to the six majors with 59 being indies.

Features by major studios for 1959:

Shochiku	92
Toho	72
Daiei	69
Shintoho	59
Toei	103
Nikkatsu	98

U.S. Decline, 1959 and 1960

Tokyo.

The b.o. slide of American pictures in Japan continued in 1960 with receipts for the U. S. majors during the first 10 months of the year showing a decrease of $1,212,500 as compared with the same period of the previous calendar annum. The falloff follows in the pattern of the last five years.

Comparative distribution receipts for U. S. majors listed below include earnings of newsreels and shorts as well as features. Figures for UA include receipts earned by Republic (they're now merged in Japan) and RKO totals include earnings of Disney product, which distributes through RKO of Japan. Figures are from Jan.-Oct. inclusive.

	1960	1959
Metro	$1,748,800	$1,669,600
United Artists	1,651,600	2,137,100
Paramount	1,597,400	2,286,800
Warner Bros	1,512,200	1,849,900
20th-Fox	1,311,591	1,510,000
RKO	1,136,300	581,839
Universal	949,300	944,300
Columbia	704,200	901,300
Allied Artists	420,500	335,900

...atres for a time, also appeared [illegible] the producer.

Israeli Film Features' Urgent Need: Craftsmen, Showmen, and Markets

By JOSEPH LAPID

Tel Aviv.

It bothers the Israeli that they have not achieved more progress in making feature films. The aftermath of the coming of Otto Preminger is the sardonic complaint that the country that could create the "Exodus" story for history could not create it for the screen. This may be another way of grudgingly granting that what is lacking is know-how.

Meditating on the subject of how to make a b-2 film, Israeli pundits crack that first you make 100 pictures to learn the technique. And yet the parallel with Hollywood is too pretentious to stand up. The comparison which makes more sense is, say, Sweden, a small country, too, where a disproportionate number of films have become global commodities. Again there's the significant matter of a talent: Ingmar Bergman's.

What the Israeli "film industry" needs are good craftsmen. But such chaps have a real weakness for money. And you don't have money to pay them unless you sell your product. You can't sell your product if not made by craftsmen. Hence a vicious circle which even the United Jewish Appeal can't lick.

Self-Critical

Self-criticism, as every Russian knows, is the only way to improvement: Israeli film makers are far from satisfied with their own work and are striving for better. The first signs of real improvement were shown last year. Three features were made entirely by Israelis—script, director, actors, laboratory, etc.

Unfortunately the first one, "Rachel" is a runaway in the contest for the worst picture ever made. The second one, "They Were Ten," while acceptable, is far from being fully satisfying. The third one, "I Like Mike," a comedy, is quite delightful and often funny. Say it's not worse than many a "B" made in Hollywood. True, by Israeli standards its costs were disgraceful: nearly $100,000, a sum which a small country like Israel cannot recover since the chances for finding a big market abroad are rather slim. There is, however, some curiosity value in every Israeli pic shown abroad, especially in the U. S., but this is not enough to base a profit upon.

The two bigger Israeli studios—"Geva" and "Herzlia"—are therefore trying to make the best of a world-wide phenomena: coproduction. Countries like France can provide technicians, directors, even actors. And they will use the modern and cheaper Israeli facilities, the colorful scenery and sometimes quite monotonously shining Israeli sun. They will make good use also of the "movie-law" which provides government help and subsidies to producers. There is a special department in the Ministry of Commerce and Industry to help. The exchange rate for every dollar invested in pic-making in Israeli is 40% above the regular official rate. This is, certainly, the main incentive for foreigners. Beside that, the Israeli partner in the co-production will receive a government-backed loan and tax cuts.

Not The Cheapest

Israel is more expensive then the three countries where many co-productions are made: Greece, Spain and Yugoslavia. But then, Israeli living standards are in general higher then in those countries—from hotel equipment to the technical assistants, who not only speak English, but mean the same things as you do.

Presently a French-Israeli co-production is in the making in the Negev desert: the "Ten Desperate Men." And negotiations for a couple of other co-productions are under way with French, Spanish, Polish and—Persian producers. (In the Persian case, the Israelis are supposed to provide the know-how—a topsy-turvy affair!)

Finally great efforts are made to convince foreign—especially American—producers, that it is worthwhile to shoot their own pics here. They will get official help—blocking roads for instance, by the police.

"Exodus" was the test case. Though its budget was never disclosed it is clear that it cost much less than any of the big b.o. hits of the last season. Preminger, who is locally rated a difficult guy, praised the Israeli highly. He ought to.

Shooting soon starts on an Italo-American production: "The Two Enemies" previously named "Two Colonels." The pic, made by De Laurentis and Columbia will star David Niven and Alberto Sordi. Also Stanley Kramer will, in all probability, make "Glorious Brothers" in Israel.

Foreign producers are helped here not only because they bring in hard currency and boost the tourist trade by advertising the scenery, but also because they help to build up the local industry. Preminger for instance hired five young Israeli directors as his assistants. Naturally this was excellent experience. Ditto for some assistant camermen who worked under an American chief.

Israeli studios are well equipped, though small. There are some first-rate stage actors around. What Israel needs is a producer to invest and a director to make something of it. Any Irishman in Hollywood to volunteer?

'TARZAN' OFFSETTING GERMAN DELINQUENTS?

Frankfurt.

In the Kaiserslautern area it's been charged that gangster films have started a junior crime wave, but in the same area it's just been countercharged that "Tarzan" pix have offset the bad effect of the crime films.

Recently a band of young robbers calling themselves the "Al Capone gang," attacked and robbed elderly persons, creating a miniature crime wave until arrested. The Kaiserslautern area was aroused. Some groups were formed to combat the American gangster films that allegedly motivated the youths.

But now, it's been revealed that another band has been formed, with the opposite ideas in mind, as a result of the American pix. Headed by 18-year-old Harald Hauck, there is a new group called the "Tarzans." Members of the club follow the motto of "hear, see, help!" and are committed to do at least one good deed a week. They meet Wednesdays, and have to report to the Chief Tarzan what they have accomplished.

TOP-EARNERS AMONG JAPAN'S OWN FILMS

Tokyo.

The following are the top five earners for each of Japan's six majors during last available calendar 1959. Listings are in no significant order.

SHOCHIKU

"Kaza-Bana" (Flower in the Wind.)
"Sekishun-Cho" (Bird Deploring Spring).
"Ohayo" (Good Morning).
"Kinokuniya Bunzaemon" (Carpenter's Name).
"Ningen no Juken (Condition of Man).

TOHO

"Nihon Tanjo" (Birth of Japan).
"Kakushi-Toride no San-Akunin" (Hidden Fortress).
"Anya-Koro" (Dark Way of Life).
"Sengoku-Gunto-Den" (Story of Wartime Thieves).
"Kitusne to Tanuki" (A Fox and a Badger).

DAIEI

Kahi" (The Key).
"Jirocho-Fuji" (Jirocho and Fuji).
"Utamaro o Meguru no Onna" (Utamao, the Painter).
"Joen" (Flame of Passion).
"Hitohada Botan" (Tattoed Peony).

SHINTOHO

"Daitowa-Senso e Kokusai-Saiban" (Int'l. Tribunal of War II).
"Niguruma no Uta" (Elegy of a Cart).
"Tokaido-Yotsuya-Kaidan Yotsuya" (Ghost Story of Tokaido).
"Ningen no Kabe" (Human Wall).
Meiji-Tenno to Nogi-Shogun" (Emperor Meiji and Gen. Noji).

TOEI

"Chushingura" (Classic Kabuki Story).
"Doto-no Talketsu" (A Meeting).
"Mitokomon, Tenka no Shogun" (Gen. Mitokomon).
"Naniwa no Koi no Monogatari" (Osaka Love Story).
"Dai-Bosatsu-Toge" (Dai-Bosatsu Mountain Pass).

NIKKATSU

"Kurenai no Tsubasa" (High and Mighty Red Wing)
"Sekai o Kakero Koi" (Global Love).
"Ten to Chi o Kakeru Otoko" (Man on Heaven and Earth).
"Otoko nara Yume o Miro" (Men Should Dream).
"Shimizu no Abaren-bo" (Tough Guys in Shimizu).

Japan's Film Imports: Four Years

Japan film imports by countries (1960 data unavailable):

Country	1956	1957	1958	1959
U. S. A.	116	124	111	112
France	24	22	17	31
Britain	14	15	12	16
Italy	8	9	5	14
W. Germany	3	5	6	13
U. S. S. R.	2	4	6	2
Others	10	15	12	23
Totals:	177	194	169	211

Sweden's 'Virgin Spring' Win Appeasing Bergman Coterie, But Importers Still Rap Oscar

The awarding of the best foreign film Oscar last week to Ingmar Bergman's "The Virgin Spring" should go a long way towards appeasing Sweden's film industry, which in earlier years was miffed when the Academy Awards consistently overlooked Bergman, but it will spur a renewed fight on the part of foreign film importers and distribs this side to get the Oscar rules changed, or, at least, supplemented.

The Bergman win also has the effect of pushing back the U. S. release date of Kingsley International's "La Verite," the Brigitte Bardot starrer which was the unsuccessful French nominee for the foreign Oscar. If "La Verite" had won, Kingsley was ready to put the pic into immediate release to cash in on the award.

Now, distrib is holding "La Verite" back until July, and may even wait until fall to put the picture out. Not only are those judged better business seasons, but the time lag will also erase that slight, but perhaps meaningful, stigma attached to a pic which has not taken the top honor.

Along with "La Dolce Vita," "La Verite" is regarded generally as one of the biggest potential foreign language grossers of 1961.

As was predicted by VARIETY about a month ago, the Bergman win has New York's importing fraternity wagging their heads in "I-told-you-so fashion. During the last three years, the Oscar-winning foreign language entry has always been the only one of the five nominees which has been in commercial release in the U. S. prior to the Academy of Motion Picture Arts & Sciences voting. This was true of "Black Orpheus" in 1960 and "Mon Oncle" in 1959. (This year's Mexican nominee, "Macario," was playing in Los Angeles but did not open till after the nominations.)

Through the Independent Film Importers & Distributors of America, the importers will renew their efforts to get the Academy to supplement eligibility to rules to include as potential nominees all those foreign language films which have opened in the States during the previous calendar year. Under the present setup, each film producing country can select one pic, from which group five final nominees are selected by the Academy.

Meanwhile, the final two nominees for this year's language Oscar still remain unsold in the U. S.—Yugoslavia's "The Ninth Circle" and Italy's "Kapo." Films Around the World reportedly was interested in acquiring "Circle" some weeks before the Oscar ceremonies but balked at the terms being asked. Distrib felt that because of "Circle's" stiff competition for the award (vs. "Spring" and "Verite") the best way to promote the pic was to put it on the market before the Oscar announcement and drumbeat it as a "nominee." It seems too late for that now.

BOXOFFICE TAKE IN AN AVERAGE TOKYO WEEK

Tokyo.

The following chart lists the weekly average receipts (excluding taxes) for Tokyo foreign film situations, including the 12 roadshow houses operating during the tabulated period and three general release chain of seven theatres each. Figures are based on first six months of 1960. Figure for Theatre Tokyo is far above normal expected biz for the house, but was beefed up by the run of "Ben-Hur" which opened during tabulated period.

Situation	Weekly B.O. Average
Toho:	
Yuraku-za	$14,136
Theatre Tokyo	13,783
Scala-za	13,066
Hibiya	11,783
New Toho	7,369
Marunouchi Toho	4,627
TY Chain	21,416
Shochiku:	
Central*	8,263
Piccadilly	8,263
Togeki	5,527
Marunouchi Shochiku	2,975
SY Chain	17,480
Tokyu:	
Pantheon	4,938
Milano-za	4,841
C. S. Chain	15,502

*Shochiku Central switched from foreign films to Shochiku product as of Aug. 1. Also, since computed period, Toho now handles booking for all other Shochiku foreign houses except Piccadilly and Togeki.

Syria: Films & Popcorn & Ads

By ROGER BOWER

Damascus.

The film screen dominates popular entertainment here in Syria though in summer the International Fair looms large with the masses. A check for 1960 discloses that American product took about 75% of the playing time. Arabic features, produced in Cairo, accounted for the second largest quota, 15%. Italy came third with 5% of the market. Runners-up included Japanese, German and French product.

Arab taste runs mostly to action and or sex. If there is an historical background, that's a plus. Pictures such as "Some Like It Hot," "This Earth is Mine," "Home From the Hills," "Young Philadelphians," "A Summer Love," "Operation Petticoat," "Pillow Talk" and "Blue Angel" were hits, while, for example, the British-made, Oscar-winning "Room at the Top" barely eked out five days. Showmen thought it a great picture, but not enough voltage for the Arab taste.

Other foreign films that were strong at the local b.o. were the Italian films "Giant of Marathon" and "Night of Lucretia Borgia," and the German films "Tiger of Bengal" and "Torch of Love." Russian films haven't been exhibited here in two years, and for obvious reasons there have been no English and French entries.

The home product from Cairo does well even though technique still needs improving.

What about '61? Showmen feel that the Italian product will move up from 5% to press leadership of the American films. The office of Zachariah El-Taher, which handles the Italian films, is gearing its operation to this hunch. However, USA films remain best bet because of the variety of offerings plus their "action."

Here's an irony: in emulating the example of American-made Biblical spectacles like "10 Commandments" and "Ben-Hur," the Italians are not making it easy. For religious reasons these "Christian" epics cannot be shown in Moslem Syria. Hence Italy is multiplying the number of films not suitable here.

Meanwhile there are promises from Egypt of upgrading the Arabic features as to overall craftsmanship, camera, sound and lab work particularly.

Love 'Mahraleen'

Damascus fancies "Mahraleen Munrow" very much despite her marriage to the Jewish playwright Arthur Miller and her resultant boycott in Egypt. Esther Williams is another femme favorite with the Arabs as is Rita Hayworth. Richard Widmark and Gregory Peck may well be the top fave among the male stars.

Incidental intelligence on cinema in the mid-east: The matinee performance is around noon, though many houses open at 10 a.m. There (government and business offices close at 2 p.m.) For a good picture the three good houses for top prices are at 3, 6 and 9 p.m.

They don't exactly queue up for tickets here but rather assault the boxoffice, if a hit is current. Ticket seller has a chart of the house for each performance. He tells you what's left, you make your choice and he crosses of those locations writing the seat numbers on either end of your "laundry" ticket.

There are no reserved seats in the orchestra except for two to four rows raised slightly above the hoi-polloi. Recently this writer was the guest of a big wheel to see "The Mating Game." He happily announced he was able to secure two of the best seats in the house. These were in next to the last row of a huge balcony. Center of course. As far as can be determined the Arabs figure you get the best view of the outsize screen from there. Except for the climb, maybe they have something.

A show consists of the feature film, the Arab World newsreel and about 15 minutes of commercials. First comes the newsreel, then the commercials. You get about 10 one-minute films in color advertising about the same type of product that you see on tv at home. Some are in animation, all well done. They have either the hard or soft sell depending on the product.

Noting the absence of a cartoon, I asked why, seems that the Damascus exhibitor reasons that if the customers sit still for 15 minutes of commercials, why spend dough on Mickey Mouse?

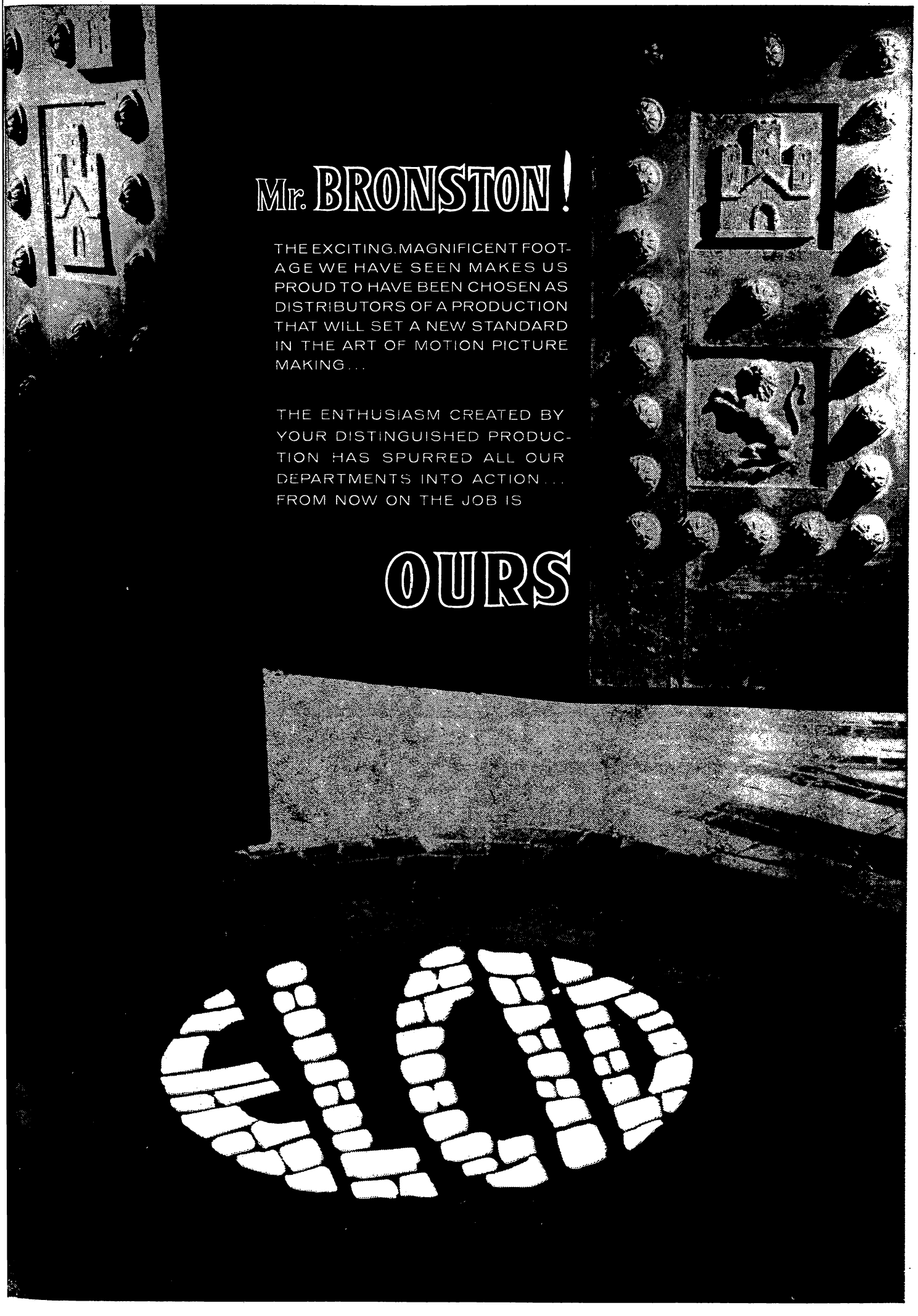
Popcorn? Of course: Just clap your hands and you'll be served with dispatch. Please have the right change so you don't hold up the feature.

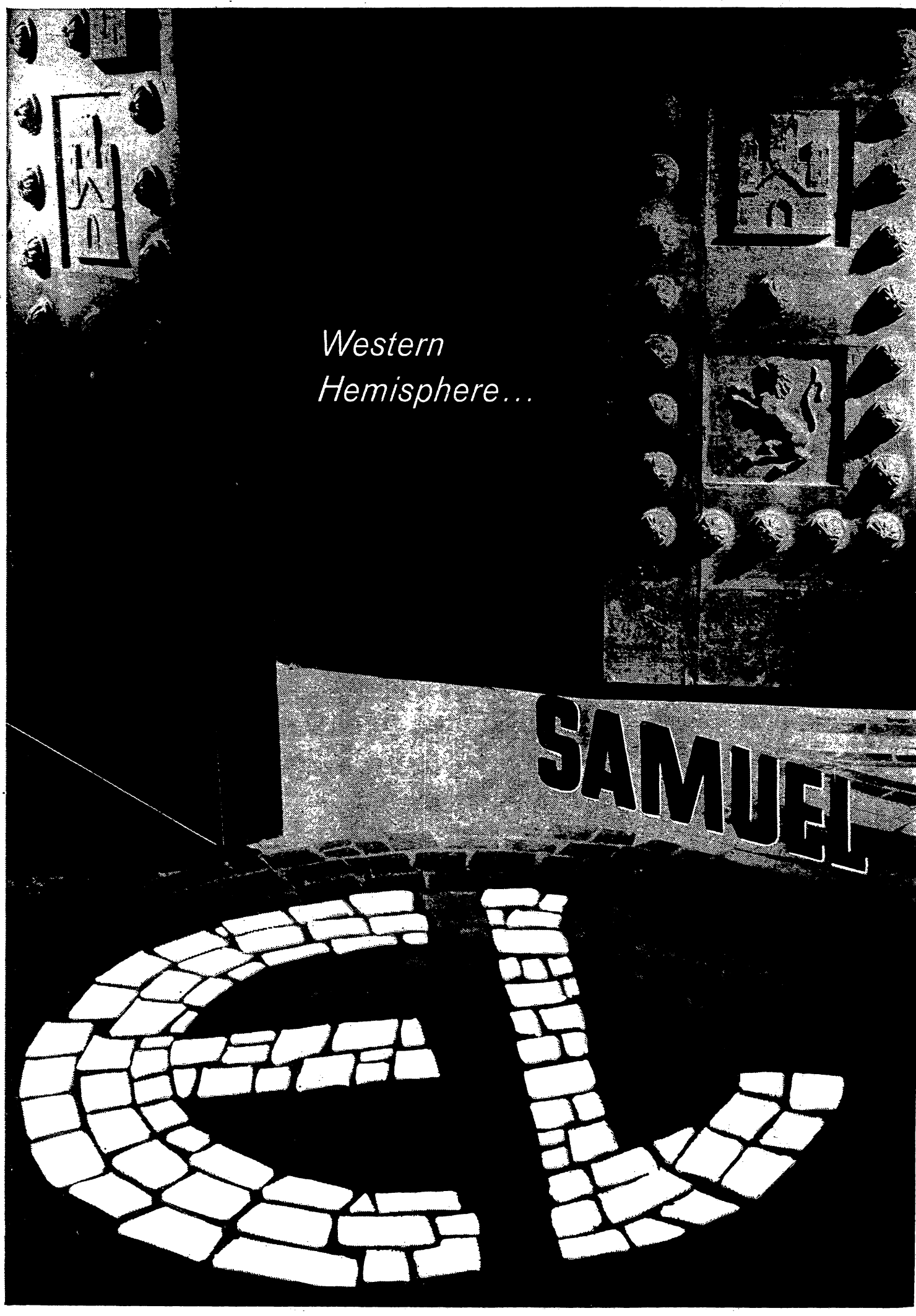
Film Importers Multiply

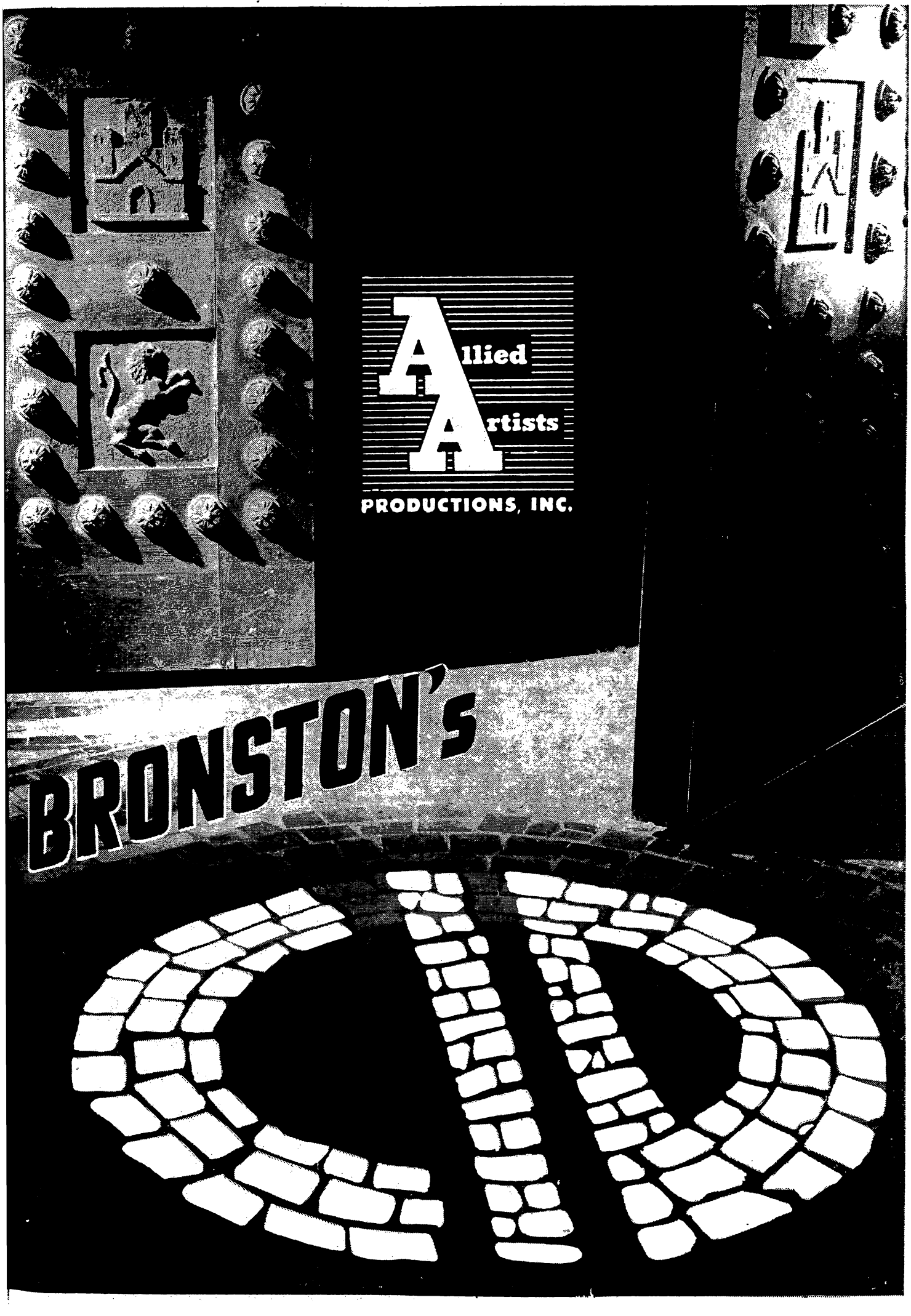
Cape Town.

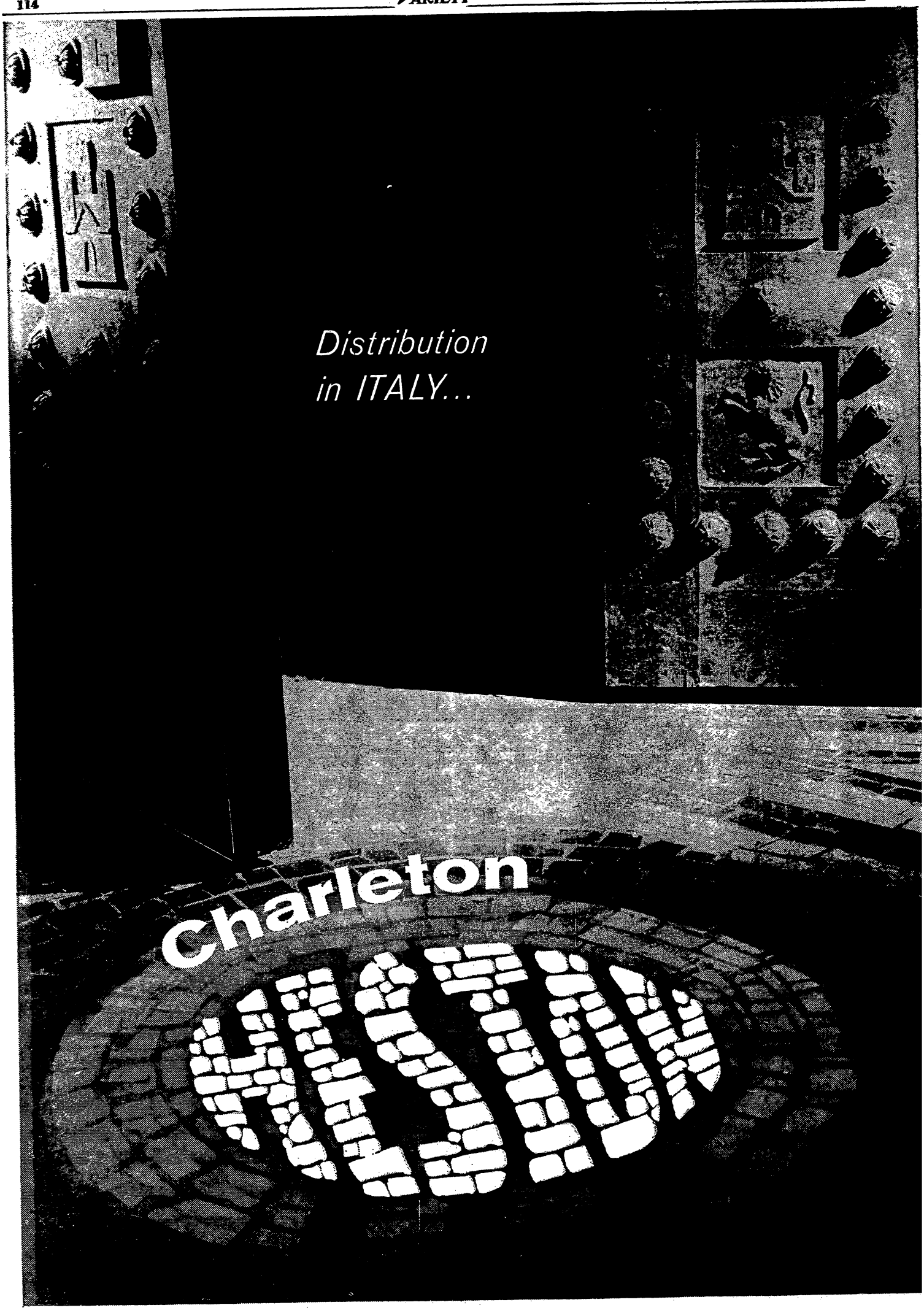
As a result of new tax laws which came into force last year new import companies have sprung up in South Africa. They include

Star Film Importers of Pretoria
Magna Film Importers of Johannesburg
Hollywood Film Importers of Pretoria
Galaxy Film Importers of Johannesburg
Capital Film Importers of Cape Town
Bert Fisher Films of Cape Town.

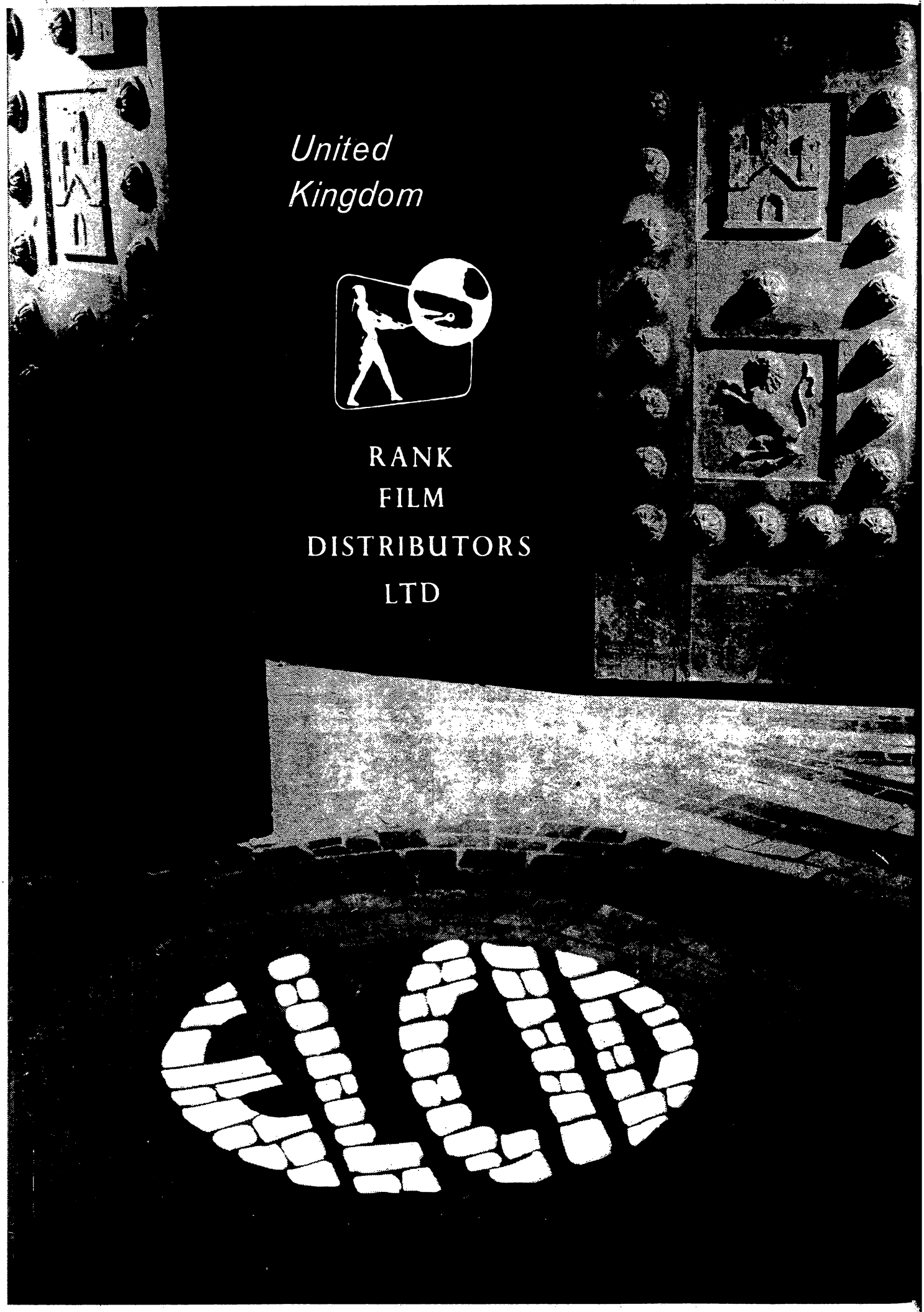

Mr. BRONSTON!
THE EXCITING, MAGNIFICENT FOOTAGE WE HAVE SEEN MAKES US PROUD TO HAVE BEEN CHOSEN AS DISTRIBUTORS OF A PRODUCTION THAT WILL SET A NEW STANDARD IN THE ART OF MOTION PICTURE MAKING...
THE ENTHUSIASM CREATED BY YOUR DISTINGUISHED PRODUCTION HAS SPURRED ALL OUR DEPARTMENTS INTO ACTION... FROM NOW ON THE JOB IS
OURS
CINERAMA

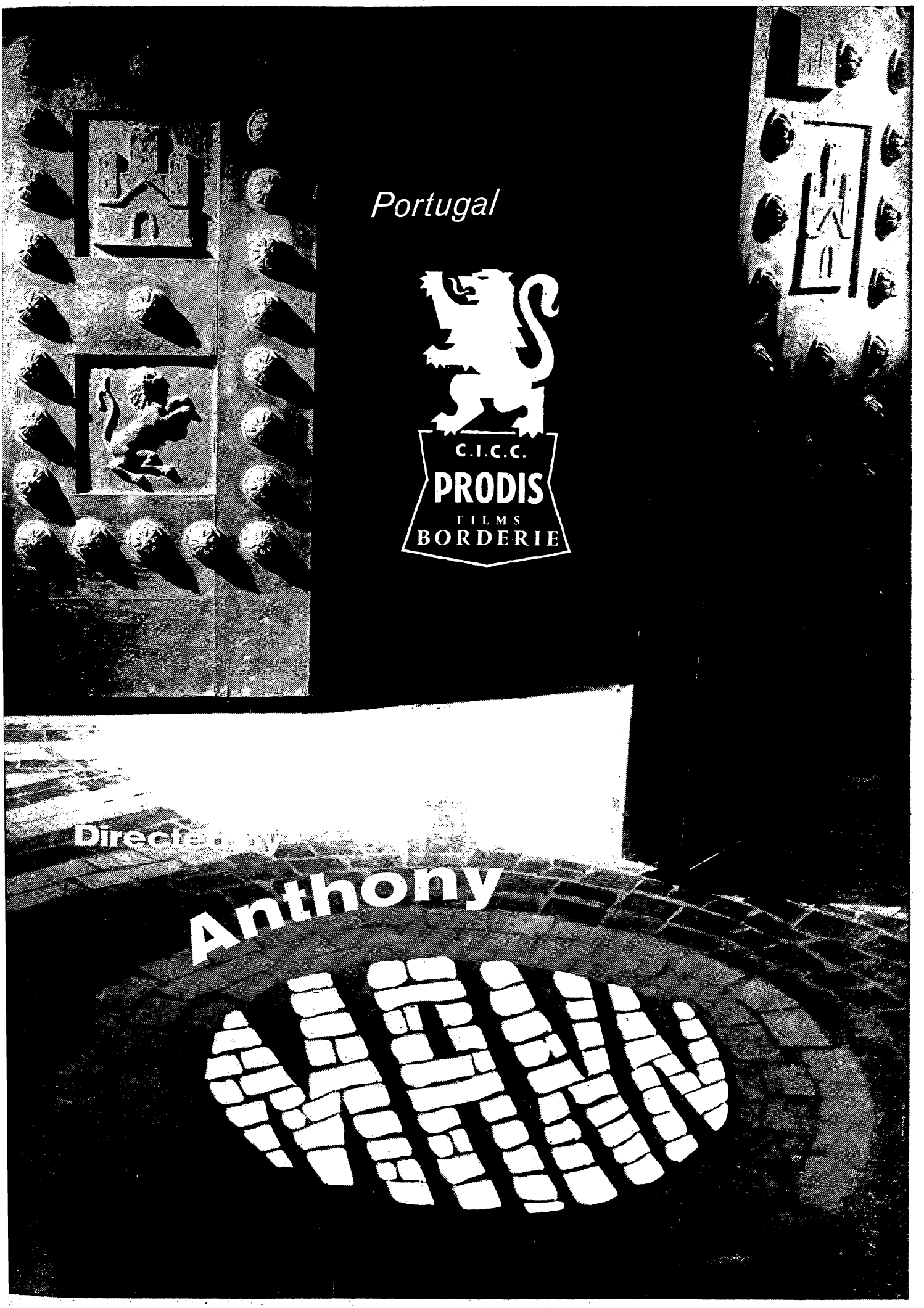

Western
Hemisphere...
SAMUEL

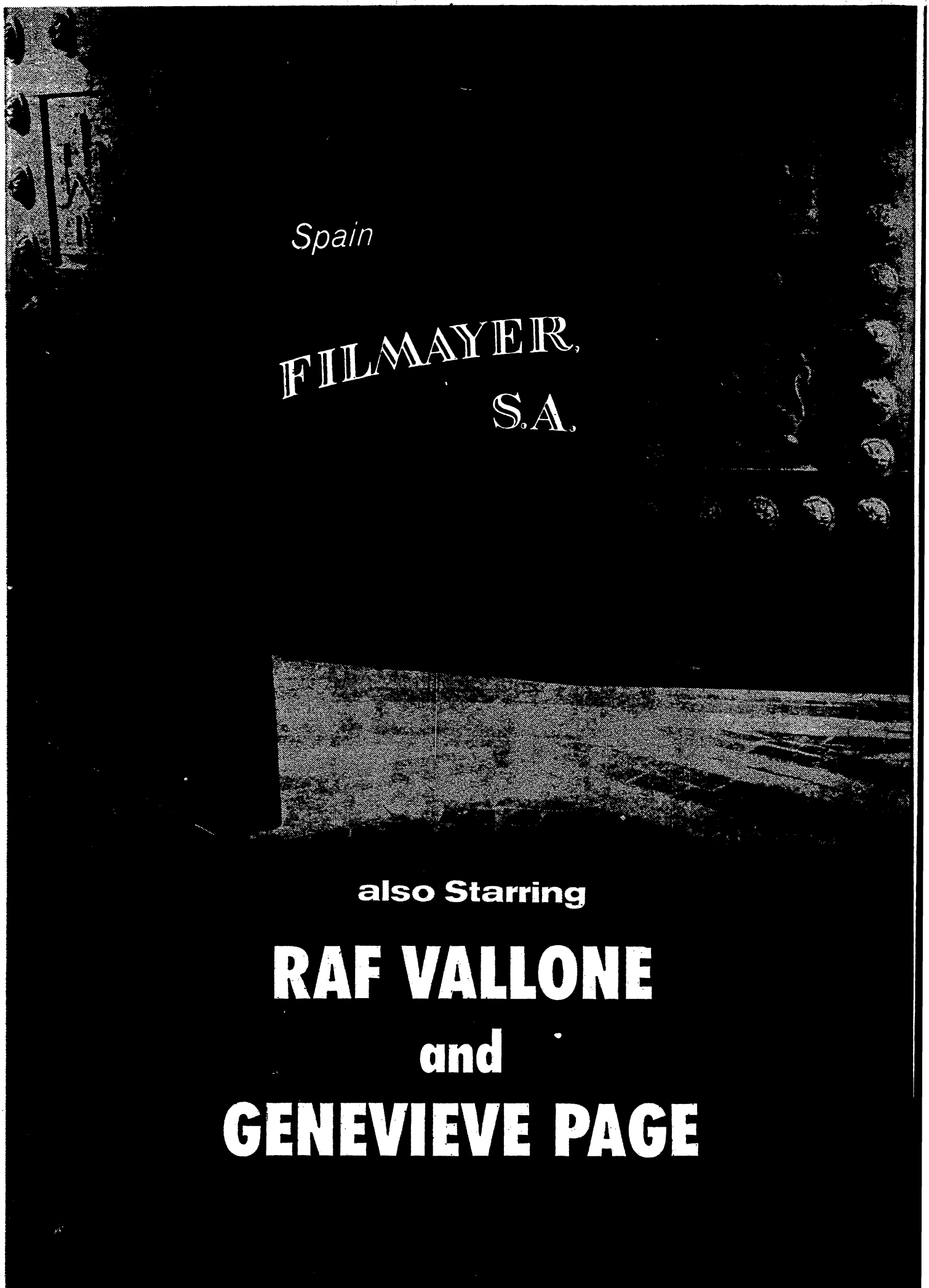

Allied Artists
PRODUCTIONS, INC.
BRONSTON'S


Distribution
in ITALY...
Charleton

DEAR FILM
Roma
Sophia
LOREN


United
Kingdom
RANK
FILM
DISTRIBUTORS
LTD


Portugal
C.I.C.C.
PRODIS
FILMS
BORDERIE
Directed by
Anthony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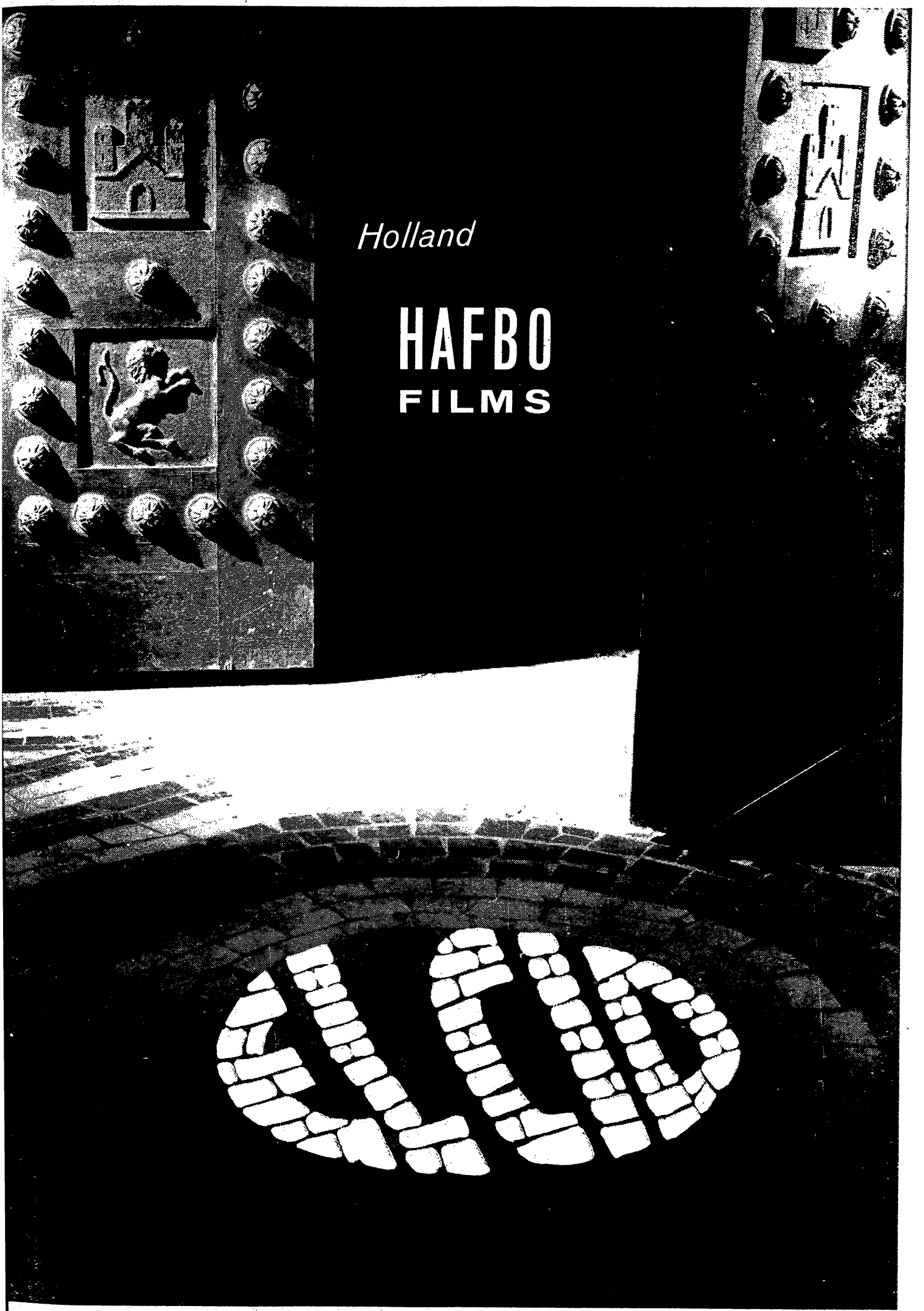
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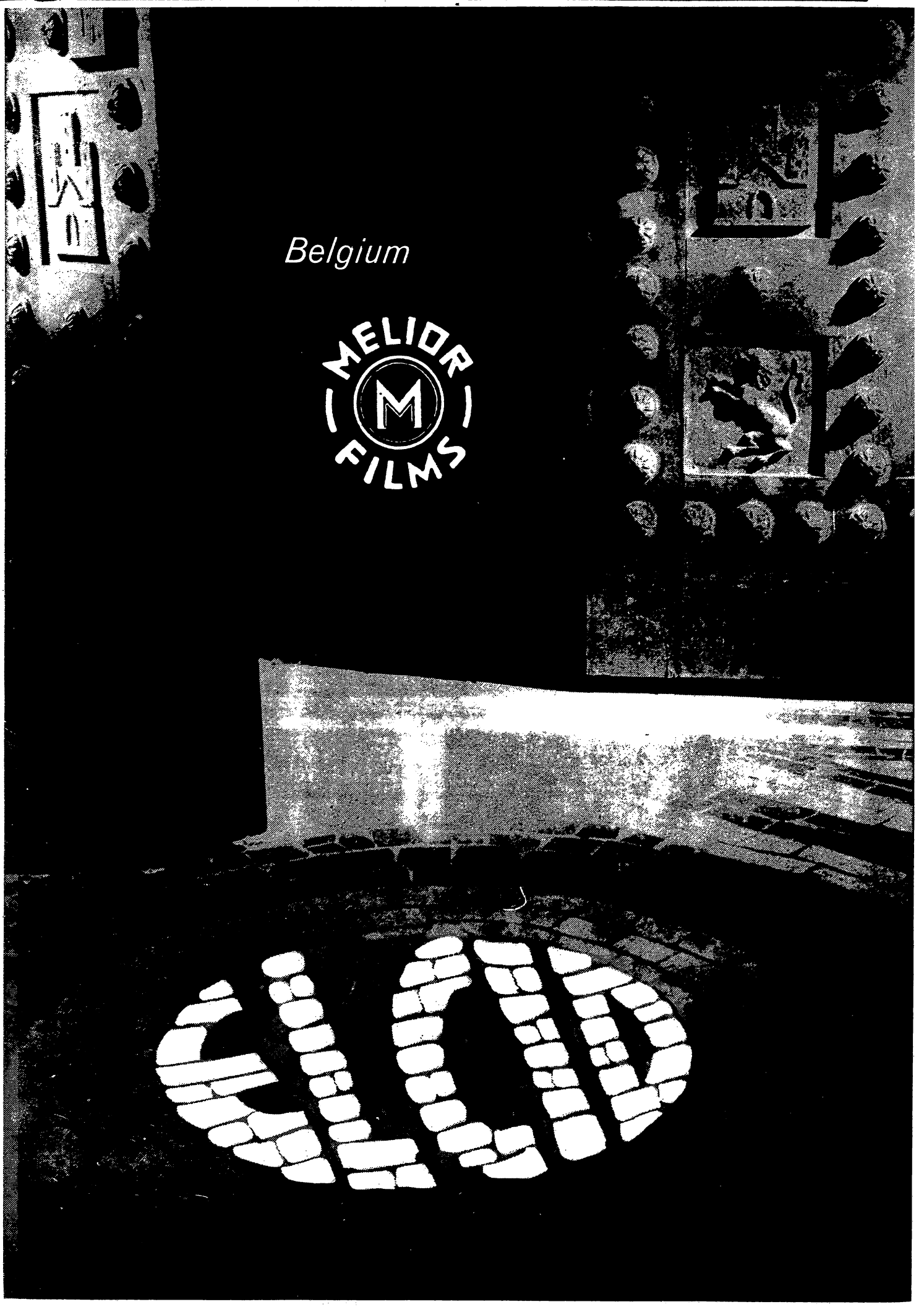
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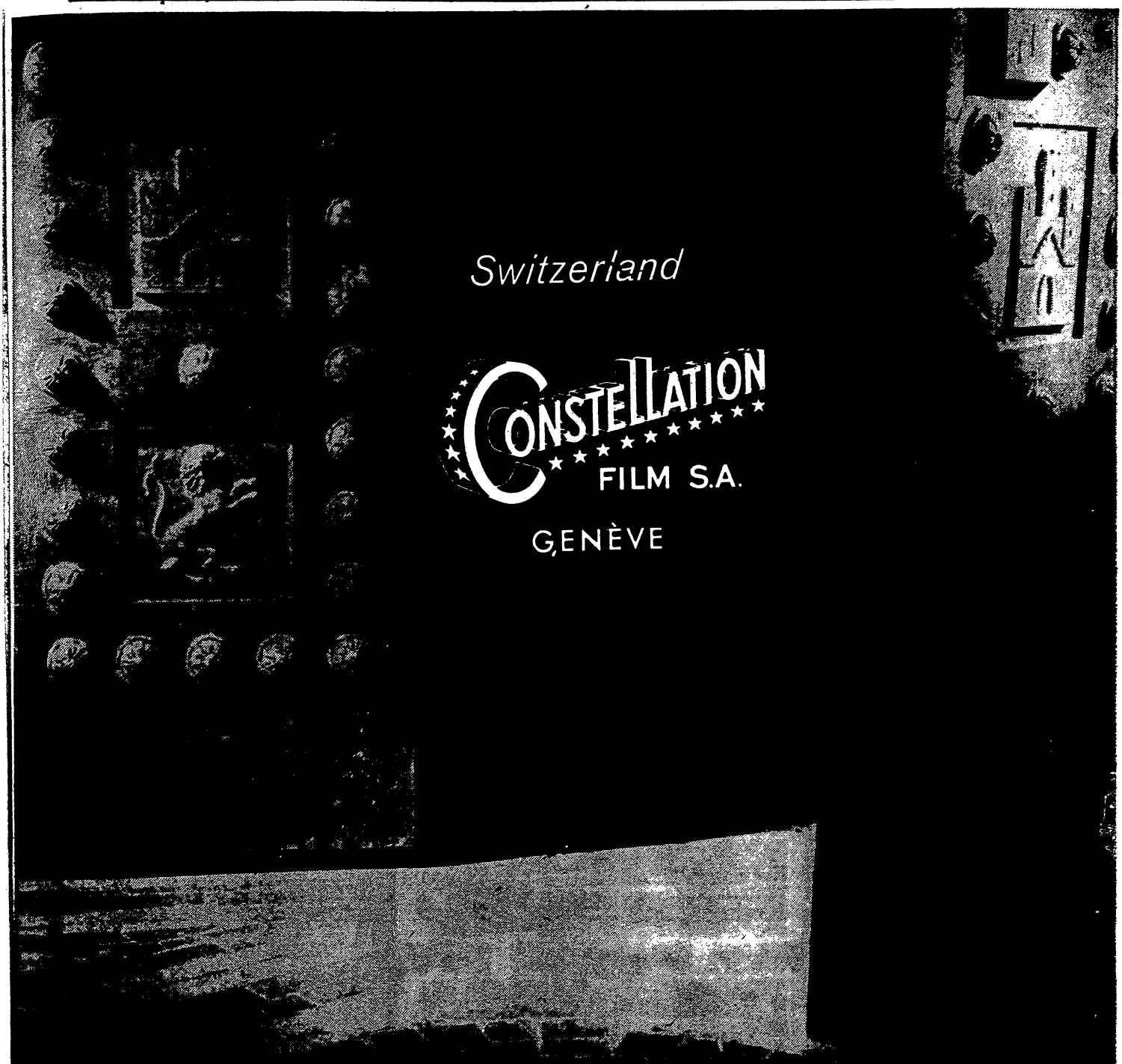


Switzerland

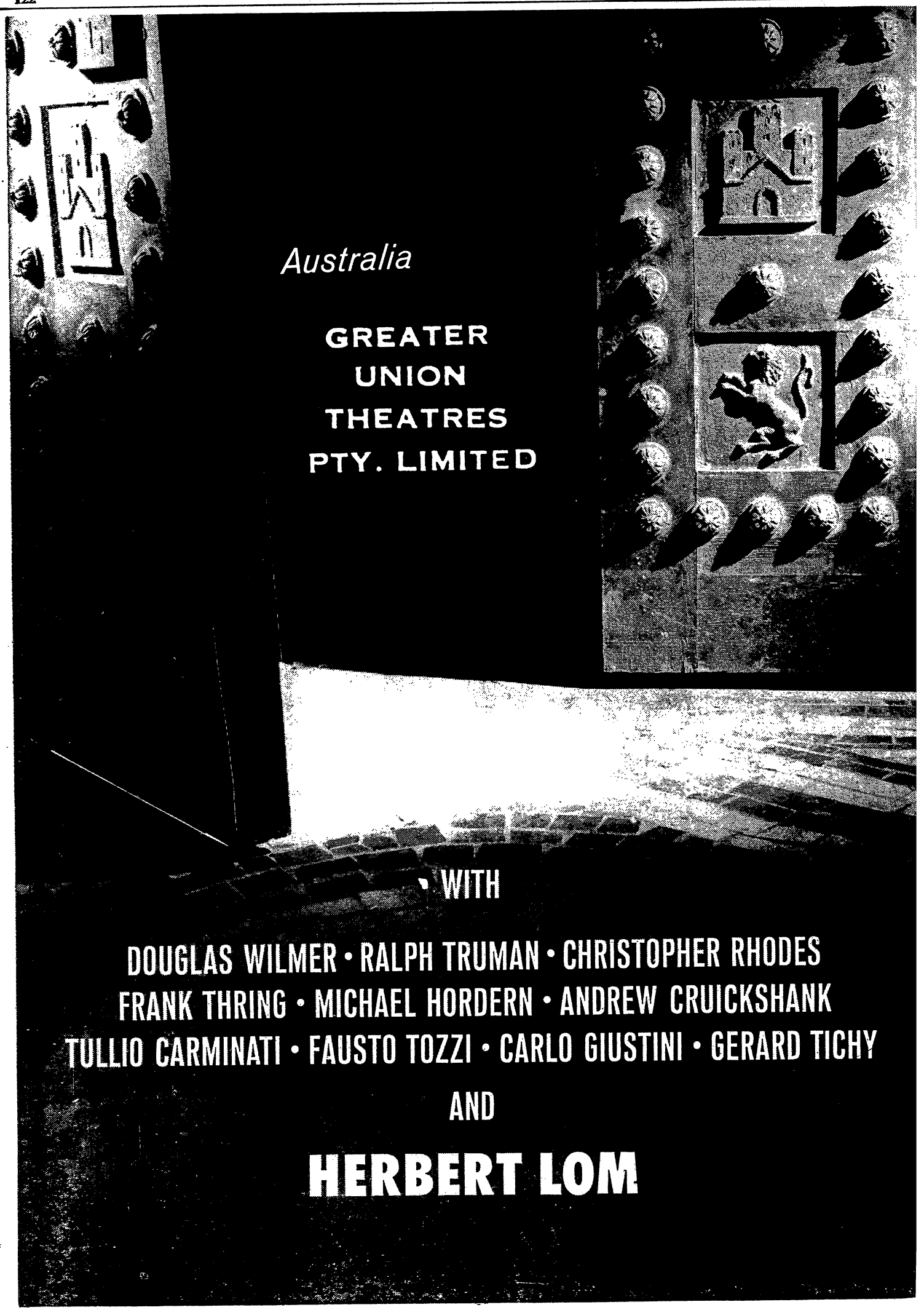
CONSTELLATION FILM S.A.

GENÈVE

co-Starring

JOHN FRASER • GARY RAYMOND

HURD HATFIELD • MASSIMO SERRATO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TULLIO CARMINATI • FAUSTO TOZZI • CARLO GIUSTINI • GERARD TICHY
AND
HERBERT LOM

Israel

SAS INTERNATIONAL FILM

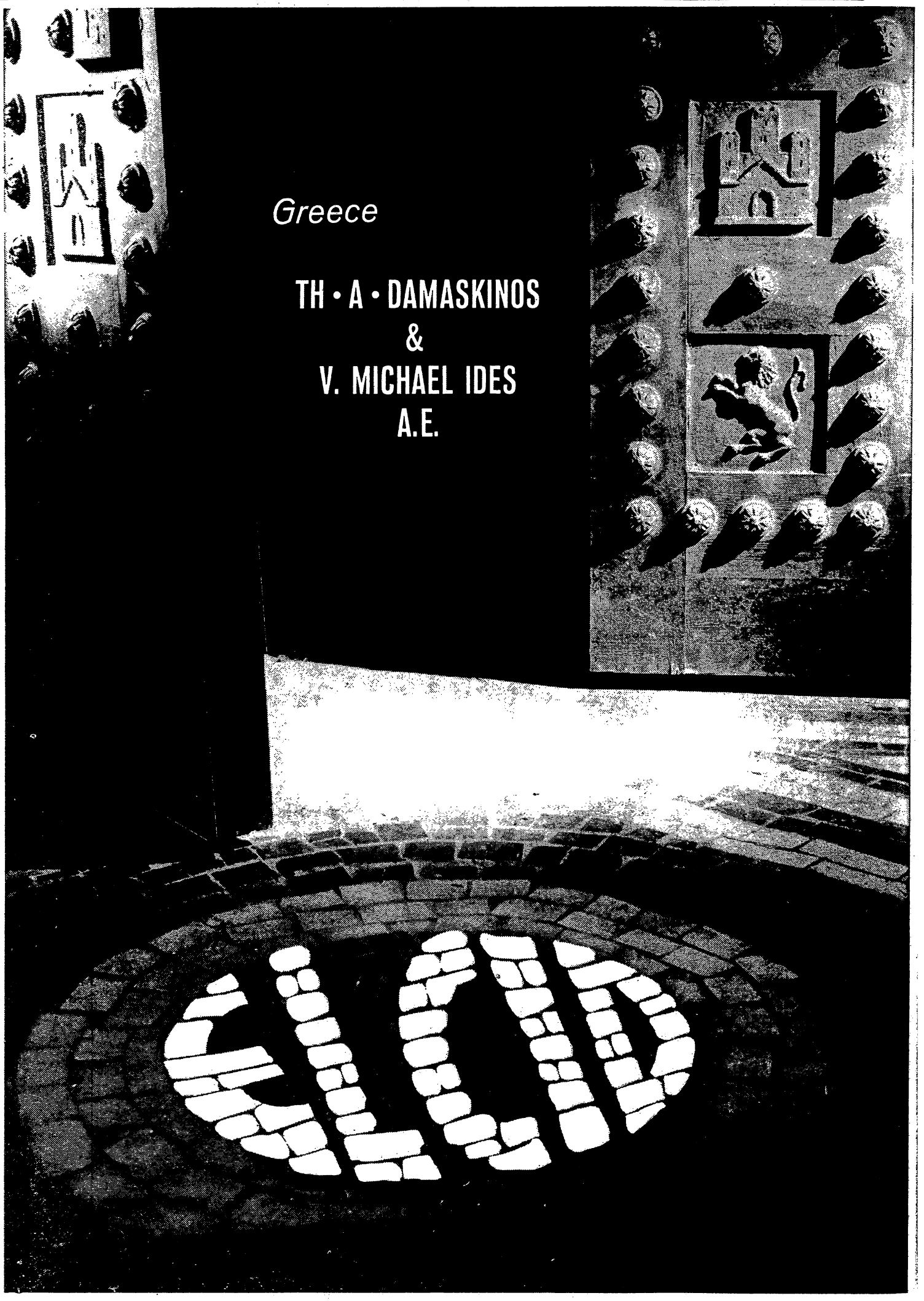
Screen Play by

PHILIP YORDAN

and

BASILIO FRANCHINA

Original Story by **FREDERIC M. FRANK**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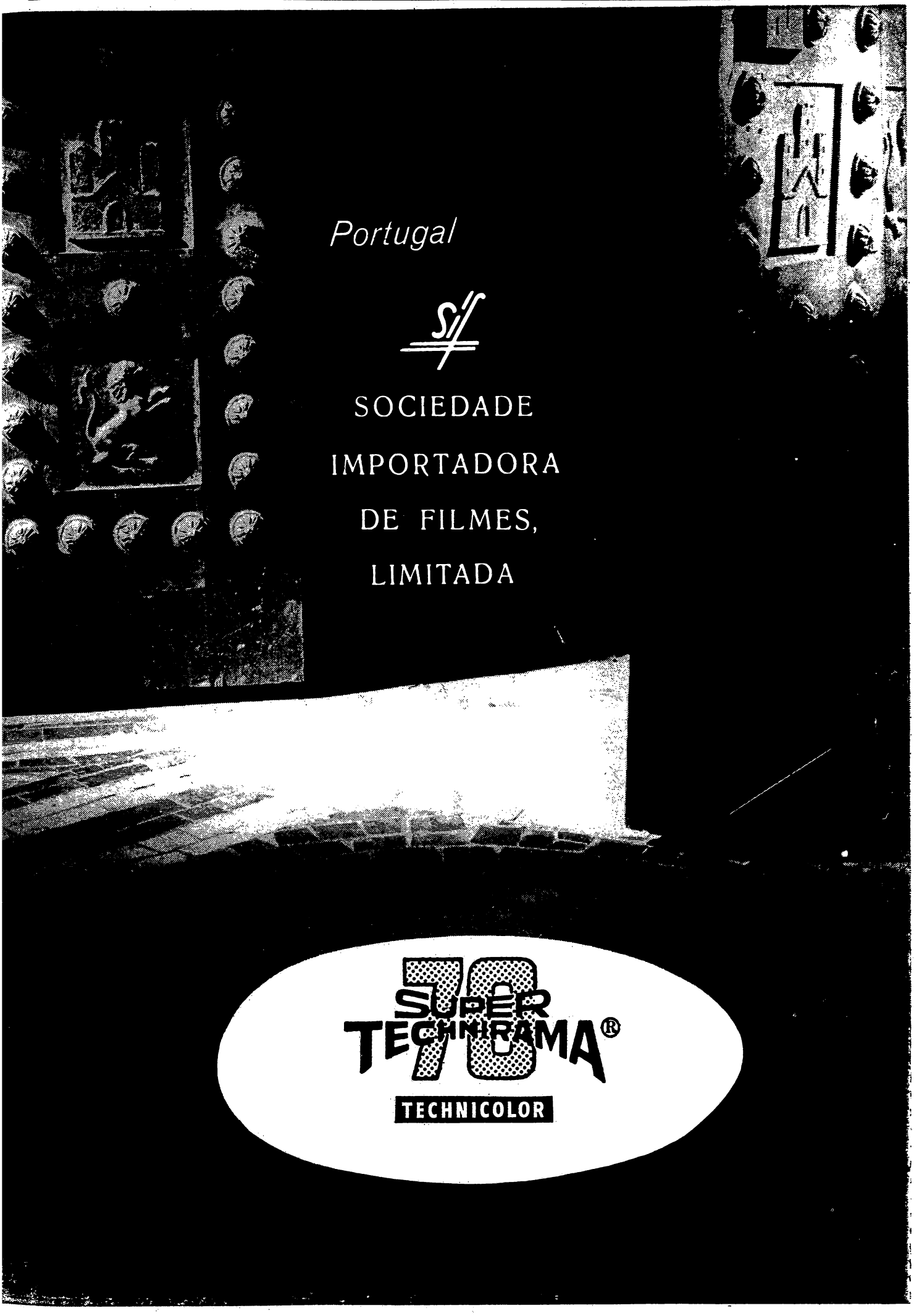
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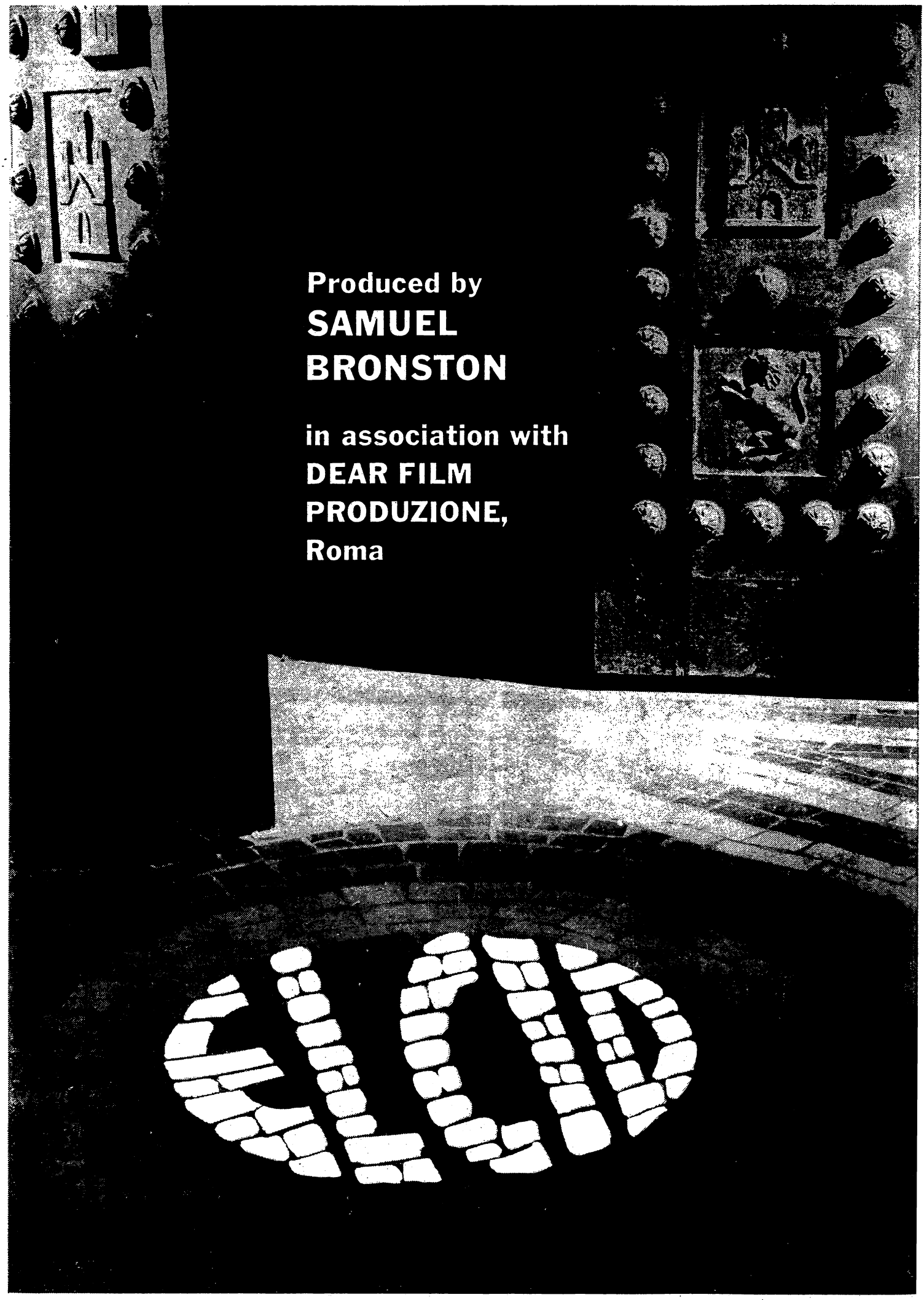
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SAMUEL
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BERLIN FESTIVAL INTO 'BIG 3'

Tax-Relief Prestige Ratings

Frankfurt.

In West Germany, where the Film Classification Board's two designations, "especially outstanding," the first rating, and the second class of "outstanding," mean important tax relief to the theaters, it's just been shown that 21 foreign and two German full-length features won the first rating during the 1959-60 playing season.

But a total of 79 full-length and 18 cultural shorts and films for youth found their way into one or the other category.

Here's how the classifications ran for the major U. S. companies in Germany:

	German Films	Non-German Films	Documentaries	Total of Classifications
20th Fox			1	1
Columbia	1	3	7	11
Metro		7	1	8
Paramount		2		2
United Artists		6	1	7
Universal		1		1
Warner Brothers		4		4

Thus the American companies earned 34 classifications, for the full-length features and the documentaries, including both classifications.

Germans Lag in Self-Promotion; With TV Rivalry, Lack Is Serious

Berlin.

"Television" is the big word in German film circles. Whether producer, distributor or exhibitor —they all feel the inroads of this competitor daily. Some, of course — producers, directors, actors — escaped misery by joining the "devil."

Oswald Cammann, chairman of Assn. of W-Berlin Exhibitors, said: "The competition of television is already bitterly felt. Those who suffer most are the cinemas in Berlin's suburbs. The producers feel it too. But the hearts of many of them are already split because they have already branched out into the television business."

"Attendance figures are constantly on the decline," Camman said. "The cinemas have lost bulk of their former regular family audience. I refer to the families which used to go at least once a week to the cinema. This audience has been lost to television."

"But there is justified hope that the situation will improve when the mass of people has paid off their tv sets. Most of them pay the latter on account and it's psychologically understood that they want to 'amortize' their investment. If they have they may become what they used to be before they bought their tv set: Regular cinema-goers. But we still have to wait one or two years until the people will be financially freer."

Ronald Kahn, an American tv producer here, had this to say: "The tv competition to German film people hasn't really started as yet. It will be felt in 1962. Most of the second programs will not start before the end of 1961. Germany's television will develop into a full-time program in 1962. Cinema owners will then feel tv like they have never felt it before. A local exhibitor told me recently that tv hurts him already quite a bit. I had to tell him that it's only a small pain, it's just the beginning . . ."

As to German film producers, Kahn said that they have only three alternatives: (1) The production of much bigger films on the basis of big-scale international coproductions not dependent on domestic markets only; (2) To create films which Kahn calls "German art films characteristical of being German." These films must be something original. They can be small-budget films; (3) To start producing films for television. "Otherwise, they die," Kahn concluded.

Kahn who finds German television "constantly improving" said that the German producers haven't learned by the mistakes made by their American colleagues. He calls the German film "a closed shop for old men." Also: "German film industrialists, producers, exhibitors, etc. don't know how to merchandise, promote, publicize their product, in fact, they have never learnt it."

Paul Gordon, publisher and tv producer here, said: "I believe in the future of the film industry. The situation in Germany is identical of America some years ago. Television is still a novelty value in Germany. In a few years, the film will regain grounds. Of course, the films have to be good."

Gordon deplored the lack of outstanding German films. He said that most of them lack originality for which he chiefly made the producers responsible. He said that too many still stick with domestic market and tastes. But there are improvements, he added. At least they have given up those terrible 'Heideschnulzen,' that's sentimental escapist fare which praises the beauty of the country, etc. Gordon: "They must realize that the story is the thing, even if this or that film of old-fashioned calibre still makes some money.

Choked Off, Theatres Of Berlin on Decline As Capital Echoes Politics

Berlin.

According to latest statistics, the city of W-Berlin about 2,200,000 inhabitants) has 253 cinemas of which 232 are members of the local Assn. of Film Theatres. A local house is normally considered in okay shape if about 50-60% of its seating capacity is used. Overall situations run barely 35% at present. A tough situation is evidenced by the fact that about 40 cinemas are up for sale. But there are only few buyers. And latter are mostly newcomers to this branch (and don't know the score) or people (refugees) from the East who want to build here a new existence. Many of them fail. Several cinemas here have recently closed their doors. More shut-downs are expected.

But, in all, the local cinema situation is still not as tough as in some West German cities. This is explained by W-Berlin's position as an isolated city. The W-Germans have the opportunity to spend lengthy weekends outside their hometowns, while W-Berliners are forced to stay within their homegrounds.

Oswald Cammann, chairman of the Assn. of Film Theatre here, explains that downtown houses are still best off, while the little nabe houses in city's outskirts are especially hard hit. However, some art houses, even in the suburbs, are doing—thanks to a regular, more fastidious audience—quite well.

On the average, a W-Berlin cinema ticket costs 1.40 D-Marks (35c) moderate in comparison with other territories. But admission can hardly be upped in financially handicapped Berlin. Incidentally, a W-Berliner went averagely 28 times to the cinema in 1960.

Next to television, exhibs' strongest competitor, the heavy amusement tax (20%) is still the biggest problem for showmen. (This tax is eventually—down to 14%—lower if the respective film has been declared "valuable"—or "particularly valuable"—by the West German film classification board. The "valuable" tag, which is to foster the artistic film, means tax relief.)

BAUER GRATEFUL FOR YANK AID

By HANS HOEHN

Berlin.

What started on a ridiculously modest budget (not much more than $10.000) and, in fact, was hardly more than an improvised affair, has gradually become one of the three most important events of its kind in the world: The Berlin International Film Festival, which, in 1960, observed its 10th anniversary.

Since 1957 an "A" festival, the "Berlinale," as the local trade calls it, now operates on a 1.000.000 D-Marks ($250.000) budget. The Federal Govt. contributes 300.000 D-Marks to the fete, the W-Berlin Senate adds 350.000 D-Marks, while the rest amount comes from the festival's income (admission, etc.).

Cannes may be a more elegant festival and Venice a more romantic one, and both have a longer tradition to their credit, but Berlin is able to say that it's the most "serious" film rodeo. With less glamor than Venice and Cannes, it is chiefly a business festival and many filmites from all over the world appreciate it as such.

Berlin is not a child of tourist-conscious city fathers. In view of Berlin's position as an isolated city, it's (involuntarily) also a political festival. The fact that many people from Soviet-dominated territories come over, the Berlin festival has been given the byname, "Show window of the West." It gives East people the chance to see western top productions of which many if not most they can never see in their territory.

Berlin has no Lido Beach (as at Venice) and no Croisette (as at Cannes) but Dr. Alfred Bauer, the Berlin Festival chief, calls this even an advantage. Said he: "The lack of attractive tourist's goals is a positive factor because it forces the film people to dedicate themselves to the film." A special big plus is (by all admitted) this festival's organization with which probably no other festival can compete. But that has to do with German "Gruendlichkeit" (thoroughness) which one just cannot beat.

Bauer, 50 now, can say that this festival is "his baby." It was strictly his idea. A former jurist, then a writer (he's the author of the Big German Feature Film Almanac), he carried the idea, back in 1950, via the Berlin Senate to Oscar Martay, then U. S. (HICOG) Film Officer, who later joined the local film branch, and it was the American Martay who made the first financial basis for the preparation of the festival possible.

Festival has grown from year to year. It can't be denied that it met some unfavorable criticism, too, such as last year when journalists complained that too many "little" films had been screened. As to this, Bauer says: "I needn't stress that the festival committee is always anxious to turn down films that are artistically not satisfactory, or at least show them outside competition. If, however, a country insists on showing a certain film as an official entry in Berlin, we have to respect this wish. It's still a minor evil to show a 'little' film than to give the respective nation the brushoff. Berlin's special position as a Soviet-menaced city requires a tact towards those nations which sympathize with free Berlin, even if this generosity goes at the expense of the artistical standard of the Berlin festival."

And he said this: "The jury last year, all noted international film experts, confirmed me in declaring that of the 28 full-length pictures eight were 'far above artistical average,' 10 were average and six below average. This makes 12 above-average films out of 28. I think it's still a very good percentage. At the 1960 Cannes festival, the ratio was, as to the jury, nine above-average films out of 29!"

To class up his festival, Bauer will reduce the number of competitting pix this year: Only two (instead of three) film in competition daily, while a third one will be

(Continued on page 128)

Nazi Taint Haunts And, As A Result, Handicaps German Film Industry

By HAZEL GUILD

Frankfurt.

That German producers assiduously avoid the theme of their own divided country, as described in another article herewith by VARIETY's Berlin rep, Hans Hoehn. It has its match-point in the fairly general avoidance of the Nazi past. It is a truism that German boys and girls know remarkably little about the bestial period for the all-too-human reason that their parents cannot explain it or face their own part in it.

There's little doubt that the guilt aspect as to the Nazi episode and the safety-first fixation as to the Communist half of Germany embarrass the development of German films in many areas. Yet curiously enough television has found the courage on occasion which the theatre screen showmen have lacked. The video series in 14 parts, "The Third Reich," was quite candid in presenting the horrors of Hitler to young viewers.

But returning to the broad issue of inhibitions in theatre product, plainly Germany has not yet fully shaken free. Progress has certainly been made Technically the German industry has staged a considerable comeback. But the deepening shadows of television's counter-distractions and the resultant falloff in boxoffice figures are problems which may worsen before they brighten. German film showmen find some comfort in the thought that the United States and Britain have survived television's fiercest blows.

Meantime Germany badly needs an infusion of fresh chromosomes in its artistic veins.

The Stagnant Wave

One actor dubbed the German film output of last year "The Stagnant Wave," blaming the mediocrity of the films on the lack of control producers can excerise over their product. He claimed that features were controlled by "dictatorial film distributors." Church censorship is also a factor. Religious groups have registered strong protests to some topics, per the Italian "La Dolce Vita."

Many in Germany feel that the dearth of talent can in several ways be blamed on Hitler. The most brilliant writers deserted Germany, never to return. One reason not to probe too deeply the Nazi theme is that many Germans who supported Hitler will see themselves portrayed as fools, and will resent the ridicule.

A recent listing of the best films to play in Germany last year included four U. S. products. "The Apartment," "The Fugitive Kind," "Ben-Hur" and "Pillow Talk"; two French pix, "Gentlemen Without Small Change" and "Love Game"; the Swedish "Virgin Spring" and just two German films, "The Brave Soldier Schweyk" and "The Glass of Water."

A recent study of the use of leisure time revealed that 30% of the Germans prefer to read, 24% work in house and garden, 11% indulge in sport, 9% turn to radio and television, and 15% follow "diverse hobbies," including going to the flickers.

Star Wage Freeze

It's reported that the average loss on a German film last year was $85.000, and of course, many of the German stars have deserted the German screen because of the clamp-down on salaries. When the German Producers and Distributors agreed that no German star could be paid over a top fee of $25.000 for a film, that sent quite a few flying.

Curd Juergens, a sure-fire German celebrity, for instance, followed the Hollywood trend of setting up his own production company so that he rakes the profit off the top. He has sworn never to work for a German producer.

German character actor Froebe has moved to France, and a couple of top German stars, Maria Schell and Horst Buchholz, are confining their work to the highly-paid Hollywood studios. Romy Schneider, once the leading German ingenue, has turned to the French stage as an outlet.

And the only up-and-coming German sexbombs, girls like Barbara Valentin and Kai Fischer, have generally been cast in tales about the call girl racket. Germany has not yet put a face, or a figure, on the screen that could be called anything like an equal to the international sex queens: France's B.B., Italy's Sophia and Gina, America's Liz and Marilyn, or even England's Diana Dors.

Bamberger Case

The long sad struggle of German producer Peter Bamberger was recently revealed. The young producer had an idea for an exciting timely pic, "Der Teufel spielt Balalaika" (The Devil Plays the Balalaika), about the war prisons in Russia. He had personally survived six years in prison in Siberia and thought this the time for a penetrating piece about the horrors of life in Russian prisons.

He turned out a script, and had it translated in French, English, and Japanese as well as German. In every land he found a reject. Only after three years did he manage to convince UFA distribution chief Rudolf Thiel and Stuttgart industrialist Heinrich Sauter that it was worth financing.

When he began with the background film preparation, though, another UFA exec felt that the film had little chance of success, and the project nearly fell through. Five months later, the film, turned out on a relatively low budget, was finished.

Bamberger had for three years been unable to find a producer, had been rejected by most of the top German companies, had gotten a turndown from leading German directors and the German bank. The film has now been accorded tremendous critical acclaim. As critic Wolfgang Tschechne wrote in the Hannover Rundschau, "This film was made by young people. What one considers young people. Now we recall Siberia. They look back, but not in anger. They have the understanding and the courage to search for the truth . . ."

But when the backers, the directors, the producers are all afraid of facing the "truth," as Bamberger found, it's pretty difficult for anyone to start a "new wave" rolling.

Berlin Film Fest May Again Be Ignored By Soviet Union Toppers

Berlin.

It's every year the same question: Will or won't "they" (the Soviets) come to the Berlin Film Fest? As to festival regulations, each country with which the Federal Government of Germany maintains diplomatic relations, automatically receives an invitation to the fest.

So far, the Soviet Union, only behind-the-Iron-Curtain country which has these relations with Bonn, hasn't accepted any of the annual invites.

Once the Soviets said that they would come if East Communist) Germany got an invitation also. "This, however, is out of the question," the head of the West Berlin Fest explained.

At a recent press confab on the occasion of the Soviet Film Week here, the first question a local scribe put the Russians was whether they'd come to the Berlin Fest. Alexander Davidow, prexy of Sovexport Moscow, answered: "We haven't received an invitation as yet." Second question: "Would you if you were invited?" His diplomatic answer was "we'd have to discuss that."

However, it looks as though the 11th Berlin Film Fest won't see Soviet participation.

German Inquiry: Must 'Cultural' Shorts Be Dull?

Frankfurt.

Culture-schmulture, what's happening with the documentary film business in West Germany?

When you go to the cinema in Germany, you're never rewarded with a Mickey Mouse cartoon or a musical short to sing along with the bouncing ball. Instead, before the main feature gets rolling, you're subjected to the vivid and gruesome details of how a snake consumes a mouse, you're shown 20 minutes of closeups of Renaissance church windows, or you're exposed to a dreary view of the rigors of life on a remote island in the North Sea.

Reason is simple enough. If any exhibitor shows a "classified" documentary along with his full-length feature, he is entitled to some tax relief. Of course, the enjoyable cartoon features aren't "classified," so they are simply eliminated, and replaced by the type of documentary that the Film Classification Board thinks the folks should view.

Some members of the audience in Germany have complained that along with the ticket they're paying a hefty chunk of entertainment tax—and this enforced documentary film is usually something less than the word "entertainment" implies.

That's the complaint of the public.

But the complaint of the exhibitors is even worse. There just aren't enough of these classified documentaries to go around. Even though a short producer getting this classification is sure to sell his film, the production of documentaries in Germany is falling off. Higher costs have deterred some of the producers, others who have made money have turned to making full-length features.

In 1960, only 254 of these classified culture films were made, a considerable drop from the 314 turned out the year before.

Keen Competition

Several of the culture film producers, queried as to the dwindling output, replied that competition rom foreign countries has been too keen. Foreign producers could afford to sell their shorts at a price with which the locals, who generally have to rely on one market only, could not compete, since in other lands the film had usually played on the home market first, and the added German sale meant more funds with no additional outlay. So some of the local shortmakers went out of business.

And particularly from the Commie-controlled lands, the competition has been too cut-throat, they charged. A land like Czechoslovakia or Poland or Romania is considering the propaganda-value of showing its films on West German screens, and so the Red government often subsidizes the documentary makers, and they can offer their products at exceptionally low prices.

Last year, 372 culture films played on the West German screens, 215 German and 157 foreign, mainly from France, Italy, the United States and England.

Here's how the U.S. majors stacked up, documentary-film-wise: 20th Fox showed 17 culture films of which 10 were German, seven foreign; Columbia offered 15, including five German and 10 foreign. Metro played 18, all German; Paramount had 19, of which 18 were local and just one foreign; United Artists had 27, 19 local and eight foreign; Universal showed 14, including three German, 11 foreign; and Warners had 23, of which 20 were German, three foreign.

Since 522 full-length features were shown in Germany during 1960, along with just 372 cultures, it's obvious that the distributors didn't use the one-to-one ratio, and the same cultural short turned up along with a couple of major releases.

Now the cultural producers complain that some of their own German distributors, like Constantin, are turning toward the foreign shorts.

Few German Directors 'International'

By HANS HOEHN

Berlin.

Of the 70 to 80 Teutonic feature film directors, only a small percentage have achieved "international" recognition. Kurt Hoffmann ("Aren't We Wonderful"), Helmut Kaeutner ("Captain of Koepenick") and Wolfgang Staudte ("Roses For the Prosecutor") are commonly acclaimed as this country's three most prominent directors. Who knows them elsewhere?

Another group includes Rolf Thiele ("The Girl Rosemarie"), Alfred Weidenmann ("Canaris") and now also Bernhard Wicki who succeeded via one (his first) feature film, "The Bridge," in commanding some foreign attention. Not to forget, of course, those oldtimers who returned from Hollywood such as Robert Siodmak, Fritz Lang and William Dieterle who still live on their old names.

Here, in alphabetical order, are some five dozen German film directors and their present status:

Axel von Ambesser: One of the (very few) German directors who can achieve the subtle touch. His last pic, "The Swindler and the Lord," was very charming.

Franz Antel: An experienced man but his directorial talents are limited. His films tend to the routine.

Karl Anton: An oldtimer who doesn't stir attention anymore.

Helmuth Ashley: An ace cameraman who turned director. His initial effort, "The Black Sheep," was promising.

Josef von Baky: A good director. His creations reveal above-average ambition.

Wolfgang Becker: His product is so-so.

Curtis Bernhardt: This Hollywood returnee made "Stefanie in Rio" last year. Nothing special.

Geza von Bolvary: Little heard of him lately.

Eduard von Borsody: One only remembers his name.

Harald Braun: "The Ambassadress" was his last pic before his death (at 59) last year. Once a top director, this film proved a disappointment.

Geza von Cziffra: He still deserves this superlative —*the most active in the land*. Makes about half a dozen pix each year. Run-of-the-mill productions for the German-language market.

Hans Deppe: Also quite busy. German corn. Escapist fare.

William Dieterle: He made the two-part "Mistress of the World," and "Mardi Gras Confession." Didn't make too big an impression.

Thomas Engel: Average.

Erich Engels: Don't mix him up with Erich Engel, creator of the memorable East German pic, "Affair Blum."—Engels made "In the Name of a Mother" last year, a tear-jerker.

Ulrich Erfurth: His last efforts were German average comedies.

Rolf Hansen: "Gustav Adolf's Page" was his last film after a long silence. It didn't garner many compliments.

Veit Harlan: Reportedly in poor physical shape. Hasn't made a film for a long time. Paid heavy peralty for doing "Jew Suess" at Hitler regime command.

Falk Harnack: Ambition. Also dedicates himself to the stage.

Dietrich Haugk: Young director is hubby of actress Johanna von Koczian who starred in his first two pix, "Heroines" and "Agatha Stop That Killing." His directorial talents were evident in both pix.

Kurt Hoffmann: Country's most gifted film-maker. Succeeded in producing a competent musical, "The Haunted Castle." As he did in his most successful film, "Aren't We Wonderful," this displayed depth with a light touch. His last film, "The Marriage of Mr. Mississippi," a Swiss production, is eagerly awaited.

Georg Jacoby: "Pension Schoeeler" his 228th (sic) directorial job. Oldtimer says "some of his smaller films" aren't even included in the 228. Jacoby has been directing German films since 1912.

Werner Jacobs: Makes pix strictly for home consumption. Nothing for the critics.

Rudolf Jugert: Once one of the more noteworthy German directors, his abilities are hardly evident any longer. Concentrates on sex pix.

Helmut Kaeutner: One of the Big Three. Boasts an imposing list of credits but his last films weren't fully convincing. His last one, "Black Gravel," hasn't been released here as yet.

Werner Klingler: Another man with a U. S. passport. The much talked-about (subjectwise) "Fountain of Life" was his last film. His direction doesn't command particular attention.

Leopold Lahola: A new name to the German directors' scene. His "The Devil Played the Balalaika" (not shown here as yet) is supposed to be very good.

Fritz Lang: His name means still plenty around here. His last film, "The 1,000 Eyes of Dr. Mabuse," received varied reviews but was a substantial box-office contender.

Wolfgang Liebeneiner: Rather active pic creator. Expert directorial hand is evident. But his items are more for home consumption. "Ingeborg" and "The Final Chord" are among his recent efforts.

The Marischkas: There are quite a few members of the (Austrian) Marischka dynasty active around here such as Ernst Marischka ("The Student-Prince"), Georg Marischka ("Peter Voss, Hero of Day") and Franz Marischka ("Hit Parade 1960"). It's hard to distinguish between them since everyone only follows the "German escapist" pattern.

Paul Martin: He sticks, now as before, to musicals. Latter's foreign prospects are zero.

Paul May: "Soldier Station Calais" was his last effort. He, the creator of the "08/15" series, knows his trade. If supplied with adequate material, a director beyond German average.

Kurt Meisel: An actor who occasionally turns director. "The Red Hand," an average thriller, was his 1960 effort.

Hans Mueller: One of those who makes features of the seen-and-forgotten type.

Eric Ode: ditto.

John Olden: "Frau Irene Besser" was his last pic. He's more successful as a tv director.

Gerd Oswald: Son of the unforgotten Richard Oswald, he made two pix in Germany: "The Day When the Rains Came" and "Royal Game," latter this country's entry at last year's Venice festival. He's an ambitious man but (as with his screenplays, too) hasn't quite convinced local critics as yet.

Harald Philip: His forte seems to be war pix. In "Penalty Battalion 999" as well as in his "Division Brandenburg," he achieved convincing war mood and hard-hitting realism.

Hans Quest: Another actor who frequently hops on the director's wagon. No major credits.

Arthur Maria Rabenalt: Once one of the better known German film directors. Still quite busy but just average now.

Geza von Radvanyi: One of the many Ex-Hungarians who make films in Germany. Once lauded, has been on the decline these past years. He's directing now "The Giant Wheel," a remake of "Four Poster," for Berlin's CCC.

Akos von Rathony: Made such pix as "Mrs. Warren's Profession" and "Beloved Swindler." Hasn't achieved here particular prominence as yet.

Gottfried Reinhardt: Has already a handful of German pix to his credit but German critics yet to "hail" his talent. His "City Without Pity," Kirk Douglas starrer, is awaited.

Harald Reinl: Several pix last year. Nothing special.

Juergen Roland: A tv director who made a couple of theatrical pix within the last months. Shows talent.

Wolfgang Schleif: Continued making pix starring Freddy, such as "Freddy Under Foreign Stars," "Freddy and Melody of Night" and "Long Is the Way," stout money-makers in the land.

Rudolf Schuendler: Actor-director who's also kept busy. Lately with pix starring Willy Millowitsch, popular tv comedian.

Robert Siodmak: "School Mate" was his last German pic which was not as good as hoped. But of all the oldtimers who returned from Hollywood to Germany, Siodmak can be acclaimed as the most successful and convincing one.

Wolfgang Staudte: His films are always above German average. His "Kirmes" impressed last year's Berlin Film Festival, his "Last Witness" is this country's contribution to the 1961 Cannes fete.

R. A. Stemmle: No directorial activity lately. Writes scripts. Wrote one for Ronald Kahn's vidtape pic, "Concerto For Combs," among others.

Rolf Thiele: One of the more interesting German directors, in fact, one of the best ones. Keeps intending to achieve something off the cliche. His last vehicle, "Don't Shoot At Angels," hasn't been shown here as yet.

William Thiele: Another returnee from Hollywood. Made here "The Last Pedestrian" and "Sabine and Her 1,000 Men," both no attention-getting pix.

Will Tremper: A former journalist and screenwriter, "Escape to Berlin," marked his bow as a director. An imposing debut. Next on his list, "The Russians Are Coming," a satire.

Gustav Ucicky: Once one of this country's top directors. Lost prominence but still active. "The Heritage of Bjoerndal" was one of his last (Austrian) pix seen here.

Fritz Umgelter: Active in both tv and cinema field. More prominent as a tv director.

Paul Verhoven: Now production chief with UFA.

Alfred Vohrer: Made with "Until Money Departs You" his first adult film after a series of pix revolving around teenagers. Not too convincing.

Alfred Weidenmann: A talented director whose pix, however, vary. His last film, "Sacred Waters," a Swiss-German production, hasn't come to Berlin as yet.

Helmut Weiss: Mostly comedies, for the domestic taste.

Bernhard Wicki: His first film, "The Bridge," won him international acclaim. He's a very ambitious director. His second feature, "Miracle of Malachias," has stirred considerable attention even long before completion. (Due for release in summer.)

Frank Wisbar: Continues making war pix. His last efforts were "Night Fell On Gotenhafen" and "Factory For Officers." Although not fully convincing, he too belongs to the more noteworthy German directors. Wisbar's passport is American.

Franz Peter Wirth: A former tv director who has made half a dozen pix within the past two years. "Heroes" still rates as his best.

Eugen York: Nothing heard of him lately.

B.O. Up Despite Germany's 5-Day Week, Bullish TV

Frankfurt.

Even though the film business in West Germany has been hit a low blow by the country's 5,000,000 television sets and by the newly-introduced five-day week, which sends the country's 50,000,000 residents scurrying out on the highways instead of into the theatres, plenty of optimists are still around to open new houses.

Latest theatre-nose-count showed that 95 more houses were doing business in 1960 than in the previous year, with a total of 6,884 exhibitors offering 2,800,000 seats.

Included in that count are 443 wandering exhibitors, who set up the screen in different areas and often follow the fairs that attract thousands of tourists to a section. About one fourth of the houses are in towns with less than 5,000 inhabitants, and play four or less times during the week.

During the year, 145 houses shut down, but 240 new ones opened, to account for the new total of 6,884.

Berlin Fest Growth

Continued from page 127

shown outside competition. When this reporter interviewed him in March, he said: "I'm convinced that we are going to have better films than Cannes." In all, there are four categories of pix being shown at the 1961 Berlin festival: (1) Competitive films submitted by the nations, (2) Competitive films invited by the festival, (3) Noncompetitive films invited by the festival, (4) Special screenings, trade shows, etc.

A retrospective show will honor the Japanese director, Akira Kurosawa, of whom six pix, including "Rashomon," "Seven Samurais" and "Ikuru," will be shown. Kurosawa, incidentally, will attend the fest at which his "The Bad Sleep Well" will be running as official Japanese entry. (Kurosawa reportedly gave Berlin preference to Cannes.)

Another highlight will be the handing out of David O. Selznick's 11th Golden and Silver Laurels via a special ceremony. This marks the second (the first was in 1954) time that the local fete has provided the background for the Selznick prize ceremony. Selznick will come to Berlin for the event. Selznick wrote Bauer that it's the first time he attends an international film festival. Also Eric Johnston will be coming to Berlin. Johnston promised Bauer to grant him full publicity support of the Selznick event via his MPEA publicity apparatus.

Always one of the most difficult enterprises is to get stars for a festival, Bauer said. Every year, he contacts about 100 foreign stars, but only a small percentage has time to accept the invitation. Bauer said that he's particularly grateful to the Americans as to festival assistance. He cited such names as Walt Disney, Stanley Kramer and Eric Johnston.

Walt Disney hasn't ignored any Berlin film festival so far. Each year, ranging from "Cinderella" in 1951 to "Jungle Cat" last year, he submitted a full-length film to Berlin. In 1958, he personally came to Berlin. Kramer had his "Death of a Salesman" running in Berlin in 1952, "The Defiant Ones" in 1958 and "Inherit the Wind" last year. Eric Johnston was here nearly every year. He, incidentally, received the (German) Federal Cross of Merit for his outstanding contributions to the German-American relations in the film field.

One of Berlin's specialties are the open discussions, lectures, etc. which run here under the title, "Forum." Also noteworthy is the wireless simultan setup in the festival cinema: Reviewers are given the chance to follow the dialog in foreign movies via special earphones. Translation is in three major languages.

Reflecting upon the previous ten Berlin film festivals, Bauer called the 1959 festival his best one so far, while 1958 showed the best product. There's no doubt that the "Berlinale" also helped Berlin's position as a film-producing center.

German Studio Facilities

Company		Floor space in square meters	Height in meters	Terrain for exteriors, in square meters
Ammersee Film, Inning, Ammersee Herschingerstr. 12	A	350	7	20,000
Arca Atelier Berlin-Charl. Havel-Chaussee 1	A	700	11.9	40,000
	B	220	6.5	
Arnold & Richter Munchen 13 Turkenstr. 89	A	660	9	200,000 (near Rosenheim, Bavaria)
	B	400	8	
	C	180	7	
Atelierbetriebe Bendesdorf Bendesdorf, Harb.	A	1,000	10	5,000
	B	240	6	
	C	240	6	
Bavaria G.M.b.H. Munchen, Geiselgasteig	A	940	12	370,000
	B	940	12	
	C	815	8.5	
	D	815	8.5	
	E	704	7	
	F	704	7	
	G	522	8.2	
	H	287	6.3	
	I	169	4.5	
	K	400	7.5	
Carlton Film Munchen 12 Tulbeckstr. 27	A	418	10	
	B	271	5	
	C	132	4	
C.C.C. (Brauner) Berlin-Spandau Verl. Daumstr. 16	A	1,300	14	35.000
	B	700	8.5	
	C	670	11	
	D	510	7	
	E	500	10	
	F	400	12	
	G	350	6	
Divina Film Munchen-Baldham Waldstrasse	A	722	17	14,000
	B	209	9	
	C	101	7	
Atelier Goettingen Flugplatz Goettingen	A	900	9	33,000
	B	250	7	
	C	210	7	
Realfilm Hamburg Wandsbek Tonndorferstr. 90	A	1.000	12.6	10.000
	B	840	9	
	C	500	9	
	D	500	9	
	E	400	9	
	F	360	7	
	G	350	3.9	
	H	300	7	
	I	240	7	
Riva Betriebe Muenchen-Unterfoehring	A	600	9	100.000
	B	600	9	
	C	600	9	
	D	600	9	
	E	250	6	
	F	250	6	
Taunusfilm Wiesbaden Unter den Eichen	A	800	9	85.000
	B	750	12	
	C	250	7	
Universum (Ufa) Berlin-Tempelhof Oberlandstr. 35	A	1.100	10.6	
	B	800	9.7	
	C	715	7.5	
	D	655	8	
	E	550	10.7	
	F	500	6.9	
	G	240	4.5	

Compiled by John Kafka

STUDIOS FULLY OCCUPIED

By HAZEL GUILD

Frankfurt.

While the West German film industryites were crying in their good German beer about dwindling boxoffice receipts, at least one group in their midst could still whistle a happy tune. Throughout the country, "sold out" signs were up in the film production centers for the year of 1960. The booming television industry, with its need for more and more films, and the co-production influx brought about by the Common Market meant more work in the production studios than ever before.

For the studios, there was no talk about a "crisis" in the film industry. They were occupied to just about 100 percent.

Television films meant most of the work for the Munich studios. While German and foreign producers made 30 full-length features at Munich's Geiselgasteig studios in 1959, the number had dropped to 17 in 1960. But television took the rest of the space and time.

The features made at Geiselgasteig during 1960 cost considerably more than the average $75,000 that making a black and white film expends in West Germany, though, and the accent on better movies meant longer production schedules and more space used at the studios.

The Gloria film production centers in Munich-Baldham were busy turning out films for the theatres in 1960, but at the Charlton Studios two-thirds of the output was for television.

At Hamburg, there was so much film and television work that the Real Film Studios in Hamburg-Wandsbek expanded into nine separate halls and it's planned to add two more huge stages this year. The studios figured that they split their time about half and half between producing films and television shows last year.

Hamburg Activity

The number of feature films turned out was eleven at Hamburg, just the same as the count in 1959, but the number of television films made at the same center was 35—three times as many, but since most were shorter and less detailed, shooting time on each was briefer. Among the output from Hamburg last year was the full feature-length "Lysistrata," the Fritz Kortner production for television which caused a giant scandal early this year. The film was labelled too sexy and too one-sided in its anti-war theme, and several television stations refused to show it. Capitalizing on the ban, the television film was also offered in film theatres, thus being one of the very rare productions to be viewed in both media.

The smaller studio group in Bendestorf by Hamburg concerned itself with about a dozen films last year, in addition to television productions, and commercial films for showing on television and in the cinemas.

Business was booming, too, in the West Berlin production centers with the three huge complexes of UFA in Tempelhof, CCC in Spandau and Pichelsberg's ARCA.

UFA's seven studios, including a music production center, turned out 14 films. Two major television productions involved the use of two studios for three months, and the UFA group also accounted for two light productions for television and 60 synchronizations.

The UFA wheels emphasized that the quality of their productions had improved, citing an increased number of "worthy" classifications handed out by the West German Film Classification Board.

Twenty movies were made at CCC during the year, including six for CCC, five for ALFA and nine from other firms. Commercial films for television were made at the location, along with major television productions, so that the studios were occupied about half and half with film and television work.

Television and commercials for that medium occupied all the space at the recently-restored ARCA Studios.

Goettingen also reported a complete sellout of its space last year. Seven movies, of which four were for Deutsche Film Hansa, kept the group busy. And in 1961, the Goettinger studios expect to be rushed to keep up with the work of the Frank Wisbar Television Production Corporation, which Wisbar founded last July.

Some of the other motion picture producers, too, found that their fancy was turning in the direction of tele. Both the newly-fused UFA-Film Hansa Corporation and Bavaria announced considerably expanded plans for television. UFA announced at the time of the merger last November that it would concentrate on television, with the combined group offering 30 films, of which 20 would be German productions, and of course continuing with the UFA newsreels.

And at Bavaria, the bosses promised "richer" productions, for both media, for the 1961-62 calendar.

Not Even A Handful Of W. German Pix Tackled The Most Disturbing Subject

By HANS HOEHN

Berlin.

The Germans' No. 1 problem remains their divided country.

It has led to an endless series of complications and countless human tragedies, ten thousands of split families, more than 3,000,000 refugee Germans who fled the Reds. But of the drama inherent in all this hardly anything has ever been turned into a film.

Of about 1,200 features turned out by W-German producers within the past 10 years, only four dared tackle this important subject: "Postlagernd Turteltaube" (To Be Called For Turtel-Dove, 1952), "Weg ohne Umkehr" (No Way Back, 1954), "Himmel ohne Sterne" (Sky Without Stars, 1955) and the recently released "Flucht nach Berlin" (Escape to Berlin).

The main argument of domestic producers is that such films don't pay off commercially. They regard the divided Germany angle as "boxoffice poison." Their argument has support inasmuch as the three first mentioned films were financial disappointments. The fourth pic, "Escape to Berlin," has just been released. Its commercial prospects are uncertain at this writing.

This reporter asked a number of W-German filmites why they ignore their country's most important subject. Nearly everyone used the "boxoffice poison" phrase.

Helmut Kaeutner, one of Germany's top directors, who made the previously mentioned "Sky Without Stars" in 1955, said that he doesn't want to deepen the gap between West and East Germany. He opined that such a film would contribute to make the dispute worse.

Alfred Vohrer, another director, had this to say: "The commercial risk is too big. On the other hand, I think that the Federal Government should finance such a film."

Producer Artur Brauner, the powerful CCC boss, said: "If it's on television, the public may still be willing to see it. But it wouldn't be interested in seeing this problem on the cinema screen." Incidentally, it was also Alfred Hitchcock who said (when he was here last year) that political films of any type just don't lure the big public anywhere. Carol Reed's "The Third Man" was a rare exception, he said, but this film was essentially a thriller.

Personal Fear Factor

Will Tremper, the director of "Escape to Berlin," said that not all who refer to the "boxoffice poison" angle meant it honestly. In some cases, there is, no doubt, also personal fear. Fear, in this case, means security. One never knows what the future may bring, these people may say. There are not few who categorically avoid any political subjects in films.

A West German film about the present West-East German dispute contains already involuntarily anti-Commie ingredients. That's a factor which, no doubt, not few take into consideration. Along this line, it may be interesting to recall an incident which Tremper had when he made "Escape to Berlin." He needed for this film a railway train and applied to Federal German railway authorities. Latter, however, didn't like the idea after hearing that "Escape" is an anti-Commie pic. "They told me," Tremper said, "that they couldn't do it because such assistance would annoy the Communist railway authorities in East Germany." Tremper called them "cowards" and said: "The East German Defa is getting every help it wants from its authorities. But we West Germans encounter difficulties because our authorities are afraid." Tremper ultimately then applied to the Federal Press Chief in Bonn who intervened with the Federal Minister for Traffic Affairs and finally got the train he needed.)

Outsiders' Tries

It might be noteworthy that quite a few films that concerned these German problems were of foreign origin or directed or financed by foreigners: The Soviet blockade of Berlin (1948-49) was a topic of world interest. An American, George Seaton, came to make, for 20th-Fox, a film about that "Big Lift." Sir Carol Reed picked the divided Berlin angle for his not too successful film, "The Man Between." It was Victor Vicas, an American, who directed "No Way Back," one of the four W-German films that realistically touched the German East-West problem. It was an American firm, Unexcelled International, which financed the film, "Escape to Berlin." Michael K. Schwabacher, president of Unexcelled Int'l (Zurich), called "Escape" an important film due to the fact that it shows what's going on behind the Iron Curtain in East-Germany. American money, incidentally, was also involved in the 1954 film, "No Way Back." Coproducer then was Stuart Schulberg's then Trans-Rhein-Film.

Reflecting upon the past years, there has been a growing number of W-German films of social-critical calibre and films which, in satirical form, poked fun at the socalled "Wirtschaftswunder" (economic boom), corruption, former Nazis in top positions, etc. This gives evidence of the fact that domestic producers have become much more courageous as to topical themes. But it is—in a democratic country — only "convenient courage," at least here in comparison with those few who dared tackle this country's foremost problem, the divided Germany.

Over in East Germany, Defa sole producing outfit there has been turning out within the years a lot of pictures that revolve around the East-West German problem. But, directly or indirectly, the productions of the State-owned Defa followed only one line, that of the party.

LAUGHS AT HIS CRITICS

Germany's Corn Comic Thrives Despite Roasts

Berlin.

Willy Millowitsch is, according to a reader's poll of a big German weekly, currently Germany's most popular tv star. His "Schnaps" song was one, if not the, surprise hit of the season. Hardly known to German moviegoers some years ago, he's now making one film after another. Artur Brauner hired him for his upcoming remake of "Robert and Bertram" in which he'll portray Bertram. His tv programs (from Cologne) will be continued, possibly even multiplied, despite mediocre reviews.

"*Banal*," "*tasteless*," "*provincial*," "*How can one laugh at such junk?*" is what scribes say about his video shows. And Millowitsch: "It's not my fault that the critics can't laugh. But they can be assured that I'm able to laugh whenever I read their reviews!"

Millowitsch is, no doubt, a phenomenon. He has a following in this country normally only due to an idolized film beau. The people love his zany stuff. His producers know that and the result is that his salaries are climbing and his pic, tv, stage and record offers on a constant upbeat.

Artur Brauner Starts 2d of 'Dr. Mabuse' Films

Berlin.

A number of interesting pix are in preparation here. Artur Brauner (CCC), busiest producer, soon will start shooting "Return of Dr. Mabuse." But it's not 70-year old Fritz Lang (the man who made "Mabuse" famous) who'll direct the new "Mabuse" feature pix, but Harald Philipp. Latter, a rising German pic director, made two good war pix in 1959. "Penalty Battalion 999" and in 1960, "Division Brandenburg."

Melodie-Film's "One Prettier Than the Other," Heidi Bruehl starrer directed by Axel von Ambesser, has been completed. Next melody feature is "Only the Wind."

Dr. Herrmann Schwerin (Fono), producer of "The Bridge," one of Germany's most successful postwar films, is still making "Transport," a war theme also, but has already plans lined up for his next film, "The Lamb." Hans Oppenheimer, co-owner of Arca here, is prepping "Comrade Muenchhausen," a political satire.

German Failures Of 1960

Frankfurt.

Nobody's ready to be struck out yet, but the West German film industryites note that they took some pretty bad hits last year. In a compilation of woes, it was noted:

—The Mannheim Culture and Documentary Film Week, which had been presented nine times, was cancelled.

—The "Film Forum," a critical newspaper founded by the film clubs, went out of business.

—The "Association of Film Clubs" was unable to hold its annual conference, and held instead only one work-day meeting in Essen, at which no particularly outstanding ideas were revealed to cope with the dwindling theatre business.

—Father Werner Hess, long active in the West German film industry and film spokesman for the Protestant Church of West Germany, resigned from that post and took a spot with the Hessischer Rundfunk Television in Frankfurt.

—The Culture Ministry complained that there were no especially outstanding problem films concerning the crises facing the young Germans today.

—The Children's Film Prize of 1960, awarded to an exceptionally good film for children and young people, was not given this year because of no suitable subject.

—The Children's Film Center, a project long under discussion, was still not founded.

Only hope was that 1961 would be a better year for the filmites.

FILM PRODUCERS OF WEST BERLIN

By HANS HOEHN

Berlin.

Of the about 100 West German feature pictures turned out last year, more than half were made in West Berlin. Same applied a year and two years ago. This is a remarkable fact taking into consideration West Berlin's difficult position as an isolated city which, after all, creates quite a few problems and drawbacks. But Berlin's big plus, of course, is its tradition. Somehow, it has remained the German film metropolis. German producers who have a soft spot for Berlin, say that this city has "an ideal film climate" and act accordingly.

Production activity was on the decline last year, but this decline was less felt in Berlin than in Munich, Berlin's strongest competitor. Not to forget, of course, that West Germany's two most active producing units have their headquarters in Berlin: CCC and Kurt Ulrich.

Here a rundown of West Berlin's film producing units and their present status in alphabetical order:

AERO-FILM A small outfit headed by 30-year old Raphael Nussbaum who came along with his first feature ("Blazing Sand") last year. No other film since then but Nussbaum said that he has "some projects in preparation."

ALFA-FILM A daughter company of Artur Brauner's CCC which concentrates on smaller pix while CCC takes care of productions of bigger calibre. Alfa's 1960 lineup included such films as "Until Money Parts You," "O Sole Mio" and "Fountain of Life," among others. Outfit continues being busy.

ARCA This company ran into financial troubles last year and faced a complete collapse. A remake of "Bombs On Monte Carlo" which Gero Wecker, the Arca chief, produced in collab with a Gallic unit, was responsible. This stemmed from an accident to the pic's star which caused an interruption of production, and the bankruptcy of the French unit.—Hans Oppenheimer, an art dealer, acquired two-thirds of the shares of Wecker's Arca-Atelier GmbH, a studio company here, earlier this year. Oppenheimer, who produced the German pic, "We Cellar Children," intends to participate in Arca's film production. Next Arca production uncertain at this hour. The Arca studios, two stages, are often used by tv outfits.

BEROLINA-FILM Company seems to be more dead than alive at present. Its last films were "Blue Butterfly" and "Merry War of Captain Pedro," both 1959 productions.

CCC (Central Cinema) Here we have the most active film producing company in the land. It's a one-man enterprise, Artur Brauner, with more than 1,000 pix to its credit. CCC's 100th film was "Das Riesenrad" (The Giant Wheel), a remake of "Four Poster," starring O. W. Fischer and Maria Schell. Last year, Brauner produced more than 20 films which possibly made him Europe's busiest producer of the year. Lineup of CCC productions included such domestic money-makers as "Soldier Schwejk," "Grounds For Divorce: Love," "Marina" and "The 1,000 Eyes of Dr. Mabuse." It's dubious whether Brauner will stick to his mammoth production of pix. He recently said that it doesn't pay off any longer. Incidentally, Brauner belongs to those German producers who have already branched out into tv business. He has expanded his local CCC studios from seven to nine stages. Studios are also being erected in Zurich with Swiss partners. He also intends to build studios in Israel. A big additional income for Brauner, easily one of Europe's wealthiest filmites, is renting his facilities to domestic and foreign guest companies.

CINELUX A smaller company which is still active if on a modest basis. At present, Cinelux is producing a film ("Tender Skin in Black Silk") in collab with Contact-Pandora in Paris.

DELOS-FILM Company's last feature dates back more than four years now. Delos is manufacturer of advertisement pix and spots for television.

EICHBERG Its trade emblem still appears in the trade press. But nothing heard of this unit lately. The old (Richard) Eichberg died several years ago.

FONO-FILM This company, headed by Dr. Herrmann Schwerin, produced last year one of Germany's commercially and artistically most noteworthy postwar pics, "The Bridge," a contender in the 1960 Oscar derby. Film won Bernhard Wicki (his bow as a feature film director) international acclaim. Schwerin produces only one film per year but he always aims at producing something special. His current production, "The Transport," which has also a war theme, is anxiously awaited. Pic stars Hannes Messemer who, incidentally, will direct (his directorial bow) Fono's next one, "The Lamb."

FRITZ GENSCHOW Genschow is a producer of youth films for television of which he turned out 26 during the 1960-'61 season. He's also director-producer-author of stage productions of children's Programs. Genschow is also city's most prominent "children's uncle," via his "Uncle Tobias" radio (RIAS) series. He also used to dedicate himself to full-length theatrical fairy-tales. He gave up the latter because of the socalled Youth Protection Law. This law, which excludes kids below six from going to the cinema (even if escorted by adults) in W-Germany, made him lose bulk of his former audience. He hasn't given up hope that this law will be altered some day.

PETER GOLDBAUM Goldbaum, who resides in Switzerland, makes about one "big" pic a year, a high-budgeted production with one or two big marquee names. He's doing well. His last film, "Gustav Adolf's Page," which starred Liselotte Pulver and Curd Juergens, however, wasn't as successful as his previous efforts. Goldbaum believes in his "one-big-pic-a-year" theory and is known as a film producer who hates tv.

H-D-FILM Owner of this, Hans Deppe, has given up his production activity. He's directing features for other companies. Yet director is still quite busy. But his films are merely for home consumption.

INTER WEST Wenzel Luedecke, the boss of this company, hasn't produced a feature film for a long time. Several projects failed. Luedecke, however, has no financial worries. His Berliner Synchron is one of the busiest dubbing outfits in the land. Luedecke's interests also concern video such as the purchase and dubbing of U. S. tv films.

MELODIE-FILM One of the financially best situated companies around here. Peter Schaeffers, who owns Melodie in collab with Aldo von Pinelli, heads also one of Germany's most successful music publishing firms. Melodie's films, about 3-4 per annum, are of musical calibre. Last year, Melodie produced the third Freddy (top recording star in the land) film, "Freddy and Melody of Night," costarring Heidi Bruehl, most popular among the young German recording chirps. Miss Bruehl is also star of Melody's recently completed pic, "One Prettier Than the Other," which company made for UFA Film Hansa. Schaeffers has several projects in prospect.

STUN-FILM This outfit was founded last year. Its initial film was "Escape to Berlin" which Will Tremper (his directorial debut) directed. "Escape" was financed by the American Unexcelled Chemical Corp. and its Swiss affiliate, Unexcelled International, Zurich. Stun-Film is a subsid of the latter. Stun-(Film), incidentally, stands for (Michael) Schwabacher, president of Unexcelled International, Tremper and Unexcelled. Stun's next project is a satirical pic, "The Russians Are Coming," which also Tremper will direct. Outfit will eventually branch out into the tv field.

UFA Company's 1960 output included such films as "Mardi Gras Confession," which William Dieterle directed, "Stefani in Rio," done by Curtis Bernhardt, and "Le passage du Rhin," latter a French-German coproduction. Last November, UFA and Deutsche Film Hansa, top producing and distributing company in Germany, amalgamated. It's now a distributing company called UFA Film Hansa. UFA, divorced from distribution, concentrates now on production, including newsreels and its big theatre chain. At this writing, it's rather quiet with UFA. Company may be called a "sleeping giant" will wake up before too long.

KURT ULRICH Next to Brauner (CCC), the most active German film producer. At least 10 films each year. But Ulrich is one of the few domestic film producers who hasn't branched out into the video field as yet. He's a successful man and cleverly succeeds now in turning out more fastidious (artistically speaking) pix. His "Last Witness" has been picked as Germany's entry at the 1961 Cannes fete. His "A Man Goes Through the Wall" brought director Ladislao Vajda the 1960 Lubitsch Prize, "Roses For the Prosecutor" collected several domestic awards, to name some examples. Ulrich is often described as "the man with a good nose" in the German film biz. In fact, he's a surprisingly successful man and, incidentally, one of those very few domestic producers who are financially absolutely independent.

ULTRA For several years, Alfred Vohrer, one of the Ultra heads, had been directing teenage exploitation pix for his own producing outfit. He's now directing pix for other companies. His last directorial efforts were "Until Money Parts You" (Alfa-Constantin) and "Dead Eyes of London" (Rialto-Prisma). The Ultra enterprise includes a dubbing setup which is kept busy with the "German versions" of U. S. films. Ultra's last dubbing efforts included "Elmer Gantry" (UA), "Savage Eye" (City), "Magnificent Seven" (UA), "The Juggler" (Col) and "Alamo" (UA). Ultra's dubbing outfit is part of the huge Mosaik Labs here which includes such dubbing firms as Simoton, Rondon-Film, in addition to Wenzel Luedecke's Berliner Synchron.

Fewer Tinters, German Exhibs Squawk

By HAZEL GUILD

Frankfurt.

West Germany's film exhibitors are kicking about the reduction in the number of color films that are being turned out by their own producers.

While the Americans apparently realize that color is one lure which television can't yet offer to the European audiences, and are hence increasing their color film output, the German color picture production is dwindling.

Statisticians note that for the 1961-62 season, the seven American firms of 20th Century-Fox, Columbia, Paramount, MGM, United Artists, Universal and Warner Bros. are offering 93 color films and 75 black and whites in Germany.

Of the 126 German films headed for the silver screens, though, only 41 are in color. That's a considerable drop from the 43 out of 106 German films in color in 1959, 54 out of 115 in 1958 and the all-time high of 77 out of 107 in 1957.

"Times are tough enough for us without adding all those black-and-whites," according to one German exhibitor. There is as yet not even any talk of color television here, and the theatre owners feel that the added plus of a color film might help them in a time when they need every possibly assistance from their own picture-makers.

It's estimated that making a color film adds about one-third to the price. But, add the experts, some of the best money makers in Germany in the last couple of years, "Das Wirtshaus im Spessart" (The Guesthouse in the Spessart) and "Helden" (Heroes) would probably have drawn considerably less business if they had been more simply done in black and white.

The two-color medium of course adds downbeat emotion to some films with somber themes. "Die Bruecke" (The Bridge) the oft-awarded German film about World War II, for instance, would not lend itself to color.

"The Americans apparently realize our plight more than the German film-makers do, because about two-thirds of the new pictures from the States are in color," the exhibitor added.

"This seems like judgment on the part of the German production people in keeping costs down."

On the other hand, the German production experts are citing the coming season as one with accent on "fewer but better films."

Dr. Herman Schwerin, vice president of the Assn. of West German Film Producers, has just announced that's the theme for the upcoming calendar. He noted that the film industry is handing the West German government about 120 million marks—about $30,000,000—in entertainment tax every year, an amount that the industry feels is excessively high.

On the other hand, the entire German film production for the new year will cost just about the same figure.

With the necessity for trimming costs in every direction, he noted that the accent will be on good scripts and better films generally.

TINT FILMS OFF IN GERMANY

Berlin.

Local statistics reveal that the percentage of color films in the W-German film production has been on the decline ever since 1956. It was 64% in that year and 63% the year thereafter (1957) and only came up to 29% last year. Here exact statistics:

1950	82 features	1 tinter	(1%)
1951	60 features	8 tinters	(13%)
1952	82 features	7 tinters	(9%)
1953	104 features	15 tinters	(15%)
1954	109 features	27 tinters	(25%)
1955	128 features	40 tinters	(29%)
1956	123 features	78 tinters	(64%)
1957	107 features	67 tinters	(63%)
1958	115 features	54 tinters	(47%)
1959	106 features	43 tinters	(41%)
1960	97 features	28 tinters	(29%)

Berlin Film Fest Golden Bears

Berlin.

Here's the Grand Prix (Golden Bears) history of the Berlin Film Festival:

1951: The Grand Prix for the best dramatic film went to Leopold Lindtberg's Swiss feature, "The Foud in a Jeep," while the public voted Disney's "Cinderella" as best entry.

1952: No prize. Only a public poll which saw the Swedish "One Summer of Happiness" as victor.

1953: No prize. The public picked the Gallic "Wages of Fear" as best film.

1954: No prize. The public picked England's "Hobson's Choice" as best film.

1955: No prize. The public chose the German CCC production, "The Rats," directed by Robert Siodmak, as best film.

1956: Festival organizers called this an ideal year—a Grand Prix (Golden Bear) was handed out and the public voting system was still used. The Bear went to Metro's "Invitation to Dance," while the public chose "Before Sundown," another CCC production, directed by Gottfried Reinhardt, as best film.

1957: Saw end of the public system. The Assn. of International Film Producers let the festival people know that the public poll has to be dropped if Berlin wants to be an "A" festival. The Golden Bear was given to United Artists' "Twelve Angry Men."

1958: Swedish Ingmar Bergman feature, "Smultronstallet," walked off with the Golden Bear.

1959: "Les Cousins" from France was the victor.

1960: Spanish entry, "El Lazarillo de Tormes," took top award.

GERMANY'S EXHIBITION TOTAL, 1960: 522 PIX

Frankfurt.

There were 522 films played on the German screens during 1960, including 98 strictly German, 12 German-foreign co-productions, 16 Austrian, 175 American, 54 British, 49 French and 49 French-Italian, 34 Italian, six each Swedish and Japanese, five each Danish and Russian, four Danish and Mexican, and three each from East Germany, Switzerland and Yugoslavia, and one each from the following — Netherlands, Finland, Greece, Hungary, Israel, Argentina, India and Australia.

That proved to be six more than found playing time in 1959. However, there were nine less German re-releases in 1960 than in the previous year, and the United States offered 27 less pics in Germany than it had in 1959. The French-Italian co-productions showed an increase of 25 over the previous year, though, and there were 12 more films from Italy, showing the first new increases of the European Common Market.

German Self-Censorship Board checked a total of 2,812 pictures and of these, 2,794 were okayed. The Film Classification Board tagged 625 films with a special classification, 118 with the top rating of "especially outstanding" and the other 505 with the "worthy" rating.

Of those getting into the top category, six were German and 25 were foreign productions. Those in both listings mean that the exhibitors are entitled to certain tax relief.

Types of Films

Another study showed a drop in adventure and wild west films, down to 78 from the previous year's high of 109. And to counteract that was a rise in "heimat" films, corny stories of homespun life in the simple villages, long a German favorite form of sentimental movie theme. Heimat films increased from five in 1959 to a lucky 13 last year.

Criminal films, too, increased from 80 in 1959 to 84 in '60. Youth problem films fell, though, from 27 to 13. Cultural films and films concerning literature dropped from 66 to 25, musicals dwindled from 42 to 30, and war films were sliced in half, from 31 down to 16. Comedies, though, remained quite constant, 77 in 1959 and 78 in 1960, and films concerning immorality were also about the same, 24 in 1969 and 23 in 1959.

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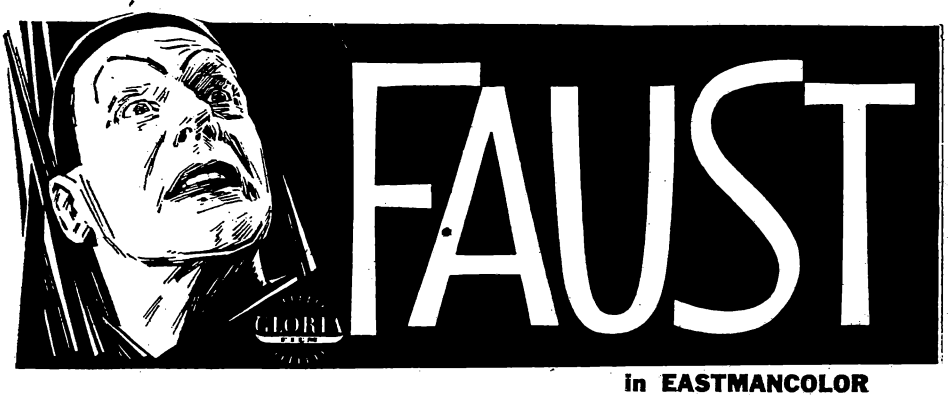

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Directed by FRITZ LANG

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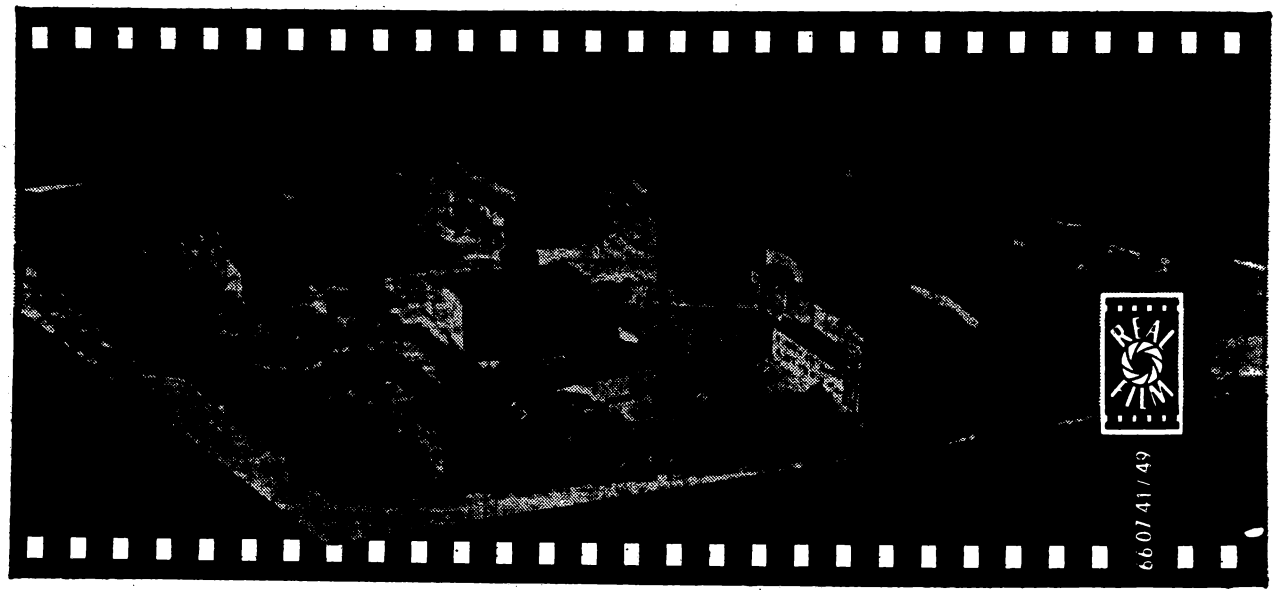

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Pain In Spain About Italy

Measures Taken to Equalize Spain In Use Of Its Talent and In Playdates Within Italo Accord

By HANK WERBA

Madrid.

Spain is taking a much tougher film attitude towards its Italian partner on the question of exploiting Spanish features in that market and has every intention of alternating a situation in which Spain has played a secondary role as co-production partner in the long and active association these two countries have enjoyed.

Evidence of this new attitude is to be found in the new Italian-Spanish film agreement which became provisionally effective March 1st but still subject to final adoption by the respective governments.

Motion picture ties between Spain and Italy were critical late last October when the director general for cinema, Munoz Fontan, condemned discriminatory preference for Italian directors in Spanish-Italian coproductions. Only 21 directors as against 47 of their Italian counterparts had been assigned to Italian-Spanish co-ventures. And he threatened to withhold approval of any further co-projects unless Spanish directors were hired, and a proportionate equilibrium restored.

Lack of Talent

Spanish producers replied, to no avail, that the Italian film industry rated very high on the world scene and had plenty of talent to back its position, whereas Spain offered only a half-dozen directors to choose from. They contended that these six were not always available and that the Italians would not settle for less.

The new accord now limits co-productions to groups of six. After the first group has gone into production, each succeeding group will be closely checked to assure Spanish film authorities that the contribution made by coproducers in both countries from the standpoint of investment, cast, directors, and studio-location schedules are thoroughly balanced.

Italian tendency to exploit the bargain-basement values of below-the-line production costs to be found in Spain, is now limited since the pact sets up a permanent commission to guarantee that Spain's full participation.

Penalty for Italy

The new agreement penalizes Italian failure to back Spanish product in the Italo market. The penalty is a reduction of Italian film imports from the annual quota of 30 to the new quota of 25. Italy will be allowed a supplementary quota of five pix in subtitled versions, but non-dubbed films have little or no value here. Spain helped Italy swallow this bitter pill by adding a clause calling for a series of incentive license possibilities. Nothing concrete is mentioned, but the inference left is that Spain will accept more Italian films when the Italian market shows some signs of commercially absorbing Spanish product.

Where the Spanish-Italian agreement marks a new departure is in the division of box-office receipts. The pact clearly stresses an equal and proportional sharing of profits in all countries where the coproduction is released. This replaces the customary pattern of dividing the world market into two exploitable sectors in which one coproducer abandons complete jurisdiction to the other. Going even further, the pact now stipulates that box-office benefits even in Italy and Spain will be shared by co-producers in both countries according to the proportion of investment made.

While the coproduction investment ratios of 30-70%, 50-50% and 70-30% remain unaltered, another new wrinkle in the current pact makes it possible for the first time for Spanish coproducers to invest a maximum of 20% of the Spanish budget into a co-project in old cash. But this type of co-production financing must also fall in a balanced ratio within each group of six co-projects.

Another step ahead is joint acceptance that a coproduction can be completely achieved in one or the other of the two given countries. However, if a group of six coproductions are filmed entirely in Italy the succeeding group of six would be shot in Spain.

Despite the principal of utilizing foreign technicians normally working in either of the two countries and the contracting of international stars and technicians of proven reputation.

3-Way Coproduction

One interpretation Spanish producers put on the new agreement is that it facilitates three-way coproductions with a third country now enjoying a coproduction relationship with both Spain and Italy. And it is also the understanding of Spanish producers that their minimum investment in such a three-way project can, with special permission, be reduced from the present 30% minimum to a 20% minimum contribution in the venture. Such a development will finally give Spanish companies an opportunity to participate in tall-budgeted projects destined for the world market.

The new pact reflects Spanish government and film industry awareness that the Spanish film market (still unemcumbered with tv competition and featuring the highest number of hardtops per population anywhere) is lucrative enough to warrant hard bargaining. Also underscored is local determination to encourage the slow but steady maturity in film production in obtaining an equitable work load for Spanish film talent in all future coproductions with other countries besides Italy.

Arg. Film Week in Caracas

Buenos Aires.

Napoléon Ordosgotti, public relations officer for Tropical Film and Cine Venezuela, has been completing details for an Argentine Film Week in Caracas, Venezuela, at the Teatro del Este May 24-30, and a day later in Maracaibo. F. Taurel, national delegate for the Screen Institute, has promised support.

A 15-member delegation from Argentina will travel to Venezuela for this film week. Ordosgotti has booked 23 local pictures for Venezuelan showing.

Films Exhibited In Spain—1960

Nationality	Number
U.S.A.	94
Spain	54
France	21
Britain	20
Mexico	18
Italy	13
Germany	9
Austria	5
Argentina	4
Japan	2
Israel	1
Belgium	1
COPRODUCTIONS	
French-Italian	9
Italian-Spanish	8
Italian-French	8
German-Spanish	3
Miscellaneous	10
TOTAL	280

DANGER OF FALSE OPTIMISM

By JOAQUIN AGUSTI

(President of the Spanish Distributors Assn.)

Madrid.

An American friend of mine, a person well-known in international film circles, recently asked me to state the current position of distributors in Spain, and in particular the future of the companies associated here with the Motion Picture Export Assn. The opinions I advanced, though personal and relative, might be of interest to members of the film industry generally.

Cinema in Spain is experiencing the same difficulties that occurred in other countries when film popularity dropped below its peak. For all the obvious reasons, such as television and rising cost of living including installment - buying', Spain has suffered a considerable regression at the boxoffice. Faced with developments over which he has no control, the distributor must revise his thinking, review costs in general, re-study buying methods and financing, request tax relief and adopt a plan of mutual support now that the cinema's Golden Age is past.

Also, the distributors should come to some definite agreement with the producers and exhibitors so that together they undertake a widespread campaign not only to reduce costs in general—but to promote and expand public interest in film entertainment.

None of this has yet been done. There has been considerable agreement reached recently among the distributing companies, but despite common acceptance of policy, few practical measures have resulted to justify optimism. Distribution circles today reflect a definite pessimistic outlook.

Uncertain Outlook

Existing facts reveal more than 300 imported films of the last three years as well as Spain's own product are waiting in line for premiere dates in Madrid and Barcelona, key centers for the normal release of a picture. If we add to this number the coming allocations for 1961 import and dubbing licenses, it becomes evident the distrib situation is not a hopeful one. His investments are enormous and recuperation, in many cases, extremely doubtful. The economic situation, for the moment, is very uncertain in our branch of the industry.

Quotas for import and dubbing licenses continue to exist in Spain. These quotas are fixed in agreements between the Spanish film authorities and the corresponding official authorities of other countries with exception of the agreement between the Spanish government and the MPEA—the only signed pact between Spain and private industry of a foreign nation.

Proportional allocation of these import and dubbing permits is made among distributors based on seniority of the company, the number of employees of each distributor, the number of films each company has imported during the last three years, the number of Spanish pictures distributed and taxes paid. In general, an effort is made to allocate rationally and fairly, in spite of a system that is not fully perfect. All distributors legally established in Spain can participate in this allocation system within the qualifying scope already specified. There is no discrimination against any one of the companies associated with MPEA.

American film majors frequently contend that the Spanish government wants to force their affiliates out of business. The answer they get—honest because grounded in reality — is that the government has no such desire.

Charges have been levelled at Spanish authorities and against Spanish distributors for pursuing a nationalist policy. The truth of the matter is that the Spanish government, without opposition from Spanish distributors, has been giving the same consideration to MPEA companies as it has to all Spanish companies. This cannot be termed a nationalist policy.

MPEA has always claimed extra privileges for its member companies via special agreements that gave more licenses to them than to Spanish companies equally important in size, influence and marketing organization. This position is neither just nor reasonable.

At least 10 Spanish distribution companies, at the present time, can cite the same arguments advanced by MPEA on behalf of its companies to demonstrate equal investment release scope and established interests. This is the situation and, quite honestly, there seems little possibility that this situation will change substantially. It is indeed doubtful that the affiliated companies can get added license consideration through possible increase of the American quota, without a sizable and loyal counterpart action related to the expansion of Spanish films in foreign markets.

This is the only course to follow; there is no other. MPEA optimism at the moment is mistaken optimism that could turn to pessimism in a relatively brief period of time.

If Patriotic Protection Is Wanted—

[Spaniards Will Provide It]

Madrid.

The Spanish film producer has, for many years, been the beneficiary of one of the most patriotic systems of state protection. By law, the film exhibitor must devote a considerable portion of his annual screen time to local features. The distributor in Spain is compelled to release one Spanish film for every four foreign films imported and, to round out the all embracing state-aid program, the Spanish producer is granted a subsidy based on classification that returns to him from 25-40% of his budget and, in rare cases where the film is designated "national interest," a 50% rebate on his budget.

Though classification and subsidy play a vital role for Spanish film producers there has been little public information available on this aspect of state aid. A complete statistical chart of films classified and subsidized appeared in publication for the first time recently and this document offers an analytical insight into Spanish film production for 1960.

The first step in classification procedure is producer submission of his budget to the classification board. The classifiers invariably find these figures disproportionately high and come up with what is known as "approved cost." It is on these final figures that a subsidy rating is officially awarded. Keeping this mechanism in mind, an examination of films classified during 1960 is enlightening.

Coproduction Falls Off; Aspects Of the System

Of the 68 films classified last pear, 51 yere nationally produced and 17 were coproductions. The decrease in coproductions, particularly with Italy, is explained by the rigid insistence of Spanish film authorities on air-tight fulfillment of percentage participation by each of the coproducers.

These 68 films were produced by 49 producers out of 130 officially inscribed in the sindicato's producer association. This total includes 20 new film-makers added to the rolls during the past season and also accounts for ten economically-wrecked withdrawals.

Where the classification document really shines is that it shows budget figures submitted by the producers and what happens to these figures after the classification commission decided what the final budget will be prior to awarding a subsidy rating. Statistics strikingly indicate that government estimates of production costs throughout the year were 31% lower than figures submitted by producers. The total peseta production outlay of $6,900,000 presented by producers last year became $5,300,000 in the hands of official classifiers. In 1959, the classification board cut producer budgets 46%.

How much is the average Spanish producer investing in his films? According to official figures, 78% of Spanish features last year each cost between three and six million pesetas ($50,000 - $100,000) to produce. And 16% of Spanish product cost between six and nine million pesetas. Compared to the year before, Spanish budgets show a tendency to increase in the five to seven million peseta class and decrease in the seven to nine million peseta class. Based on producers' figures, the average film last year cost 6,892,000 pesetas to produce ($110,000). Based on budget figures the classification board approved, the average Spanish film was brought in last year for $78,000.

Average of $25,000 Per Feature in Govt. Subsidy

With statistics available showing that government subsidies last year came to slightly more than one hundred million pesetas ($1,700,000), the average subsidy per picture came to 1,500,000 pesetas, or $25,000.

In a country where box-office receipts are a closely guarded secret, distributor information reveals that the average Spanish picture earns 2,300,000 pesetas (circa $40,000) in the home market. This, combined with the average subsidy of $25,000, leaves the producer in the red by about $50,000 if he accepts his own figures or about $15,000 if his compilation is based on government budget figures.

The immediate conclusion is that the Spanish film industry is not self-sufficient in its own market. To make up for the gap, Spanish producers urgently require foreign earnings to the tune of one million dollars a year, and according to the Foreign Currency Exchange Institute, this has not been the case to date.

To remedy the situation, a government decree recently promulgated a medium-range credit plan to Spanish producers, offering credits up to 60% of budget for producers armed with a minimum program of three film projects a year. The credit system hopes to achieve a concentration of established producers and stimulate them to turn out product that will not only compete with American pix at home, but which will at least find a substantial market footing in the Spanish-language world.

At home in Spain, there is already a well-defined producer campaign to secure further state protection by having the government reduce the number of dubbing licenses for foreign pix or, more radically, completely withhold authorization to dub film imports. Such a move in the Spanish market is also being supported by Argentine and Mexican producers whose product gets little screen time here in competition with American films. Sub-titling is common practice in Argentina and Mexico. The introduction of its principal in Spain would produce a bonanza for Spanish producers and automatically provide a rich market for Latin American film fare—but would go a long way to destroy America's restored and unchallenged supremacy in Spain.

There are no signs that such a move is lurking around the corner, but there are many Spanish producers who feel that such measures, added to the combined state-aid mechanism, would give Spain its first taste of a genuine film industry and, simultaneously, the assurance that local film product could at least be amortized in the home market.

Christ Tale On Small Budget

Madrid.

At a time when Hollywood is taking credit for biblical film productions costing millions and more millions, Spain has borrowed a Hollywood star to produce a bible film-tale for little more than peanuts. Completely unencumbered with complexes as to "Ten Commandments," "Ben-Hur," and the mighty "King of Kings," the latter actually made in Spain last year by producer Samuel Bronston, a Bilbao film maker is actively readying his small-dimension saga for early release.

Produced by Tre Films, "Milagro a Los Cobardes" (Miracle for Cowards) depicts the crucifixion of Christ as seen from the viewpoint of 40 contemporaries, all cured of one affliction or another by the Great Healer. Pledged to defend Christ in his hour of need, they succumb to fear and cowardice.

Hollywood actress Ruth Roman recently completed her role as the Mother of Ruben, a young carpenter whose sight Christ restored and who alone accompanies Christ to Calvary. Ruben is played by Javier Escriva, a young Spanish actor who successfully debuted two years ago as Father Damien, the Leper Priest in "Molokai" and who starred last year in a semi-religioso, "The Unchained Prince." Manuel Mur Oti is directing from the screen play by Manolo Pilares. Remaining cast includes Paloma Valdes, Leo Anchoriz, Carlos Casaravilla, Ricardo Canales and Manuel Diaz Gonzalez.

Exception made for the tab Ruth Roman will pick up for her role as Anna, the production will cost about $100,000. Most of the film will be shot on a single sound stage at CEA Studios and a single set approximating a Jerusalem street square artfully constructed for innumerable scene changes.

Spain's Subsidy Classification Board

1) *Director General for Cinema (Ministry of Information), president.*
2) *Secretary General for Cinema (same ministry), vice-president.*
3) *Above two name board secretary.*
4) *Head of the Sindicato Nacional del Espectaculo.*
5) *Representative of the Education Ministry.*
6) *Representative of the Ministry of Industry.*
7) *Representative of the Commerce Ministry.*
8) *A bureaucrat from the National Cinema Institute.*
9) *A representative of Spain's official newsreels, No-Do.*
10) *A representative each from production, distribution and exhibition named by the Sindicato del Espectaculo.*
11) *Two members designated by the Minister of Information (critics, directors, etc.).*
12) *A member of the Censor Commission, who submits his report before board reunions.*

Madrid Runs —

U. S. Films	Days On First-Run
"South Pacific"	175*
"Seven Wonders of the World"	161*
"The Young Philadelphians"	130
"The Man Who Knew Too Much"	98
"Ben-Hur"	91*
"War and Peace"	84
"The Lawless Breed"	78
"The Hanging Tree"	77
"This Earth Is Mine"	70
"The Journey"	68
"Some Came Running"	56
"The Long, Hot Summer"	43
"The Young Lions"	42
"The Merry Andrew"	40
"The Enemy Below"	40
Spanish Films	
"Mi ultimo tango" (My Last Tango)	70
"La fiel infanteria" (The Loyal Infantry)	62
"El principe encadenado" (Unchained Prince)	46
"Un rayo de luz" (Ray of Light)	44
"Al Litri y su sombra" (Litri and His Shadow)	41
Others	
"El paso del Rhine" (Bridge Across the Rhine) (French)	98
"Dracula" (British)	61
"Die Brucke" (The Bridge) (German)	42
"El General de la Rovere" (Italy)	36

* Will continue to run indefinitely.
** Length of first-run determines boxoffice success since there are no exhib gross figures available in Spain.

Barcelona Still HQ for Distribution; 'Protection' of Firstrun Situations: Three Months, or Full Season

By JOAQUINA CABALLOL

Barcelona.

Unintentionally proving the thesis of this special edition of VARIETY, the business of distributing films was organized in Spain by Frenchmen. In 1905 Pathe Freres of Paris opened a big exchange on the Paseo de Gracia under Louis Garnier, a clever operator who survived here until World War I.

The Pathe Exchange was the model. Gaumont came later on, also opening offices in the Paseo de Gracia with one Huet as director. For a very long time these two firms with two Spanish renters, Gurgui and Verdaguer, who followed their footsteps, were the only ones in the market. Exhibitors used to go to these exchanges to book product and one may say that they made their own prices, they just took what they wanted and when they did not like a pic they would just say to the booker: "You can eat it yourself." It was no use arguing, the market was well provided with plenty of French, Italian, German, Danish silents and once in a while some American westerns. In short, there existed more celluloid than cinemas.

Cinematography was considered a shabby sort of art and nobody took it seriously. Except for some big Italian "epics" like "Last Days of Pompeii," "Quo Vadis" and "Cabiria," Spanish audiences preferred the French production which had comedians like Max Linder and Ricadin, and in the long features starred actors and actresses of the Comedie Francaise.

Gradually interest broadened, new houses were opened in nice districts and going to the movies became a habit. More exchanges began distributing European material as there then did not exist any Spanish production. American serials starring Pearl White, Francis Ford and Eddie Polo made audiences rave. Film renting was on its way as a business.

Universal First

About 1922 the first American company to open its own exchange in Barcelona was Universal. Next were Paramount, Fox and Metro. Finally came Warner Bros., Radio and Columbia. The presence of the American exchange in Barcelona changed the organization of film renting absolutely. The French booking system which all the Spanish distributors had put into practice was left behind and the Form system started, much more complicated in some ways as more people were needed, but in the long run everybody has accepted the American way.

Exhibitors have continued going to book at the exchanges, those from out of town generally on Mondays. However, the first runs, preferential second run and subsequent runs are by contract and these agreements are settled as soon as the list appears at the beginning of the season. As a rule the exhibitors have a chain of theatres, first, second and third run, so that the contracts are settled early in the season. There is no point here in being a solo theatre owner, because exchanges are not interested in one house. What they want is to place the material soon and in good hands.

In some cases two or three exhibitors with one house each join together and are able to book conveniently.

Although the first run is only in one theatre, the town being big and distances long, in a few instances a first run is given to three cinemas at a time: per Montecarlo, Niza and Aristos, all three in Barcelona, but miles apart. Astoria and Cristina, in different districts, are likewise coupled.

"Protection" of first runs over subsequent exhibitions is at least three months and in cases like "80 Days," "Commandments," "Ben-Hur," "Spartacus," etc., second run does not come before another season.

The most important distributing companies have the HQ in Barcelona and in the same building there is the branch or exchange, with exchange manager, bookers, travelling salesmen, office staff, shipping, etc.

All distributing offices have their agencies or representatives in the most important cities, Valencia, Bilboa, Sevilla, Murcia, La Coruna, etc.

Except from some Spanish companies lately founded in Madrid, all of Spain's distributors is from Barcelona. In Madrid the exhibitor does not visit the exchange to book or contract, but the manager or booker must go to the theatre to offer his product.

San Sebastian Film Fest Faces Many Practical Organizational Hazards

By HANK WERBA

Madrid.

No one is expecting miracles at the San Sebastian International Film Festival this year. In fact, it would be a surprise to no one if this baby brother among the four major festivals accredited by the International Federation of Film Producers' Associations (FIAP) fared worse than it has in the past.

One of the two principal reasons for the pessimistic outlook for 1961 is that San Sebastian is a victim of dates. Annually, festival-hopping filmites and film commentators just barely manage to span closing ceremonies at the Berlin fest and inaugural rites at the Basque ocean-side resort city. This year, to make matters gloomier, the July 8-17 Spanish festival will be sandwiched in at both ends by the infinitely bigger and more spectacular Moscow Film Festival.

The second reason for doubt is that San Sebastian is being guided by a brand new festival director, Francisco Ferrer, who was brought in last November to replace his veteran predecessor, Antonio Zulueta.

The incoming fest chief admitted that one of his principal tasks was to organize and run a festival within the modest budget allocated by government film authorities, Uniespana film producer, the municipality of San Sebastian, the regional tourist organization and the expected box-office intake. His main complaint is the lack of cooperation anticipated from San Sebastian hotel owners, but this has been chronic for years.

Retrospectives

Few organizational or structural changes of any importance are foreseen. The dignified but aging Teatro Victoria Eugenia will continue as showcase for competing film entries and the adjacent Hotel Maria Cristina will again be taken over in part for delegates and guests. Ferrer has already announced three "retrospective" series. The first is dedicated to Mexican director Emilio Fernandez, "El Indio," the second will revive ten years of festival-prized Japanese pix and the third will bring back the pioneer screen images of Georges Melies.

The San Sebastian Fest appears determined to accent films for children and has numerous activities outlined, not only to unreel tot product from as diverse a geographical area as possible, but is also staging post-festival forums to study and hypo this area of film production.

There will only be two main juries this year—one to name the best film, actor and actress; the other to select the best Spanish language entry. Ferrer fully realizes he is taking on a thankless job with an inadequate budget in the face of slackening festival interest generally and in competition with four European fests (Moscow included), that might very well relegate San Sebastian to a permanent spot in the minor leagues.

BARCELONA REMAINS LIVELY FILM BURG

Barcelona.

Barcelona has traditionally been a good show town, a colorful seaport, long the commercial dynamo of Spain. This may be less true since the Civil War and the resultant strengthening of the central authority in Madrid; but even so there is a characteristic "pep-and-go" here and the town rejoices in half a dozen legitimate theatres, a lavish and stylish opera house, the Lirico, a cultural ornament singularly lacking in Madrid, though the capital.

Herewith a rundown of the cinemas of Barcelona and the immediate boxoffice area:

First Run Situations

Coliseum, Windsor, Tivoli, Novedades, Kursaal, Femina, Astoria, Cristina, Alexandra, Atlanta, Arcadia, Alcazar, Borras, Diagonal, Capitol Metropol, Bosque, Atenas, Vergara, Dorado and Comedia.

Second Run

Adriano, Alondra, Arenas, Albeniz, Alborada, Avenida, Balmes, Bonanova, Cataluña, Cervantes, Cine Comedia, Chile, Delicias, Espanol, Excelsior, Florida, Gayarre, Goya, Granvia, Iris, Liceo, Lido, Malda, Manila, Maryland, Miria, Moderno, Mundial, Nuria, Palacio del Cinema, Princesa, Principal, Proyecciones, Ramblas, Rex, Rialto, Selecto Spring, Tetuan, Triunfo, Verdi, Versalles.

Spaniards Tepid Television Fans

Barcelona.

By now television sets have been sold profusely and you can find them in homes of Spaniards who are not rich, because with a small down payment and another small payment weekly or monthly possession is obtained. Perhaps it's because Spain's weather is generally fine, even winter nights. In any event the tradition of "going out" for shows, theatres and pix remains.

Every now and then, there are football games from 9-11 p.m. and on television. Yet the stadium is full to the last seat and thousands standing to follow the game. The same thing happens with opera. Opening nights are televised and a good narrator helps you to follow the plot, the theatre sells to capacity just the same as opera is a favorite spectacle in Barcelona which never fails and always fills the house. The social part of the opera audience cannot be shown on tv, therefore you must go if you want to know what a night in the opera really is.

Spanish programs are perhaps not too good. On Sunday night the program Gran Parada is superior, but only once a week. People enjoy tv when it is a question of news or public events such as royal weddings, arrival of important people, football games abroad, things which are impossible to go and watch personality. No old or new films are telecast here, an exception being some silents for children.

Such is the situation at this moment after more than three years of television. Film men need not worry.

Spain Lacking Boxoffice Data; Exhibs Object

Madrid.

Almost everyone in Spain's film industry, except the exhibitor, is in agreement that the present system of unpublicized boxoffice intake is doing the industry itself immeasurable harm. Criticism of this state of affairs has been levelled for years and, even though the critics have found a sympathetic ear in most government film bureaus, no solution has yet been advanced to remedy the situation.

However, there is a current drive by both producers and distributors to work out some compromise for making boxoffice figures available —if only within the industry, itself. The remedy recommended will compel exhibitors to submit b.o. secrets to the Sindicato Nacional del Espectaculo, where this information will be quietly passed along to other industry branches.

Exhibitors have always contended that no Spanish industry is called on to make its bookkeeping a matter of public record, so why single out exhibs to set a precedent.

Distributors and producers, on the other hand, strenuously maintain that the current failure to disclose boxoffice grosses is a threefold blight on the entire industry, in that:

(1) No distributor ever really knows how his product has fared; (2) It hinders the establishment of the only valid state subsidy to producers, which film-makers contend should be pinned to boxoffice success, rather than current, arbitrary classification and (3) no rational tax bite can be levied on the industry as a whole until the final boxoffice phase of film receipts is brought to light.

10 Years Of Spanish Film Prod.

YEAR	TOTAL FILMS PRODUCED	SPANISH (Black & White)	SPANISH (Color)	CO-PRODUCTIONS (Black & White)	CO-PRODUCTIONS (Color)
1950	49	43	4	1	1
1951	41	36	2	3	—
1952	[illegible]	[illegible]	5	3	2
1953	43	34	2	5	2
1954	69	53	3	6	7
1955	56	43	6	4	3
1956	75	47	6	13	9
1957	72	29	21	15	7
1958	75	18	33	16	8
1959	67	21	29	6	11
1960	73	25	30	10	8

Distributors In Barcelona

Barcelona.

Metro Goldwyn Mayer Iberica, S.A. Calle Mallorca, 201-203 Barcelona (11); General Mgr., Cesar Alba; Asst. Mgr., Juan Rovira; Publicist, Juan Falcato; Branch Mgr., Roque Javaloes.

Paramount Films Espanola, S.A. Paseo de Gracia, 61 — Barcelona (7) General Mgr., Frank A. Siter; Asst. Mgr., Pedro Sauret; Publicist, Jaime Arias; Branch Mgr., Jose Xaubet.

Hispano Fox Films, S.A.E. Calle Balmes, 114 Barcelona (8) General Mgr., Pedro Bistagne; Assit. Juan Colomi; Publicist, Miss Maria Ubeda; Branch Mgr., Felipe Lopez.

Columbia Films, S.A. Calle Enrique Granados, 44 Barcelona (11) General Mgr., Emilio Lopez; Assit. Mgr., [illegible] Arguelles; Publicist, Miss Maria Valentini; Branch Mgr., Jose Planas.

Warner Bros. S.A.E. Paseo de Gracia 77 Barcelona (8) General Mgr., Peter Colli; Assit., Romero Cerezo; Publicist, Raimundo S. Bustamante; Branch Mgr., Alfonso Casado.

Universal Films Espanola, S.A. Calle Mallorca, 220—Barcelona (11); General Mgr., Enrique Aguilar; Assit. Antonio Soler; Publicist, Miss Mercedes Fabregas; Branch Mgr., Eloy Martinez.

C. B. Films, S.A. Ave. [illegible] 407 — Barcelona (11); General [illegible] Casimiro Bori; Assit. Mgr., [illegible]; Publicist, Horacio Saenz Guerrero.

Radio Films, S.A.E. Paseo Gracia 77 — Barcelona (8) General Mgr., Pene Beix; Assit., Ramon Comas; Publicist, Carles Baro; Branch Mgr., Juan [illegible].

Rosa Films, S.A. Rambla Cataluna, [illegible] — Barcelona (7); General Mgr. [illegible] Castell; Assit. Mgr., Luis [illegible]; Branch Mgr., Francisco [illegible].

Selecciones Capitolio, S.A. Calle Provenza, 262 Barcelona (9) General Mgr., Juan Huguet; Branch Mgr., Tomas Muniesa.

Filmax, S.A. Rambla Cataluna 120 — Barcelona (8); General Mgr., Alfredo Talarewitz; Assit., Manuel del [illegible]; Publicist, Santiago Camps.

Exclusivas Floralva S.A. Calle [illegible], 284 Barcelona (9) General Mgr. Alvaro Capdevila Elias; Assit., Eduardo Visay Batlle; Booker, Augusto [illegible]z Gea.

Cinedia, S.A. Rambla Cataluna 76 Barcelona (8) General Mgr., Jose M. Pley.

Exclusivas Dian Calle Valencia 234 — Barcelona (11) General Mgr., F. [illegible].

[illegible] Calle Aragon, 244 — Barcelona (11) General Mgr., J. [illegible].

OFFICES IN BARCELONA
(Of those HQ in Madrid)

Cosmos Films, S.A. Calle Balmes 242 — Barcelona (8) General Mgr., Jose M. Regas.

[illegible], S.A. Paseo de Gracia [illegible] — Barcelona (8), General Mgr., Antonio [illegible].

[illegible], S.A. Calle Mallorca, 213 — Barcelona (11) General Mgr., Juan Castany.

[illegible], S.A. Rambla Cataluna, 72 — Barcelona (7) General Mgr. [illegible] Borja.

[illegible], S.A. Rambla Cataluna [illegible] — Barcelona (8) General [illegible] Murcia.

[illegible] Calle Aragon 242 Barcelona [illegible] General Mgr. Jose [illegible].

Rey Soria Films S.L. Calle [illegible], [illegible] Barcelona (8) General Mgr., E. [illegible] Palomas.

CIFESA Calle Valencia 2[illegible] Barcelona (11) General Mgr., [illegible].

CEA Distribucion, Calle [illegible] — Barcelona (11).

[illegible] Films S.A. Calle [illegible] 212 — Barcelona (11), General Mgr., [illegible] Iglesias Riera.

[illegible] Films S.A. Calle [illegible] 224 — Barcelona (11), General Mgr., [illegible] Lafarga.

From Spain the Wail Of a Migratory Press Agent: 'Taint No Snap, Chums'

By HALSEY RAINES

Madrid.

The migratory, boundary-hopping international film press agent has his uses in today's global picture-making. He may on occasion produce a bottle of schnaps or a bit of prized bric-a-brac brought in his luggage because he must travel light. But one of the appreciated uses of the American-in-temporary-residence is that he can be made scapegoat for the turndowns which French, Spanish or Italian publicity courtiers are reluctant to perform in their own name.

All foreign productions and co-productions are besieged by chums wanting to set up stars, directors, producers and whatnot for oil portraits, sketches, photographs, interviews in depth on the leading lady's sex life and so on. However preposterous some of the requests, the native in charge is hesitant to hurt anybody's feelings. Hence the location unit publicist from the U.S. is a blessing. Blame him. Clothe him in an absolute authority and make him the author of all denials. This allows the gracious native to remain gracious. The rejected requester and he may lift a few while agreeing what muggs they send over from the states.

The Yanqui ballyhooligan can also be a useful dolt to have about when there is an absolute need on the part of a director, star or producer to let off steam, and when blasting away at some local hanger-on who didn't comprenez Americano would only be a waste of time and verbiage.

But there are more specific instances of how the roving scribe can now and then be of some minor utility. In Madrid during filming of the current James Hill feature, "Once a Thief," a close-up was required of Rex Harrison reading the European edition of the Herald Tribune, and the one provided by props had apparently been carried off by some English-studying spark or gaffer. I happened to have a copy in my coat pocket and thus made my contribution to international amity. Useful, that's what.

On another occasion on a Greek island, a scene was being made for Stanley Donen's "Surprise Package" with Yul Brynner required to display an American passport. But suddenly there wasn't any with the hotel base an hour away. The writer extracted his own with the feeling of pride that might come to a previously snubbed no-catch-anything coon-hunting dog, and turned it over.

Lowdown on High Finance

One of the hazards of the have typewriter—will travel p.a. is that he may accumulate a disproportionate amount of odd currencies and then run into a bear market in turning them over for dollars or sterling. A prime personal example occurred when, working on "Our Man in Havana" in Cuba, one check after another was blithely cashed into "dollar-even" Cuban currency. When the time came to turn the excess Havana frogskines into American ones, it was suddenly discovered that The Liberator had decided to frown on this sort of thing. So the Cuban cash went back to New York where it was turned into American greenbacks at a 60% discount. There have been no such extreme examples of somersault economics since then, but one of the points for the traveler to keep in mind is that British banks have an abnormally dim interest in Greek drachmas or Yugoslavian dinars. Unhappily, however, the decision to stash away one's traveling savings (should there be any) in a few worth-while purchases can produce some dismal results. Hearing that the Aegean factory of Icaros was second-to-none for a particular kind of hand-painted pottery, I spent last drachmas in buying three packing cases full of highly decorative plates, vases and pitchers. These were to go by direct shipment to London, along with cameras, lights, and wardrobe, but a British fog grounded everyone in Paris and after a crew of exhuberant French porters had heaved everything from the plane to a Channel train, the purchases arrived home in jig-saw fragments.

The true expendability of the American location publicist was aptly illustrated when during the making of Carl Foreman's "The Guns of Navarone" it was determined that such a character would probably only be in the way during the three-week meanderings of a fishing craft loaded with actors, technicians, cables, camera equipment and navigators. The p.a., therefore, had to find another small boat and follow around the larger vessel while film sequences were being made, using spyglasses to observe the action and having for company only a Greek doctor, with an obsession for backgammon, and a cumulative neurosis about the infrequent demands made on him for first aid treatment.

One of the most common types of mail received by the limping touter is the letter in which great envy is expressed at his opportunity to sample the world's playgrounds and culinary delights at someone else's expense. Since the p.a., like everyone else on location, works six days per week and often uses the Sabbath to catch up on undone holdovers, he is generally far more familiar with the inside of his hotel room or the back of a Mitchell camera than with any other sight, and he may at the end of two or three months quail in mortal terror at the recurring ochre-tinted boiled egg and the wispily mauve lettuce salad that continue to plague him on location luncheons. It should be noted that there is a stirring exception to this rule in the person of the roving British location caterer Phil Hobbs, but he can cover only one set of stomachs at a time.

At the end of a picturesque trip to the Aegean, the Dardanelles, or Transylvania, however, the p.a. can carefully peruse the several guide books he has stuffed into his luggage on departure from New York or London, and thus form quite a good idea of the most memorable spots in the locality he has just visited.

Anyway, the traveling publicist, still seems like an ingrown nail, to be a part of the increased ocean-hopping of American co-producing picture companies. Vilified by some, tolerated by others, he clutches his pocket-size Italian, Spanish or Greek dictionary in one hand, his banged-up suitcase in the other, and sets out on fresh travels. The destination may be a cold and bleak little seaport, an arid stretch of desert, or the snow-clad Dolomites. But, who knows, the next time it might be exotic Hong Kong, or glamorous Rio, or else gay Paree. Meantime the drive for "native settings is on, the local dealers in kroner, rials, escudos, and rupees cheerily accept the advent of the visiting Americans, and the p.a. will probably continue to go along until IBM concocts a mechanical traveling gadget that will turn out his copy and captions more dexterously, and permit his erstwhile employers to sack the publicity operator for good.

SPAIN 'DISCOVERS' INGMAR BERGMAN

Madrid.

Experimental presentation of "The Seventh Seal," first Ingmar Bergman picture in Spain, was labelled a boxoffice success after a 10-day trial run at Palacio de la Musica.

Owners of the showcase placed ads to note that attendance increased from 65% capacity on the first day to 94% on the tenth and last day.

As a result, Bergman distrib Chamartin will send the "The Seventh Seal" back to the Palacio after current run of "Pepe." Hit debut of Bergman in Spain has distribs scrambling for the Swede's past pix such as "Smiles of a Summer's Night" and "Wild Strawberries."

Peseta Hardens; Dominicans Buy A Large Factor

Madrid.

The film peseta is no longer the unofficial bargain currency it used to be. What's more, U. S. film producers are faced with a film peseta shortage.

A year ago, unlimited frozen pesetas were pegged at 80-$1, while the official rate was listed at 60. The reason cited was the heavy accumulation of blocked pesetas or "B" account pesetas representing 70% of the annual American film take in the Spanish market. Also, the film agreement between Spain and the U. S. A. clearly limited de-blocking of "B" account pesetas to motion picture activities only.

This year, government acquiescence to peseta-dollar financial deals outside the film realm has been a big factor in emptying film peseta vaults, with a consequent strengthening of the film peseta at 72. The biggest exchange deal was made by the Order of Dominicans who bought up 150 million pesetas. This particular transaction alone made it possible for the American companies to convert almost half of their yearly blocked peseta earnings. The textile industry also helped American film companies de-block.

Though the blocked peseta has always been considered a debt on Spanish economy, the Spanish film authorities do not favor an over-liberal approach to unlimited de-blocking. U. S. frozen film accounts, they feel, encourage American film producers to undertake large-scale activity in this country. They contend that when blocked pesetas are scarce and when the American producer finds the film peseta rate 40% less attractive than it was last year, it could be expected that Yank film-makers will take their cameras to other foreign areas where economic advantages are brighter.

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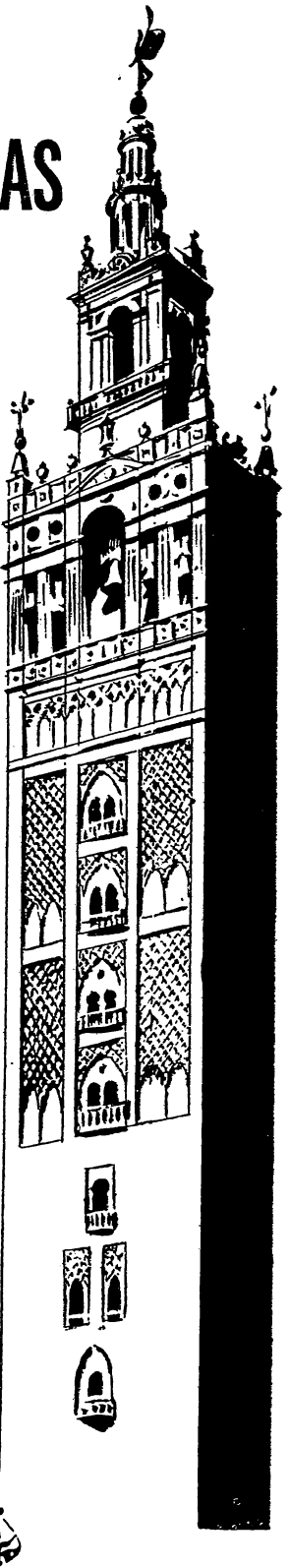

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SET IN THE FIERY
SPANISH SOUTHLAND

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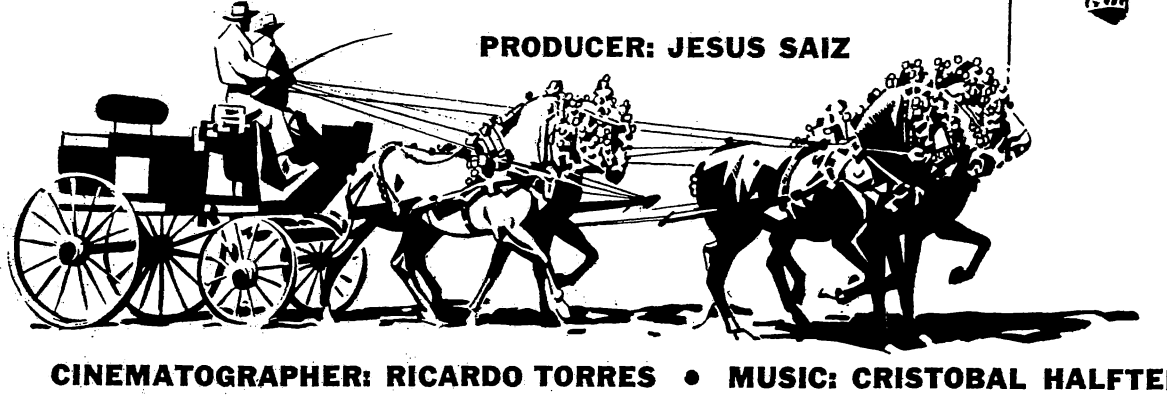
EXCITEMENT
of the
SEVILLA FAIR

PRODUCER: JESUS SAIZ



CINEMATOGRAPHER: RICARDO TORRES • MUSIC: CRISTOBAL HALFTER

At San Juan Bosco the Prizes Illuminate Spain's 'Official' Taste

Madrid.

The annual San Juan Bosco film awards in Spain constitute a fairly accurate barometer of official attitude toward film-makers. Sponsored by the Sindicato Nacional del Espectaculo, the cash awards for the best in all branches of the industry are decided by a jury drawn in good part form the Sindicato, with some ministerial representatives and including a minority of film professionals.

Strikingly evident this year was the calculated disregard of the young, talented new generation of filmmakers appearing on the scene loaded for bear against screen "conformism."

Among laurels this year, the best film award reflecting Spain's moral, political and religious institutions went to "La paz empieza nunca" (There Is Never Peace), another standard item on the Civil Wan. Sharing main honors with "Paz" was "El principe encadenado" (The Unchained Prince). Runner-up prizes went to "The Boat From Bilbao," "Green Harvest" and "For Men Only." Veteran director Rafael Gil was named the best director and best acting performances for last year went to Marujita Diab and Tony Leblanc. "Police Car 091 Calling" was voted the best script.

But what about "El cochecito?" Directed by youthful Madrid-based Italian director Marco Ferreri? It won the Critics Award at the Venice Film Festival last year and was considered eligible for one of the principal festival awards had it been cleared by Spanish authorities as an official entry. "Cochecito" is the only Spanish film to register box-office success on the Continent this year.

Another film completely lost in the San Juan Bosco shuffle was "Los chicos" (The Delinquents), official Spanish entry at Cannes last year. Carlos Saura made his bow as director with "Chicos" and film observers here felt that his debut offering merited some recognition from Spanish award jurists since "Chicos" was the film industry choice to represent Spain at a major international film festival.

Directors like Ferreri, Saura, Borau, Patino and Sumer, together with screen writers Azcona, Sueiro, Camus and Leonardo Martin face an unenviable futre in an industry padded with government hurdles and controls and where film officialdom regards this Spanish new-wave as more of an embarrassment than an asset. The newcomers, however, disregarded in their own backyards, take comfort in the fact that new cinematic blood can make the grade with recognition from other countries. This was the case with Juan Antonio Bardem and Luis Berlanga some five years ago when they shared the major Venice Film Festival award for the best films shown that year (Barden for "Calle Mayor" and Berlanga for "Calabuch").

The new-wavers are not able to make their way with conformist home product for a home market. Spurred on by new-wavers in France, Italy and the United States they bithely ignored (and were in turn ignored at) the traditional San Juan Bosco celebration this year and are setting their sights on adult filmfare for foreign consumption.

Film Houses in Spain

HARDTOPS	6,534
OUTDOOR	1,357
TOTAL	7,891
COMMERCIAL	6,783
NON-COMMERCIAL	1,108
TOTAL	7,891

'Adult' Theme Emphasis Costly for Americans On Spanish Permits

Madrid.

Hollywood's swing towards "adult" films in recent years has lengthened the list of Yank releases banned by the censor from Spanish screens. While some can be salvaged judicious pruning or story-dialogue changes in dubbed versions for local exploitation, the list of films unable to clear the censor barrier includes many that were spawned for grownup moviegoers.

Some American managers in Spain select and release only those titles that are considered safe and their companies suffer no casualties. Generally, however, the Yank companies find that their hit entries back home are incompatible with local esprit but have such mighty box-office potential that the attempt to release here must be made.

United Artists this season lost "Fugitive Kind," "Some Like It Hot," Inside The Mafia" and "Tunes of Glory." UA never bothered to submit "Never on Sunday," "Elmer Gantry" or "Inherit The Wind."

20th Fox had to scratch "Rains of Ranchipur," "Farewell to Arms," "Compulsion," "Best of Everything," "Intent to Kill" and "Seven Thieves." Up for censor review are "Girl in the Red Velvet Swing" and "From The Terrace."

Par's "World of Susie Wong" and "Blood and Roses" were also rejected. Metro only lost "Butterfield 8" while Columbia failed to enter its box-office potential, "Suddenly Last Summer." Allied Artists failed with "Saipan" and "Hell to Eternity" but both pix are up for reconsideration by the censor appeal board.

Censor rejects aren't eternal. Many of the films lost will be resubmitted one or two seasons away. After all, "Love is a Many Splendored Thing" (as an example), couldn't clear for five years but was one of the brighter marquee billings during the current season.

Spain, Argentina & Mexico 'Unite'

By HANK WERBA

Madrid.

One of the most significant developmefits in the Spanish film industry is taking shape around the figure of Don Quixote, unifying symbol of the major Spanish-language film producing countries now drawing together in intimate and coordinated collaboration within the Union Cinematografica Hispanoamericana (UCHA).

What was once a dream of Uniespana (Spanish Producers Assn.) has now become a common program shared with film producers' associations in Mexico and Argentina to solidify policy and efforts and operate as a single force in the mighty geographical chunk constituted by the Spanish-speaking world. In addition, UCHA will also constitute a phalanx offensive to gain a foot-hold for Spanish-habla product in all of the lucrative film markets in the United States, Europe and the Far East.

Joint strategy has only been recently put on paper. UCHA will make its first coordinated appearance at the Cannes Film Festival with a unified press, publicity and promotion onslaught. The three founding member nations are also gearing to step up Film Weeks throughout Latin America behind an appeal for support of Spanish-language product.

However, what UCHA has in mind—its far-reaching goal, is to stimulate Spanish-language co-productions. Here, the aim is to stimulate dual and tri-nation investments for film features that will enjoy nationality and consequent state protection in each of the respective countries and make it possible to up budgets for film-making with an international flair. The recent co-production agreement between Spain and Argentina and the cordial semi-official relationship between Spain and Mexico (still without diplomatic ties is bringing UCHA closer to the three-cornered-hat setup it hopes to achieve.

Temporary President of UCHA is Attilo Mentasi, Argentina's most important producer. Oscar Brooke, recently elected member of the Mexican Producers Association, is Vice-President and Uniespana's David Jato is filling in as Secretary-General.

The Hispano-American Film Union is welcoming all branches of the industry to come into the fold. Membership is open only to the representative bodies in each branch and not to individual companies.

While Uniespana chiefs are readily aware that it is simpler to join together than it is to stick together, the feeling in Spain is that the film industry is finally veering toward its natural common market.

SPANISH COPRODUCER FOR NEXT LOREN PIC

Madrid.

Carlo Ponti-Maleno Malenotti film partnership has taken on a Spanish coproducer for Sophia Loren's next starring vehicle, "Mme. Sans Gene."

With the announcement that Jose Luis Dimildos' Agata Films had signed with Ponti-Malenotti, came the information that half the projected five-month shooting schedule will be filmed in Spain.

1st Puerto Rico Pic Set

Mexico City.

Puerto Rico's first film, delayed for about a year, is definitely set to go before the cameras in April, according to Damian Rosa, head of Puerto Rico Film Productions, in this capital to finalize deals with Mexican director Ramon Pereda who will direct. Leads of film, "Romance in Puerto Rico," will be played by Maria Antonieta Pons and Dagoberto Rodriguez, as well as entertainers known to the island republic. Shooting will be in Puerto Rico.

Rosa said this is first picture being made on island with Puerto Rican capital. He hoped that success of the initial venture and development of Latin American markets, will interest foreign capital to invest in future productions.

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Theatres Plus Screening Spots

[In East Germany]

Berlin.

There are now 1,438 cinemas in the Soviet-dominated part of Germany. In addition, there are 2,148 socalled "Spielstellen" (screening spots) which are associated with film houses. The East German film scene is divided into 15 "distributing districts." Here they are (in brackets the number of "screening spots"):

Rostock	57 cinemas	(174)
Schwerin	39 cinemas	(214)
Neubrandenburg	45 cinemas	(209)
Berlin (East)	80 cinemas	(4)
Potsdam	90 cinemas	(166)
Frankfurt/Oder	61 cinemas	(116)
Magdeburg	134 cinemas	(161)
Kottsbus	79 cinemas	(139)
Halle	186 cinemas	(164)
Erfurt	80 cinemas	(171)
Suhl	88 cinemas	(81)
Gera	59 cinemas	(148)
Chemnitz	178 cinemas	(146)
Dresden	137 cinemas	(137)
Leipzig	125 cinemas	(118)
	1438 cinemas	(2148)

With the exception of a few houses in East Berlin, East German cinemas either belong to associations that are "owned by the people" or are under trusteeship of authorities.

Number of cinemas in West Germany amounts to about 6,900, with a seating capacity of 2,844,000.

1926-1927 Film Season In Russia; 23% Self-Admitted 'Propaganda'

By ROBERT J. LANDRY

In the VARIETY issue of Aug. 17, 1927, under a streamer "*Russians' Great Advance*" there appeared an arresting digest of the upsurge of film production in the Soviet Union for the 1926-27 season. This was, of course, not long after the Bolshevik revolution itself and the civil wars which followed the liquidation of the monarchy and the ousting of the mild Socialist regime of Alexander Kerensky.

Strangely enough the 1927 account speaks of the abolition of "state control" over film studios, whatever splitting of hairs that then implied. The significant statistic was that the USSR had settled down sufficiently to turn out some 250 features. People didn't quite comprehend how Communism worked back then and the VARIETY tale, somewhat naively, expressed surprise that control of film distribution was "monopolized strangely by Sovkino."

There were then three cinematic associations in the Soviet Union, Sovkino, Maschrabpom-Russ and Goskino.

Not only had 1926-27 seen a greater number of features, but the quality was better, said the VARIETY story. Some 51 films were shot in the five Moscow and two Leningrad studios. Using Russian rubles, of whatever value they then possessed, the production costs for the season amounted to 2,565,207 to which negative costs added 523,524 rubles. The practice was to make 50 prints of each feature.

The biggest studio at the time was in Leningrad, with three stages, floor space of 1,451 square meters. There is mention, unclear today, of "290 projection apparatus," presumably part of the gear at that particular studio and laboratory.

There was talk of a Moscow studio planning 23 films, of which seven would be, shades of Hollywood, "super-films." The personnel to make the 23 features was listed as 10 scenic directors, 15 assistants, 10 operators, 8 directors, 370 electricians and grips, a strange imbalance, as it now seems.

Social-to-Classical

Russian production of 1926-27 was classified as 56% "social," 2[illegible]% "Soviet propaganda," [illegible] 11% "historical" and 10% "classical literature."

Goskino, organized in March of 1926, was apparently a specialized studio making films for the Red Army. Of some 45 pictures 11 "demonstrated military instruction" and 13 were "artistic."

Data on film theatres in the USSR that season identified Kiev (433,000 pop) as possessing 11 houses of 3,995 seats. Odessa (317,000 pop) ran to 15 cinemas and [illegible]161 seats. Rotof-on-the-Don was getting along with four theatres with a population of 236,000. Moscow and Leningrad each boasted four film theatres with a capacity of 1,000. Russian theatres mostly were under 500 capacity.

'Rational' Festivals

Continued from page 93

scheme will be worked out eventually.

Meanwhile we are going to be much stricter in our rules concerning festivals and, of course, the International Federation will not give its approval to any festival which does not comply with these rules.

We have already recommended that festivals should not last longer than 12 days. In no circumstances, we feel, should more than two films be shown in any one day. Neither should the contribution of each participating country exceed two films.

We have also decided to limit to a maximum of four not yet chosen the number of festivals which should be permitted to restrict entries to films not shown outside their country of origin.

The selection of juries is another matter that concerns us. We should like to see more discrimination in the way in which they are chosen. I don't want to mention any festivals in particular, but we have not been entirely satisfied with the composition of the juries at some of them.

We feel there have been too many boos and catcalls greeting festival jury decisions. We should like these decisions to be received with satisfaction.

At some festivals there has been evidence of political influence and intrigue behind the scenes. We want to see an end of this.

There has been a failure on the part of some festivals, too, in making sure that all film entered were free of import and tax restrictions when subsequently commercially shown in the country.

Naturally we don't expect the festival organizers to give practical effect right away to all the decisions we have reached and the views we have expressed. We have agreed to be flexible about 1961. This is a transition year, but we look forward to a big step towards solving all these festival problems in 1962.

Subject to the over-riding proviso that the number of festivals should be reduced, I still think that a properly organized festival provides a splendid shop window for the best productions of cinematic art.

They also provide a valuable meeting-ground for the best minds of the world's film industries. They are an exchange mart for ideas as well as for films.

In these days, too, when films are facing so much competition from television, a festival is a useful way of reminding the world that the cinema is still in business.

I am not talking about the ballyhoo frequently associated with festivals—the parade of starlets, the obvious stunts. This kind of thing is of no value except to the companies boosting the starlets concerned. It is forgotten as soon as the festival is over.

Rise Of The 60-Year-Old Czech Film

[Prague Now Makes 30 Annually]

By JAROSLAV BROZ

Prague.

The rising shortage of feature films in the United States following the divorcement situation, the fragmenting of production to single pictures rather than blocks sold en masse has "softened" the American market for foreign film product. Starting with so-called "art" houses but broadening to more general theatres, foreign-made films have penetrated the American situations, with an accelerated pace in the past five to 10 years. Even product from far away, indeed, Russia, Japan, India has found acceptance.

Evidence suggests that after a period of exclusion the films of the U.S.S.R. have made a considerable progress in the States during the past three years or so. Why then, it must be asked here in Prague, have Czechoslovakian films not found an outlet in America.

Our Czech features must not be despised. They have attained a high artistic level. The evidence of their international public appeal and human touch is abundant. They have been well-recognized at film festivals, not alone in Europe but in other continents. There is a commercial value in them.

There is inherent drama in certain of the Czech films, telling poignant tales of the sufferings in the country under German occupation. Of these Alfred Rodik's "Ghetto Terezin" stands forth for its power.

Do not forget this simple historic fact: there has been a film industry in Czechoslovakia for 60 years. Granted it was little known or noted until after World War II. Some of our talented personages went to other countries to pursue their careers.

Cite the directors Karel Lumac, Gustav Machaty or Karel Anton; and actors Anny Ondra, Hugo Haas and Jiri Voskovec; or cameramen Otta Heller, Vaclav Vich and Jan Stallich. Such people worked between the two world wars—and after 1945 too—in Germany, France, England and even in Hollywood. But films made at the Prague Studio did not penetrate into other countries through the channels of international film trade till the end of the last world war. (Director Machaty's film "Ecstasy" with Heddy (Kiesler) Lamarr was an exception and the reason why this film became a world sensation were not only its film qualities.)

The world, and at first especially Europe, started to show a livelier interest in Czechoslovak films only after May 1945, when following the liberation of the country and the regaining of independence of the Czechoslovak Republic films were nationalized and the whole film business made into one enterprise. Czechoslovak films are represented now for international trade by Czechoslovak Filmexport.

It took the Czechoslovak film production another 10 or 15 years to overcome its yesterdays and for a new generation of film workers to appear. We have now directors Jiri Krejcik, Jiri Sequens, Zbynek Brynych, Vojtech Jasny, Karel Kachyna and others as a driving force in the studios. These young people, via their enthusiasm, got hold of even some of their elder colleagues and teachers (Otakar Vavra, Jiri Weiss, Elmar Klos, Jan Kadar and others) to inspire them to unfold all their creative talents.

With the gradual extension of the yearly production to 30 feature films, and this number is to increase in the future, more variety of subject and treatment could be included. The fact that this policy of production was correct has been proved by the favorable results achieved by Czechoslovak cinematography at international film festivals in the past three years.

Besides the pioneer work of director Karel Zeman, whose science-phantasy "Invention of destruction," based on a novel by Jules Verne, won awards at a number of international film festivals, especially at the International Film Festival at Brussels in 1958, where this film was awarded the "Grand Prix," Czechoslovak pix have surprised the world by several other film "R[illegible], Juliet and the Dark-[illegible] years of Nazi occupation deserve to be mentioned first—the Czech film "Romeo, Juliet and the Darkness"—similar to the "Diary of Anne Frank" and much more intimate in its treatment, made by director Jiri Weiss, and "My Higher Principles" by Jiri Krejcik, as well as the psychological drama "Wolf Trap" based on a novel by Jarmila Glazarova, again directed by Jiri Weiss, a film about the life of youngsters in a big city.

"Awakening" by Jiri Krejcik, director Brynych's topic drama on counter-espionage: "Skid," director Vladimir Cech's tale about the fate of soldiers of the Foreign Legion: "The Black Flag," which was shown with great success in the German Federal Republic, director Milos Makovec's treatment of the story of people in Bohemia during the Seven Years War: "The Lost Ones," a story of three deserters who pay with their lives for their revolt against war, and many others may be cited.

This small selection of outstanding Czechoslovak films of the last three years could be extended to cover several others, which would also be suitable for successful showing in cinemas abroad including the United States. After the series of new Polish films which have in the last three years penetrated to the world [illegible] it may now be the turn of Czechoslovak films, which, like their Polish counterparts, are [illegible] in technical quality and in deep emotional content, truthfulness, and [illegible] understanding of human nature. Czechoslovak films have [illegible] gained a right to a place among those national film [illegible] which have to be dealt with on the international market.

Russia's Aim: 200 Yearly By 1965

'Humanity' Rises In Character Delineation as Stalinist Propaganda Fades

By GENE MOSKOWITZ

Paris.

Commonly the western countries, and their film industries assume that the Russian film is co-extensive with the Soviet society, following on the Red revolution of 1917. This is not accurate. One is reminded in Jay Leyda's definitive book on Russian cinema, "Kino" that, prior to the Marxist revolution there was a Russian film industry.

It follows that the character of Russian films changed drastically with its Bolsheviki masters in control. Nonetheless the historic precedents must not be overlooked.

Leyda's list of pre-revolutionary films display a definitely developed industry with several film adaptations of books by Dostoyevsky, Dickens, Tolstoy, Gogol, Pushkin and others.

Semi-Human Anyhow

One Russo director, Yakov Protazonov, bridged the gap from Russo to Soviet cinema and made a film of Chekhov stories and primarily "The Forty-First," a tale of the love between a revolutionary miss and a White Russian officer which treated the man in a sympathetic light, and this in 1927. It is true he was finally killed by his sweetheart. Remade in '56 by Grigori Choukrai, story won, of all things, a prize for best "original scenario" at the Cannes Festival though it was from a book and a remake. It was one of the early Russian films to show emotional thaw. Personalized and human characterization began to appear, after Stalin, with better psychological motivation. Real life began to be treated without the cloud of party interpretation.

This drift was even more evident with "The Flying Cranes" which won the Grand Prix in Cannes in '58 and went on to do solid biz in France and other countries. Then came "Don Quixote," a solid retelling of the classic, "Ballad of a Soldier," and more filmings of pre-Soviet Russian classics of Dostoyevsky, Tolstoy, Gogol, Kuprin and others. A Soviet Film Week in Paris in April, 1959 turned out to be a critical and attendance hit and displayed that the Soviets at last were sending films abroad that had a "New Look" about them.

Heroines were becoming more svelte and lookers, they loved men passionately, not only tractors. And though propaganda in the form of revolutionary and worker hero arche-types were still prevalent, there was generally more humanistic interest in everyday character dramas, plus big-scale epics and action films.

There has been a limited, if definite Russian film breakthrough into world marts. Future festivals will tell if this trend will continue. Moscow's own Film Festival in 1959 allowed Western observers to take a closer look at the Soviet film setup and outlook. There was a glimpse of a seven year plan of building new theatres and studios. The aim: 200 features annually by 1965 over the present 120 to 130.

The general low pay of Russian film workers and stars as compared to the west was noted as well as the fact that it was still a seller's mart. Even so USSR pix could still be "unpopular." The Soviet aim was to make money, too, as well as give people knowledge, propaganda and entertainment.

The Russian film has a long way to go to reach its great period of the '20's and 30's when such names as Eisenstein, Pudovkin, Dovzhenko, Dovchenko and others implied the unusual in films and techniques. With the increased cultural exchanges Yank pix are going into Soviet theatres and vice-versa. VARIETY's International Film Edition, in years ahead, ought to tell an engrossing story here.

DEFA's Position

Berlin.

DEFA, the East German state film monopoly, celebrates its 15th anni next month. It was on May 17, 1946, when the Potsdam studios were formally handed over to the company by the Russians.

In its earlier days, DEFA concentrated on pix dealing with the Nazis and its first postwar film was Wolfgang Staudte' "The Murderers are Amongst Us." Other subjects that followed included "The Captain of Cologne," "Operation Teutonic Sword" and "The German Story."

More recently, the East Germans have been developing the principle of coproduction, not only with other countries behind the Curtain, but also with the West, and particularly Sweden and France. Its first coproduction with the Russians is now on view, and another is in the works.

The DEFA setup at Potsdam includes newsreel, documentary and animated studios, and a film and tv college where new recruits are given practical training.

Kabuki Company of 70 To Tour USSR for 4 Wks.

Tokyo.

A 70-member kabuki troupe headed by [illegible] will leave in late June for a [illegible]-week tour of [illegible]. [illegible] exchange will bring Moscow Academic Circus here at later date.

The kabuki tour will include dates at [illegible] and Leningrad. Moscow booking is at Red Army's Central Theatre.

Bolshoi Circus' Nippon Tour

Moscow.

An 80-member troupe from the Bolshoi Circus will begin a 10-week tour of performances in Tokyo, Osaka and Fukuoka on July 1.

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Director and Producer—IULIA SOLNTZEVA

Starring—SVETLANA ZHGUN,
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Cameramen—F. PROVOROV,
A. GEMERIN

2. FAREWELL, PIGEONS!

A Feature, Black and White
IALTA STUDIO PRODUCTION

Director and Scriptwriter—I. SEGELIA

Starring—L. LOKTEV,
S. SAVELOVA

3. RESURRECTION, PART I.

A Feature, Black and White
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Director—T. LUKASHEVICH

Starring—BORIS LIVANOV,
VASILY LIVANOV,
MARINA STRIZHENOVA

5. CINDERELLA

A Ballet Film, Colour
GORKY STUDIO PRODUCTION

Director—M. ROU, R. ZAKHAROV

Starring—R. STRUCHKOVA,
G. LEDIAKH

6. OTHELLO

A Ballet Film, Colour
GRUSIA-FILM STUDIO PRODUCTION

Director—VAKHTANG CHABUKIANI,

Starring—V. CHABUKIANI,
VERA TZIGNADZE,
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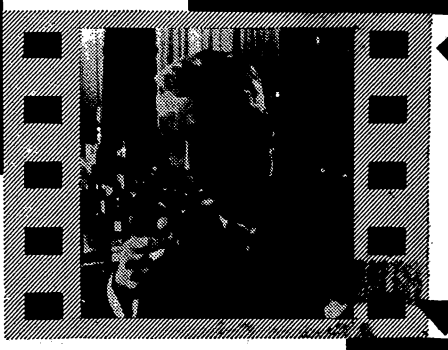
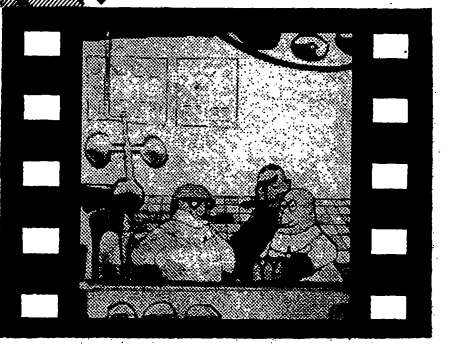
Direction: Jiri Weiss
SAN SEBASTIAN — EDINBURGH — LONDON
SAN FRANCISCO — ACAPULCO — PORRETTA-TERME

A HIGHER PRINCIPLE
Direction: Jiri Krejcik
LOCARNO — VENICE

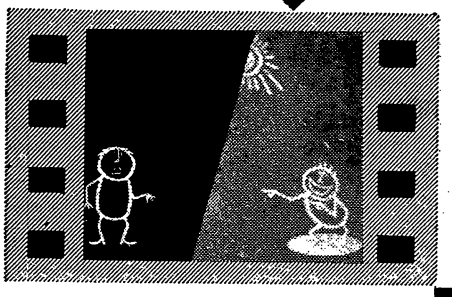


SKID
Direction: Zbynek Brynych
KARLOVY VARY — MEXICO CITY

BOMB MANIA
Direction: Bretislav Pojar
OBERHAUSEN — BERGAMO



A PLACE IN THE SUN
Direction: Frantisek Vystrcil
OBERHAUSEN — ANNECY — BUENOS AIRES



THREE MEN
Direction: Vladimir Lehky
VENICE

LOOK OUT!
Direction: Jiri Brdecka
KARLOVY VARY — MAR DEL PLATA

THE LION AND THE DITTY
Direction: Bretislav Pojar
ANNECY—MONTEVIDEO

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MEXICO EYES FOREIGN MARKETS

U.S. Market For Mexican Pix

Mexico City.

A Spanish language market buildup in the United States also has adherents. As a matter of fact, Cimex, through its American subsidiary distributorship is engaged in development of exhibition of films in such Spanish population centers as Los Angeles, Chicago, New York, etc., as well as the entire southwestern area.

While no accurate figures can be obtained on receipts, reputed returns are said to exceed $3,000,000, and some sources claim $5,000,000 rentals and more annually.

It is most probable that the lower figure reflects more or less the true picture. If Cimex can push it to $5-million (U.S.) in Spanish houses throughout America, a considerable part of current financial difficulties here in Mexico would be dissipated.

Intermittently Festival-Minded

Mexican Product Competed 23 Years Ago — Not Ready in Time, Missing Cannes This Spring

Mexico City.

Mexico is not going to shun international festivals this year. In fact, is readying strong material for European and Latin American events, and expects to garner some prizes. Only bypass this year has been the Cannes event, and this because picture selected could not be processed in time.

The republic has been participating in international film fests for 23 years now, ever since 1937, when "Alla en Rancho Grande" copped an award for cameraman Gabriel Figueroa in Venice. Since then Figueroa, top cameraman here, has won other first prizes for his excellent camera technique.

While Mexico has not made any great record in international events, the republic has been singled out for honorary mentions as well as some top prizes. And, in general, the product sent in competition has shown that Mexico's movie makers, when they put their minds to it, can turn out product on a par with the best offered by the world's industry.

From 1937 to 1947 there was a blank decade and it was not until the latter year that Mexico again sent another film to Cannes. This one, "The Pearl," starring Maria Elena Marquez, Pedro Armendariz and directed by Emilio "Indio" Fernandez, again gave Figueroa a prize for photography as well as special honors for the film.

At the 1949 Belgian fest "Salon Mexico," with Marga Lopez and Rodolfo Acosta as stars, was Mexican entry. This was followed up by participation in the Venice and Cannes fests, with pictures being the outstanding "La Malquerida" (The Unloved), "Pueblerina" and "Maclovia." In these the winning combination of Fernandez-Figueroa also won accolades as well as outstanding work of Dolores del Rio, Pedro Armendariz in first; Columba Dominguez and Roberto Canedo in second and Maria Felix and Pedro Armendariz in third.

Other Entries

Another skip to 1953 and again a Cannes recognition of the Figueroa talents, this time in "La Red" (The Net), starring Rossana Podesta, Armando Silvestre and Crox Alvarado.

In 1957 deceased singing star Pedro Infante, in a dramatic role in "Tizoc," with Maria Felix in female lead, turned in what was to be best performance of his career under direction of Ismael Rodriguez. This picture was official entry at Cannes but the unofficial "Los Olvidados," directed by Luis Bnuel also received special mention.

Rene Cardona's version of Tom Thumb, named "Pulgarcito" in Spanish, won the first prize in the juvenile division of the Venice Festival in 1958. The following year Mexico again took prize in same event with "The Smile of the Virgin," this one produced and directed by Roberto Rodriguez. Mexican entry at Cannes "Rehearsal for A Murder," did not receive any special singling out from judges but picture was cited as better than average of its type and has since done good business in foreign markets.

"Madhouse" received special mention at the Quito Festival in 1958, as did Santa Claus in the San Francisco fest in 1959, with "Nazarin" sent to Cannes in the same year.

Last year "Macario" starring Nacho Lopez Tarso and Pina Pellicer had these two principals winning the grand prize for acting at the San Francisco event, and launching them in active careers with international overtones. This year "Macario" is an entry for an Oscar in the foreign category. Picture was directed by Roberto Gavaldon and produced by the government's Clasa Films with Gabriel Figueroa again cameraman.

Tito Junco, who played lead in "Shadows of the Leader," controversial film showing revolutionary figures as less heroes than greedy, conniving opportunists, won acting trophy at Karlovy Vary. Powerful political interests have withheld exhibition of the picture, after a very brief premiere, despite its artistic and technical merits. At this writing it seems that the Technical and Manual Workers Section of the Union of Film Production Workers, which produced film, with Julio Bracho directing, has succeeded in getting an exhibition permit again and picture is scheduled for reappearance at the Roble Theatre.

Mexico's juvenile entry at Venice last year was "Little Red Riding Hood," again directed by Ricardo Rodriguez. Picture was also entered at Mar del Plata and won the Roble Leaf, one of the awards at the festival.

This year "Simitrio" won first prize for Spanish dialogue films at San Sebastien. And while "La Cucaracha," received acclaim at the Mar del Plata event it received no trophy.

There is great hope for the Bruno Traven "White Rose," film, which treats in part of the Mexican oil expropriation, with this one scheduled for the Berlin fest. Other product is being carefully marshalled for all other international events and this year the feeling is high in Mexican film circles that quite a few awards will be won by the republic.

In a brief recap of festival entries, as well as the pattern of general production in Mexico, there is one outstanding fact: time and time again star elements are the same and in photography it is Gabriel Figueroa who is the stand out. Some industry observers say that this rigid pattern, with reliance on old standbys, especially in star ranks, is chief reason for so-so showing at festivals and troubles at the boxoffice. Not that performers and other elements are not skilled and capable. But injection of new talent is deemed as essential in the evolution of a new and vital picture industry in the republic.

Recent stipulations by the Film Bank for stronger scripts, and a sayso also in casting and selection of technical talent, has been reflected in a few good pictures made late last year and in the early months of this year. The fate of these at international fests will soon be decided.

REALISTIC STEPS ALREADY TAKEN

By EMIL ZUBRYN

Mexico City.

Alarmed by growing competition in what has been the traditional Spanish language market for Mexican motion pictures, both officials and producers here are searching for ways and means to hang on, reconquer and develop new business in Latin America, the Caribbean area and Spanish language houses in the States.

Coincident with plans of action now in various stages of development is an ambitious project to broaden the American market, perhaps through general release of English-dubbed national films deemed suitable for universal release. There will be no flood of Mexican pictures in the United States and Canada (or Britain), but such federal officials as Jorge Ferretis (of the Film Bureau), Federico Heuer (Film Bank) and Salvador Amelio (heading up the Cimex distributorship that supervises release of national product in America and Europe) are confident that at least a dozen, and possibly more, pictures a year could be sold in dubbed versions in English speaking areas.

Respect Shown 'Macario' Heartening Mexico

As a matter of fact these gentlemen, as well as production ranks, have been greatly heartened of late by the honor bestowed on "Macario," a sensitively-produced film invited to participate for an Oscar in the foreign division. The picture is also in release in American art houses and officials here are already planning in terms of broader release with dubbed in English sound.

Mexico has been thinking internationally for several years now, but no major program was instituted until the present drive. Apart from "Macario," Mexicans have readied "La Cucaracha" and several other carefully selected films for art house release with subtitles.

Amelio, who is the heart of the present bid to crash the American market, has said that dubbing in English will await boxoffice results of present American exploitation of the initial pix. He is highly op-

(Continued on page 150)

Hotel, Tourist Reps Get Behind Mex 4th World Review of Film Fests

Mexico City.

It now appears that Acapulco will not be displaced for a provincial city as site of the fourth World Review of Film Festivals after all. Although production elements are still cool to the festival idea, reportedly because of the slighting of national product, Jorge Ferretis, Film Bureau chief, and also on the organizing committee of the event, specially flew down to the port resort for a combined business-pleasure trip recently.

Ferretis has received reassurances of hotel and other tourist elements that they will back the fest to the full this year. And in a bid to boost boxoffice receipts, the federal official has finalized plans for a radical reconstruction of the San Diego Fortress.

Innovations will include a relocation of the screen and improvement in seating setup. There will be a limited reserved-seat section as well as an intermediate section and a popular-priced area. Boxoffice prices probably will be 80c to $4.

Ferretis revealed that he had upped his assistant at the Film Bureau, Miss Carmen Baez, to post of coordinator of the fest. Opposition forces to the festival, chiefly disgruntled production elements, allege that they will oppose celebration of the event because it persistently bypasses Mexican product.

Mexico Checks Other Latin Lands; Coin Freeze Crimps Cuba, Venezuela

Mexico City.

With all the divergent viewpoints, the Mexican industry has not yet formulated a major plan to pull it out of its present deficits and in-the-red operations. Perhaps "quality" is the answer, with a careful selection of stories. For the fact is that Mexican picture production elements, from scriptwriters to talent, directors and cameramen can and do produce brilliant, heart warming stories on occasion. It all sums up to the old saying that when they are good, they can be very good indeed; and when they are bad—fill to suit!

With the European and American markets still to be exploited to the full, the Mexican industry has been receiving a series of major setbacks in Latin American areas that have hurt it hard. There have been exchange freezes in Cuba, Venezuela and other republics; the political unrest, and the fact that exhibition picture throughout Latin America is spotty.

Peliculas Mexicanas, which handles Mexican product in Spanish speaking areas has been hardest hit by all this, is pressed for cash, and urgently needs at least $2,000,000 (U.S.) to continue operations and finance new production. As this is written there is unconfirmed rumor that the Mexican Government will come up with the requested cash. In film circles there is grim talk that the State must put up coin or production may face threat of paralyzation.

A Peliculas Mexicanas study of the Central and South American markets shows conditions spotty and uncertain. For example, Venezuela, traditionally a good market for Mexico, exhibited a total 86 pictures. But distributorships have backlogs of 145 films (these including those already shipped, in laboratory processing or shooting) awaiting release, including a substantial amount of Hollywood products.

In Peru, Bolivia and Ecuador a total of 82 films were released in 1960 and 153 are awaiting exploitation. Puerto Rico, where Spanish idiom is on the decline, premiered 42 pictures and has 206 available. Cuba, a dead duck market, showed 43 films and has a pile up of 182.

Central & South America

Central America, heretofore a very good market for Mexico, released 72 films and has 142 awaiting exploitation. Colombia exhibition totaled 89 films last year and has 158 films in cans warehoused.

Brazil, Argentina and Chile are relatively small markets, with import limitations resulting in screening of around 35 pictures annually. Argentina is an upsurge market for Mexico with both nations recently agreeing to exchange 25 films a year. And in Uruguay Mexico placed 39 pictures in 1960.

All the above figures provided by Pel-Mex representatives in the respective market areas.

As for the Pel-Mex financial structure, Blas Lopez Fandos, head of the official distributorship recently revealed it has $4.240.000 dollars tied up in unreleased films, and has a paid-in capitalization of $2.000,000. The distributorship also has a heavy investment in movie houses in Latin America, with this somewhat over $2.080.000 dollars, with chain now coming to 67 houses spread out in Colombia, Venezuela, Spain, Cuba, Uruguay, Ecuador, El Salvador and Brazil. Not all of these are owned outright, with only approximately 30 houses in this category. The rest are houses leased on long term basis to insure outlet for Mexican product.

Lopez Fandos, despite the black picture of the moment, is bullish about the future and stoutly maintains that the Spanish language market is the backbone of the national industry. And he is backing up this statement by planning to build a new house in Colombia after the "economic crisis" is resolved. He said that the Cine Mexico in Bogota, built by Pel-Mex several years back, has produced excellent returns.

Pel-Mex is also dickering for the purchase of six additional houses in Central and South America, with these located in Guatemala, Costa Rica, El Salvador, Colombia and Brazil. This apart from future construction plans of new movie palaces by the distributorship which plans to build up a Latin American circuit, within the next few years numbering over 150 houses throughout the area.

Fandos is the Spanish language market dynamo. And his opinion is that Mexico should cement this market before spreading her wings to other areas of the globe. He is also proponent of big build up of the Spanish language market in the U.S.

New Churubusco Technical Gear

Mexico City.

The government-owned Churubusco Studios, chief production facilities in the republic, are now being reconditioned and modernized to make these the best installations in Latin America. Studios already have over 20 sound stages and there is to be expansion of these although actual work has not yet begun.

However, U. S. and French cameras, lighting and sound equipment, and a color negative copier ordered around two months back are scheduled to arrive here at the end of this month.

This equipment, valued at more than $40,000 (U.S.) is but part of new acquisitions intended to replace outmoded installations. And while there is no official confirmation, Churubusco Studios may soon begin producing its own films, replacing gap created by suspension of activity of the federally-owned Clasa Films Mundiales.

Only other major studio in Mexico is the private San Angel Inn Studios, owned by Jorge Stahl. This has 14 sound stages and complementary facilities and is used chiefly by independents operating on smaller budgets. Rumors of a possible sale to the government have not been confirmed as yet although apparently the project is still under consideration.

But it is Churubusco that is the mainstay of the Mexican film industry. And the government is planning drastic renovations.

Apparently slated to go is an exesore, jerry built "western" set. This was erected with traditional false fronts, wood and carton, replete with a small square, the dusty street for the "stalk," a church, cantina, and so on. This "village" has been scene of around 100 Mexican films and it has gotten so that fans can identify each building, no matter how it is disguised by paint and quick camouflage. Sometimes the saloon dubs as the Mayor's Office, others it reverts to its traditional cantina trappings, and when script calls for it, becomes a general store, court house, or whatever.

The village has served as a set for sites porportedly in Yucatan, or Veracruz, Chiapas or Texas. And now it may serve one more useful purpose, probably as background for a scene requiring a flaming village. For more serious producers, and the government, feel that there should be more striving for authenticity, and more shooting on actual location in natural settings in future production. This even for modest budget pictures.

Churubusco facilities are also used by Hollywood units who go south of the border to make pictures. Only interiors are shot in — sound stages, for majority of scenes in American westerns, thrillers, etc. made in Mexico place heavy reliance on the magnificent in the republic within and without scenery and cloud effects available the rainy season.

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Sternly-Enforced Screen Criteria; Mexico Fights Certain 'Realism'; Scripters Tread Nervous Path

Mexico City.

While producer, actor and union el m'ts of the Mexican film industry are unimpressed by the current intensified censorship drive to "purify" the industry, Jorge Ferretis and the Film Bureau censorship division remain adamant. Mexican pictures, and foreign (including Hollywood) must toe the line and present safe, clean and unobjectionable material that can be seen by the entire family.

Even in the "For Adults Only" classification the censor's shears will delete scenes that are considered "too rough" for Mexican cash customers. As these lines are being written, Jorge Ferretis has indicated that the long delayed exhibition permit for Italy's "La Dolce Vita" will be granted. But only after cutting of "raw" scenes. Picture was shown in its entirety at the last World Review of Film Festivals, without one scene deleted. But apparently what is good enough for sophisticated festival audiences is not considered palatable fare for the general Mexican masses.

This does not quite go with personal observations of this reporter over 13 years of residence in Mexico. Some years back, when Mexican producers were minting money through a series of national pictures where featured players (female) were willing to reveal their charms before the cameras, the fans fought to get into picture houses to see the naughty films. Which were by naughty only as to camera angles of disrobed women, done rather artistically, as a matter of fact.

And in recent times, whenever there is a Brigitte Bardot film, or a saucy Italian slant on marriage or the sinful life, police have to come out to control the fans. It has always been thus.

Morbidity & Cruelty

Most recent subject of Film Bureau censor troubles is plaguing producers Jose Luis Celis and Roberto Figueroa, who acquired exhibition rights in Mexico for the German made "Brave Night." Exhibition permit has been pending for months and chances are that it will only be shown, if ever, in a very emasculated version.

Apart from morbid, too sexy, over-cruel and realistic themes, in national and foreign productions, Mexican censors are particularly touchy about themes that allegedly show this nation, its peoples or national heroes in an unfavorable light. This has been basis for the ban against shooting John Wayne's "The Alamo" in Mexico, and for the denial of an exhibition permit for the picture.

Six Soldierettes

Another outstanding case was the recent difference of opinion between Mexican producer Jose Bolanos, his American coproducer Ed Gottlieb, and the man of cinematic morals, Jorge Ferretis. Not-yet-made picture, the disputed "La Soldadera," has been in project for long years. Official turndown was based not so much on "distortion" of history but a "too realistic" presentation of the truth with actual occurrences in script highlighting marijuana smoking female soldiers, their lewdness, nude scenes and so on.

Ferretis said that it was "not convenient" to present "garbage" for public view, even when this was inspired by bona-fide historical occurrences. The official stand is that producers of "La Soldadera" wanted to capitalize on startling, heavy impact incidents that should best be forgotten. And that the only motivating force with truth was to highlight sordidness to pack in fans at the boxoffice.

In a talk with one hard-pressed Mexican scriptwriter, an articulate spokesman for his unfortunate confreres, he highlighted the fact that writers are not the but of all official ire and censure, and that the alleged "freedom of expression" in the seventh art in Mexico just does not exist. These are hair-splitting words, but paint the picture exactly as it is. The scriptwriter's point is that their briefs are so tied today that they can only do a certain type of script, with this leading to endless repetitions of the same sort of innocuous theme.

Scripter's Woes

With the squeeze on from official sources, the scriptwriter (who gets say $2,000 U. S. on an average) has to think in terms of a story line that will not be subjected to official objections. And so originality is going by the boards.

The complaint of the scriptwriters is sound, for under today's interpretation of what makes an "acceptable" script, producer and writer must avoid all criticism of public institutions, for example, or the Government. Examples are "Felicidad" (Happiness) which poked fun at bureaucracy and "The Shadow of the Leader," which made a powerful indictment of revolutionary figures showing that these were not heroes but had feet of clay. First film had exhibition permit restricted for some time and latter, too, has been languishing in cans. Under today's ground rules national figures must not be held up to disparagement, heroes not torn down from their pedestals. Nor can actual life in certain segments of the population be presented as it really is. Nor can there be films about juvenile delinquents. Add a long, long list of other taboos.

Reversed State

Our scriptwriter friend put it succinctly by stating "it is no longer a question in Mexico of asking what cannot be made. It is far simpler to ask what can be made."

Scriptwriters south of the border envy their Hollywood, British, French, English and other colleagues. For they have seen strong pictures censuring governments and incidents, and even attacking army, airforce, navy and brass hat policies. In Mexico all of these themes are on the "forbidden" list and the wise scriptwriter is the one who adopts a hands off policy.

There have been articulate voices raised in protest against the growing film censorship in Mexico, from all segments of the industry. Actress Pina Pellicer, for example, courageously put in a good word for "La Soldadera." It may be argued that she was biased for picture ban has robbed her of an especially meaty role, which she told industry friends she would like to do. She went even so far as to seek out Jorge Ferretis personally, plead for an official okay, on basis of small changes in certain scenes and rather strong expressions, which would not have worked much harm to the overall picture pattern. It was no dice, however.

And Miss Pellicer has added a postscript, stating that "even if it is the last picture I make in my movie career, I want to make Soldadera." It might very well be her last, for a flouting of officialdom can be costly to an entertainer. Still, there is little likelihood of any endangering of Miss Pellicer's career, since at this writing the entire "La Soldadera" issue is up in the air. Producers Bolanos and Gottlieb allege they will make the picture outside of Mexico, in some friendlier Latin American nation. But Ferretis has countered this by insisting he will call on "friendly nations" to ban shooting permits or, if picture is made, he will carry the case further and try for a world exhibition boycott. Just how this latter could be achieved puzzles top industry figures in Mexico.

Need Not Cripple

Carlos Tinoco, union official and liaison man with Hollywood in smoothing the way for production activity south of the border, is also very unhappy about the strict censorship trend. It does not help his task any in inveigling Hollywood units to resume production in the land of manana.

The union leade. is a tolerant man, feels that censorship strictures are a necessary evil, but they should not be crippling. He has read scripts of the various disputed films, including "The Alamo" and "Soldadera," and in his opinion found nothing too bad in either, with perhaps a certain crudity in the latter which could have been erased via judicious rewrites.

Sober Mexican industry elements, faced with a tight censorship trend, also insist that no one should be afraid of the truth, and that censorship should not impose its will blanket wise on anything and everything that does not come up to expectations of officialdom. The industry admits the need for censorship, has even made halting moves for self-censorship before the latest overpowering drive began.

In the face of heavy criticism, the Film Bureau maintains its censorship policy, and intends to enforce it. All pictures must provide "healthy" entertainment for the family and, for adults, there must be no dwelling on deviationary themes that might cause harm to public morals, according to the official stand.

And as far as Mexican ideology is concerned, this, and the Revolution, must remain inviolate and not be "distorted" by producer "caprice" seeking to exploit to the full only the sordid aspects of this social upheaval.

'Sordid' Details Crimp Mex Film

Mexico City.

The jinx that has been hounding the making of "La Soldadera" (Female Soldier) for past two and a half years is still operative. After all the hullabaloo about picture going before cameras, Jorge Ferretis of the Film Bureau turned thumbs down on script, categorically said it cannot be made here in present form.

Earlier rumors in film circles had it that Mexican producer Jorge Bolanos, in association with Ed Gottlieb's Centennial Pictures planned to do film without official okay of the Film Bureau. But under current regulations in Mexico this could not be accomplished.

When Bolanos finally turned up at the Bureau, leaving copies of script for approval, Ferretis lashed out (but hard) at "the authentic garbage of the Revolution." The Bureau head said that while picture actually is not defamatory, depicting as it does certain true aspects of the Mexican Revolution, it places far too much accent on sordidness, presents female soldiers as marijuana smokers; has "morbid and erotic" scenes including nudes which are not permitted by Mexican law (one scene has two female principals in a fight where they rip off a lot of clothing) and has far too gruesome realism in scene showing a trooper with his tongue cut out, and so on.

Ferretis said that producers may have been under belief that admittedly true incidents should be passed by authorities. Film Bureau head labeled this an error, stating that there must be a line of demarcation and that, in any case, there are many true life incidents unsuitable for presentation on the screen.

Picture's heavy reliance on many scenes without synchronized sound was also objected to by Ferretis who alleged that this could make possible narration of action in various idioms outside of control by Mexico once negatives leave country.

Ferretis ruled that in present state, script this would not receive an exhibition permit for Mexico, nor an export permit to permit shipment of exposed film to U.S.

Gottlieb, who planed in from Hollywood to initiate picture, said that he would study script with Bolanos and eliminate Film Bureau objections, working closely with Ferretis to achieve this.

Mex Builder Plans Three Nabe Cinemas

Mexico City.

Builder Theodore Gildred has announced plans to construct three nabe cinemas in diversified areas of this city where the population expansion has created shortages. First three theatres will go up in the Santa Mara la Redonda, Lindavista and Peralvillo districts. Gildred said new houses will be 4,000-seater or a bit larger, and on a par with first-runs in decor and conveniences.

Gildred reportedly has plans to invest a total of $4,000,000 in new theatre construction, with the first trio costing approximately $1,200,000. Houses will be turned over to the National Theatre Operating Company on longterm leases.

Mexico Eyes Foreign Markets

Continued from page 147

timistic that this time efforts will be crowned with success.

It is greatly due to Amello efforts that the lagging Cimex operation, with faulty propaganda and exploitation of Mexican product in foreign areas, is now showing signs of life. There was a ruthless reorganization of foreign branches and wholesale firing of incompetent personnel. But even Ameiio admits that it will take "time and patience" as well as better quality product to win over foreign markets.

Odd note, reported on more than one occasion by Mexican talent, producers, directors and other picture elements traveling abroad, or attending fests, is that oldie quality Mexican product such as "Maria Candelaria," "Pueblerina," "The Net," etc., pictures made anywhere from 5 to 15 and more years ago, are still going strong in European areas. This proves that there is interest in Mexican pictures with foreign exhibitors, however, being generally cool to the ill-put-together, low budget quickies that, unfortunately, form the bulk of Mexican production.

Film Bank's Determined Stand Against Mediocrity

The Film Bank this year has taken a very determined stand on boost in quality by ruthlessly limiting funds it advances, with money forthcoming only to producers who turn up with scripts that are better than those utilized in 7 to 10 day "churros" (quickies). Even so, the money situation is tight, with this outcome of severe financial body blows suffered by the industry as a result of political unrest and exchange difficulties in the traditional Latin sphere of operations.

Federico Heuer of the Film Bank, who began his drive for quality product seriously last year, is also urging producers to invest their own or private capital in picture making. And his argument, not unreasonable, is that a sag in total number of pictures produced need not be catastrophic, as has been predicted by viewers-with-alarm. As a matter of fact, boosting the average number of shooting weeks from three to five, six and more per picture would be "the healthiest trend" in Mexican motion pictures of the past decade. And more carefully produced pictures would have much more chance to garner international coin.

Even Heuer admits that Mexico cannot go all out with international horizons in view. And there is a definite market at home and in Spanish areas for two to three week pictures aimed at the mass populace which does not go in for arty frills, symbolism or heavy themes.

Mex Product Has 90% Edge In the Hinterland

A visit to any nabe house in Mexico where a Tin Tan, Clavillazo, or other low comedy performer goes through his tricks shows the cash customers laughing their heads off at often repeated cliche situations. But these are the situations they, and their counterparts in Spanish areas, best understand. And in the hinterlands Mexican product has a 90% edge over Hollywood and foreign pictures because

(1) illiterate rural dwellers cannot read subtitles and

(2) they are lost children in attempting to follow the intricacies of foreign complicated plots.

They will, however, turn out en-masse for a sexy French film or rare occasions these are released, despite fact they can't read the subtitles. Yet they can, and do ogle the gals.

But Messrs. Heuer, Ferretis and Amelio agree that the home market is not the only one, and for survival Mexico must broaden her horizons. There is much difference of opinion on just how these horizons are to be broadened.

For example, Ferretis, who has clamped down strict censorship on national and foreign product to "protect" the public as well as the good name of Mexico (see Companion Story herewith) is not 100% coproductions as the "salvation" of the Mexican industry.

For over a year now there has been considerable talk in Mexican film circles about coproducing as a means of putting the industry on its feet. Only here, too, matters have lagged, principally because most of offers made by foreign producers have imposed certain market restrictions, insistance on having a greater say in making of picture than Mexicans wish to grant or in general giving Mexicans the short end of the deal financially and artificially.

Ferretis, in a realistic appraisal of coproductions said that bona-fide offers should be considered and pictures made in this manner. But he saw this as not adding much to Mexico's prestige, nor widening foreign markets. His counter-proposal, the hiring of international names to appear in 100 per cent Mexican productions.

On occasion Mexican producers have followed this practice. But here again they have been limited because of lack of coin. They talk here of a "super-production" when the budget is in excess of three millions pesos. This is but $240,000. And although recently several pictures have had budgets going up to $400,000, (U. S. value) the industry is not geared for this type of heavy production expenditure.

Dream of Belafonte As Star With Maria Felix

Recently Ismael Rodriguez contracted Japanese star Tishoro Mifune for a Mexican picture and the Zacarias Brothers hope to interest Harry Belafonte to appear opposite Maria Felix in "Black Music." But high salary demands and percentages take a big bite out of the relatively small Mexican budgets and producers generally allege that hiring of international stars can only be exception, and not the rule.

Ferretis has insisted that the star gimmick, although costly, will open up new markets for Mexican producers, and pay handsome dividends.

More sober industry leaders point to the success of "Macaria," "Simitrio," "La Cucaracha," etc. as relatively low budget efforts which, because of careful story line., good acting.

MEX STUDIO UNIONS PLAN CO-OP PICTURE

Mexico City.

As the Mexican picture industry's production lag causes increasing unemployment, a group including talent and technicians have decided to give a cooperative venture the whirl. Initially deal calls for one film, with Raul Martinez Solares, Fernando Fernandez, Garcia Bezne, Fernando Oses and Jaime Fernandez the rallying spirits in the cooperative experiment. If it clicks, Solares explained, further productions will be planned.

Idea has aroused considerable interest in film circles. Fernandez, partner in the co-op, hopes to make his debut in directing the film, and is negotiating with the director's section of the Union of Film Production Workers to get a favorable greenlight. Picture is set to go before the cameras no later than May.

Mexican Studios

Mexico City.

Churubusco Studios, Avenida Tlalnan and Rio Churubusco, Mexico City.

Ably managed by Cesar Santos Galindo and board of seasoned film executives. Every facility given to national and foreign producers including sound, cutting and editing, color lab, etc. Has 20 sound stages and is building up and replacing outmoded equipment. Expansion of sound stages may be planned although still not authorized.

San Angel Inn Studios, Mexico City.

Located somewhat beyond old colonial district of San Angel. Privately owned by Jorge Stahl, managed by son Gabriel Stahl. Has 14 sound stages and complementary facilities.

SWEDEN'S ALL-DEMANDING GENIUS: INGMAR BERGMAN

—Refuses to Leave Homeland—Sticks to $160,000 Budget —Spends More Time Directing Stage Drama Than Films —Stern Taskmaster, Haunted by God-and-Man Theme

By FREDERIC FLEISHER

Stockholm.

In Sweden the film industry consists of Ingmar Bergman. And what else? The "what else" is a topic of complaint to the Swedish critics who object that quality has retrograded to the light and conventional levels of the 1930s. Meanwhile Bergman has continued, a good many pictures by now, to draw international attention to Sweden, to purvey a "staple" product for art houses in America and elsewhere, though the Swedes have been puzzled, and a touch miffed, by the failure of the Academy of Motion Picture Arts and Sciences in Hollywood to, until now, "recognize" the Bergman phenomenon.

Critics in Stockholm have been screaming for a so-called "New Wave," that supposedly magical current of creativity which started in America, jumped to France, spread from France to other countries and has now, ironically, glutted the film market in Paris with an unprecedented number of finished features lacking release arrangements.

Dr. Bengt Idestam-Almquist, known by his pen-name "Robin Hood," urges that a group of young Swedish film enthusiasts shoot out-of-doors in the spirit of the young Frenchmen and the early Victor Sjostrom.

Others

Meanwhile there are a few new names in Swedish films. Opera stage director Goran Gentele has gained a position on the home market through a couple of comedies. Many hoped that Lennart Olsson, a former Bergman assistant, would bring youth and originality to the screen, but his first film, "Carnival," scripted by 25-year-old Kjell Grede, turned out to be a rather conventional studio production.

As a result of Bergman's reputation abroad and the small number of Swedish films being made, the trade fears that Swedish players will go abroad to make films. During the past year Ingrid Thulin and Gunnar Hellstrom have been filming in the United States while Anita Biork and Bibi Anderson went to Italy to appear in a Yugoslav-Italian production. Max von Sydow may play Christ in George Stevens' "The Greatest Story Ever Told" while Ulla Jacogsson has been appearing in Germany. Alf Kjellin works mostly aboard.

Furthermore Svensk Filmindustri has loaned out photographer Gunner Fischer, who has lensed more than a dozen Bergman films, to a Danish production. Swedish tv hopes Parliament will approve funds to film tv series, which will give the film industry a shot in the arm.

Despite Bergman's world-wide reputation, his films still don't break even in Sweden. Income from abroad allow him to continue to lay golden eggs. Bergman secured his international rep just before the Swedish film industry was dealt crippling blows from television and the large increase of the purchase of cars. In 1956 his "Smiles of a Summer Night" won a special prize at the Cannes Film Festival, which laid the cornerstone to his international renown, which has been snowballing ever since. In spite of this, Bergman says that he still tries to budget each new film to break even in Scandinavia. Although he is delighted over the interest abroad, he realizes that fads are fickle.

$160,000 Budget

An Ingmar Bergman film costs no more than an average Swedish black and white production, which means about $160,000. He shoots for between six to eight weeks, which is normal or a little faster than other Swedes, but he edits with greater care. Bergman is extremely anxious to obtain high picture and sound quality. (As viewers of Swedish films have often noticed, they are often marred by poor sound quality and studio echoes). Moreover, Bergman demands his cast to know their parts almost as well as in a play. In this way, he is able to shoot the sequence most suited to the existing or changing weather conditions. Furthermore, actors are better able to experience the sequence if they are well acquainted with the whole. This also enables to maintain a fast shooting tempo.

Bergman doesn't like discussing his films. While making them he works intensely. When through he nervously awaits opening night. He says his anxiety grows with each new film as he places greater demands on his work. He also knows that audiences and critics become increasingly expectant.

Critic Bengt Idestam-Almquist feels that the Ingmar Bergman vogue is bound to lead to a reaction, but he doesn't view this pessimistically as he feels that Bergman needs to be allowed to work without the burden of his present reputation. Even though Bergman still experiments, Idestam-Almquist believes that the pressure of his reputation doesn't allow Bergman to experiment as much as he should.

Although Bergman's reputation abroad is based on films, he devotes about two-thirds of most years to the theatre. He states that "theatre people should be vagabonds," and with this in mind Bergman has directed in Sweden's five major theatre cities during a period of 18 years. Bergman claims "theatre is my love and the basis of my existence. Through theatre I can create films, but I could never do the reverse. If I ever had to chose between theatre and films, I am convinced that I could live without films." Many Swedes feel he is best in the theatre.

Bergman was born in 1918, the son of a Lutheran clergyman. It was a strictly religious home, but not a happy one and the chill atmosphere of it has left a deep impression on him. The majority of his films should be seen against this religious background which brought into juxtaposition: God and the Devil; good and evil; the decline of spiritualism and the advancement of materialism. In fact, the majority of Bergman's works can be regarded as moralities, the Middle Age plays that personified virtues and vices.

The Bergman family moved to Stockholm in 1924 when Ingmar's father became Court Chaplain. When the son entered the University of Stockholm in 1937, he devoted most of his energies to amateur theatre groups and later staged a number of plays at the Student Theatre and also got a job as an assistant director at the Royal Opera.

It was Bergman's first production of one of his own plays that caught the attention of film producers in 1943. His first job in films was in the screen-writing department of Svensk Filmindustri. He made his screen debut in 1944 when his screenplay "Torment" was filmed by Alf Sjoberg. The "new golden age" of Swedish films had gained its first impetus from Sjoberg, who along with Bergman and Arne Suchsdorff, was going to give the Swedish motion picture industry a respected position on the international scene.

It is generally accepted that Bergman's films have strong elements of autobiography. His disillusioned view may be reflected in fact that he has been married four times. He usually finds that youth with its inner innocence has little to learn from its somewhat destroyed parents and he may look at his own six children in this manner.

On occasion critics have called Bergman "the Strindberg of the screen" with justification. Both have an extremely personal approach to their subjects, their are spiritual searchers, constantly hoping to find God and are fascinated by the middle ages. Strindberg has always been Bergman's favorite author and both Swedes have had a special passion for the Stockholm archipelago.

Bergman flatly denies that he has ever had any literary ambitions, but the evidence to the contrary is quite impressive. He has had five of his plays produced on professional stages and three of these have been published, two other published plays have never been produced and his two radio dramas were printed in anthologies. Furthermore, Bergman has scripted or co-authored most of his films and written three screenplays that were directed into films by others.

Colleagues say he is obsessed by his art. He seldom takes a vacation and periods for rest have usually been enforced by stomach ulcers. Symptomatic for Bergman was when he married his wife, the young couple took a few days long honeymoon to go to the theatre in Gothenburg.

Bergman likes to work with the same casts and technicians. Those who appear in his films often work with him in the theatre. His film groups claim that he has an amazing ability to create a collective feeling in a studio. Many actors and actresses believe that this is one of the major secrets of his screen success. They also comment that he gets a little more out of them than they have to give.

In all cases, Bergman demands concentration and discipline. He strives for perfection. Since his childhood, he has studied lighting, music and editing. And as his confidence has increased, he has aimed at a greater simplicity as he states: "Simplicity, concentration, full knowledge, technical perfection must be the pillars supporting each scene and sequence."

Bergman first became known in Swedish legitimate circles through his productions in small amateur theatres.

When he entered the films he soon became known as a modernist and a revolutionary. He revolted against contemporary art forms and was seeking new ones. Equally, he revolted against the God of his clergyman father. Now, Bergman is the lost son who has returned. He has come to believe in God, but he says he is most grateful that he had something against which to revolt. He also questions the value of many amateur stage groups as he feels it is essential to get a thorough and well-guided education in the aspects of the medium.

Bergman finds little of true interest in the French "wave," which was one of his early and most enthusiastic supporters, and he has gained increasing respect for Victor Sjostrom (Seastrom to Hollywood) and the Russian classics. The spiritual searchings of man have always been a dominate theme in Ingmar Bergman's works. He says: "You can say that I have the same view as the American playwright Eugene O'Neill; that is, all drama that is not about man's relation to God is nonsense."

Rooted in Scandia

Although Bergman claims that theatre people should be vagabonds, he says: "It is very important for a director not to be rootless." He declares he gets stomach cramps as soon as he gets on a plane going further than Copenhagen. This is an important reason why Bergman has not accepted offers to make films or stage plays abroad. Bergman says "I want to work in Sweden where I have my roots. The environment in which I have grown up means a tremendous amount to me."

After completing the shooting of his new film "Through A Glass, Darkly" in the fall. Bergman started rehearsing Chehov's "The Seagull" at the Royal Dramatic Theatre in Stockholm. This marked Bergman's return to the stage after about a year and a half of filming, but it also marked his first stage production in Stockholm in many years. Bergman gained his stage reputation during seven years at the Malmo Civic. "The Seagull" opened after two and a half months of rehearsals and met by unanimous critical praise.

At present, Bergman is rehearsing a production of Stravinski's "The Rake's Progress," which is scheduled to open in the latter part of April. In May, Bergman will edit "Through A Glass, Darkly" after which he will devote a week to making a test film in color as he hopes to make his first color feature in the fall. Bergman has been thinking of filming in color for some time, but he is not satisfied with color quality usually obtained. He wants to be well acquainted with color before filming with it. Bergman and his fourth wife, pianist Kaebi Laretei, will go on vacation during the month of July.

Bergman reveals that he took the title to the new film from the First Epistle of Paul to the Corinthians which reads: "For now we see through a glass, darkly; but then face to face." Bergman regards his new work as the last part of a trilogy in which "Wild Strawberries" and "The Virgin Spring" were the first two parts. He says: "Step by step I have gained a clearer vision of the problem of reconciliation. In 'The Virgin Spring' I took a definite stand in a medieval disguise. In the new film there is nothing that hides what I want to say."

"Through A Glass, Darkly" takes place during one day and surrounds four people on an isolated island. The four persons are a successful author, portrayed by Gunnar Bjornstrand, his daughter (Harriot Andersson), the daughter's husband (Max von Sydow), who is a professor in medicine, and her younger brother, portrayed by Lars Passgrad, who is a pupil at the Malmo Civic Theatre's drama school. During the film the daughter loses her sanity.

After he had written the screenplay, Bergman says that he showed it to psychiatrist, who had no criticism to make of his portrait of insanity.

Ingmar Bergman says that he hopes he will realize in time when audiences are no longer interested in his works. Then he plans to leave films and theatre and open his own drama school.

If Bergman does not like to discuss his works he is also very annoyed when critics draw parallels between his life and works. He feels that Shakespeare's works are not marred in the slightest by the fact that we know near to nothing about his life.

Denmark's Troubles: Over-Worked Studios & Stars

By VICTOR SKAARUP

Copenhagen.

Thanks in part to the stimulation of television film production, Denmark has enjoyed something of an upsurge though dreadfully handicapped by small studios and lack of actors rating as "stars." Author-director Peer Guldbrandsen attempted last year to cope with the facilities problem by purchasing a large farm outside Copenhagen and converting it into a film production center, under the name of Novaris Films. His plan is to use the new site for two features of his own annually and to rent out balance of shooting time to other producers.

Denmark's film production is very old, as such activity is historically reckoned and it is to be recalled that during silent times, when language was no barrier, Copenhagen studios turned out a stream of features good enough to play extensively in Europe and somewhat on other continents.

Euro-Scan film has just finished its first production, "Ullabella," based on Henning Kehlers' play from the 1930s about a school scandal. Gitte Haenning, 15, an established pop songstress, plays the title role. Gulbrandsen is now making "Lies and the Roaring of Lions," which is most favored by Danish film production—namely light comedy. Kjeld Petersen plays the leading role.

Later Bent Christensen, a locally well-known actor and director, will make his first independent film production here—a film with a philosophical background and starring two actors, seldom seen in pictures, but of the highest popularity on the Danish stage, Osvald Helmuth (who played Doolittle in "My Fair Lady") and Ebbe Rode, who has lately played in "Separate Tables."

But apart from the new Navoris Studios would-be film producers have a hard time to secure studio space in the busy older studios of Nordisk Film, Palladium, Asa, Saga, Arnoe and Flamingo, where the owners most of the year are preoccupied with their own productions.

Dirch Passer's Busy Summer

About the lack of popular stars it can be said that the big names are so tied up that some new producers have had to postpone their plans until the players have open time.

Denmark's by-far-most popular star, big, "lovable" comedian Dirch Passer, played in seven features last year—and this summer he is spreading himself in five. He plays a comedy role as a caretaker in American producer Sid Pink's science-fiction film "Reptilicus," just finished at the Saga studios in two versions: the international one in English, which will be shown in U.S. in the spring, and the Danish one, which has already been preemed at Saga's own big cinema in Copenhagen. The picture tells about a dragon, which terrorizes Denmark. Script is by Ib Melchior, son of Danish-American opera singer Lauritz Melchior. The script for Sid Pink's next production here, "Journey to the Seventh Planet," is also by Melchior. This picture has both American and Danish actors—starring John Agar from Hollywood.

Grand Prix Singer in Film Debut

Palladium has just had a big success with "Eventyr-Rejsen" (The Fairy-tale Journey), about tourists in Italy, Italian-Danish singer Dario Campeotto, who just won the Grand Prix Melody Contest in the TV, had his screen debut in this film. Asa is making a comedy, based on a French play, "Min kone fra Paris" ("My Wife from Paris")—with Ebbe Langberg and probably a French actress in the leading roles. Saga is also making a comedy with Paris as background. Annelise Reenberg is directing and has just returned from Paris, looking for locations.

Nordisk is making the first Danish film directly inspired by television. Popular children series from the Saturday afternoon program, "Circus Buster," has been made into a film by its star, Buster Larsen, and its director Niels Kaiser. This film will present added role not in the tv series, namely a beautiful circus queen, played by Helle Virkner—her first film part since she married Denmark's Foreign Secretary, Jens Otto Krag, a couple of years ago. (Miss Virkner and her husband accompanied the King and Queen of Denmark on their trip through U.S. last year.) Later she will appear in a sophisticated comedy for Nordisk Film.

Producer Henrick Sandberg from Dansk Svensk Film is making his fourth film in the series of military farces, "Soldaterkammerater" (Soldier Buddies). Last year's film has been made in English too, and will probably be shown in U.S this year. Sandberg is also making a picture from the second World War, "Sorte Sara" (Black Sara), about a Danish navy ship which fooled the Germans.

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U.S. DOWN IN SCANDINAVIA

By SVEN G. WINQUIST

Stockholm.

They say that statistics can prove almost anything, but one thing is for sure. Figures shows that the influence of American films at the Scandinavian market is on its way down.

Back in the years during World War II, when there were remarkable difficulties for the import from the United States, and when import of feature films from most of the European countries was easier, American product topped the statistics here in Sweden with some 65 to 75% of all exhibited films.

Of course, due to the German occupation, Denmark and Norway saw no American products for English-language films at all. Finland on the other hand stood with one foot in each camp. The country was allied with Germany in fighting against Russia, but neutral in the conflict between Germany and the other Allied countries. This gave as a result that while Finland fought one of the Allies, Russia, there were still films from the other Allied countries shown at the Finnish cinemas.

German soldiers were not "allowed" to watch American or British films, but it was an official secret that Germans were among the most frequent fans for American product. A civilian overcoat and their military cap in a pocket was the trick used to fool the German M.P.

Even this popularity of American films in a time when there were natural difficulties in getting them over from the States to this part of the world to today's dropping popularity of product "made in Hollywood," lie not too many years.

48% Dips to 41%

To show a more recent example, the statistics shows that of all films opening in Copenhagen, Helsinki, Oslo and Stockholm during 1959, there were around 48% American products, while in 1960 the per cent of American products dropped to around 41%. It might also be of value to notice that 1959 was the first year when American films came below 50% of all shown films in the Northern countries. Obviously, the influence of American films continued to drop during 1960. It is too early to say what the figures for 1961 might show, but as far as available figures from the first three months of this year can show, the tendencies continue the way it started.

Of course, since the figures show that there is about the "normal" number of feature films opening at the cinemas here, there must be other countries who are replacing America as film exporting country or countries. If comparing the figures for 1959 and 1960, the statistic shows that countries with growing figures are Germany with 117 films in 1959 against 150 in 1960, France with 139 in 1959 against 159 in 1960, Italy with 51 in 1959 against 60 in 1960, etc., those figures covering the four Northern capitals.

In general, it seems as the film producing countries of the European continent are steadily growing in importance here. An exception seems to be Great Britain who had 208 preemings in 1959 against 197 in 1960. The film import from communist-dominated countries seems to be constant, 38 films in 1959 against 40 in 1960, with main part coming from the Soviet Union. A Chinese film was screened in Copenhagen during 1960, probably the debut for a Chinese picture in this part of the world.

Studio Output Static

Film production in the four Scandanavian countries has been constant during the last two years, as seen from these figures showing the number of domestic feature films shown in each of the countries.

Denmark	18	(15)
Finland	18	(14)
Norway	8	(8)
Sweden	20	(18)

Rise of Norway

Comparing with the situation 15 to 20 years ago, Norway is today producing around five more films annually than it used to, while the figures for Denmark are about the same. Finland has had a period with an annual production of about 30 films while the Swedish production once was above 40 films annually.

The outlook for the trade in Scandinavia seems to be, for all four countries, that while there has been "the shadow from TV" hanging over the trade as a ghost, nobody seems to be so afraid for this ghost any longer. Norway is the youngest TV country around here, and also the smallest one, much depending upon the geographical structure of the country (mountains, etc.).

There has not been heard any stronger complaints from Norwegian exhibitors about competition from television. It may come when the tv net has been built out a little more than now. Denmark was the first of the Northern countries to get tv, and also the first country from which complaints were heard. Danish producers still are unwilling to sell their releases, old or new, to video, but the fear for the medium is not as strong as it has been.

Sweden got a tv net a couple of years after Denmark, and the resistance from the film trade to any kind of cooperation with the air has been and still is very strong. Only exceptionally is a Swedish film shown on Swedish air, and when it happens, it is never any film from any of the "big" companies. Swedish tv usually screens one feature film every week, usually on Thursdays, and usually old American or British product. In 1960 there were some signs of some kind of cooperation between film trade and tv in Sweden. The discussions were dealing with the possibilities that film producers might produce vidpix for Swedish tv.

Finland is the only Northern country in which commercial and non-commercial tv operates side-by-side. There is talk of monopolizing tv, which means only non-commercial stations, but the commercial stations has their concessions to operate until end of 1962 and nobody knows what will happen after that. Finland is also the only of the Northern countries where the film companies allows their old domestic products to be shown by tv.

Films (By Flag) In Scandinavia

Below is breakdown of films shown in Copenhagen, Helsinki, Oslo and Stockholm during 1960 with the figures for 1959 following in parenthesis.

DENMARK (Copenhagen)

U.S.A.	151	(186)
Great Britain	48	(51)
Germany	44	(32)
France	33	(19)
Denmark	18	(15)
Italy	11	(2)
Austria	8	(6)
Sweden	8	(8)
USSR	4	(5)
Japan	3	(1)
Norway	2	(1)
Poland	2	(—)
Spain	2	(1)
Belgium	1	(—)
China	1	(—)
Greece	1	(1)
Hungary	1	(—)
Mexico	1	(—)
Yugoslavia	1	(1)
Argentina	—	(1)
	341	(330)

FINLAND (Helsinki)

U.S.A.	130	(170)
Germany	50	(29)
France	40	(52)
Great Britain	40	(56)
Italy	24	(19)
Finland	18	(14)
USSR	12	(11)
Sweden	9	(13)
Denmark	5	(3)
Austria	3	(14)
Japan	3	(2)
Norway	2	(2)
Yugoslavia	2	(—)
Argentina	1	(—)
Belgium	1	(—)
Greece	1	(—)
Holland	1	(—)
Poland	1	(2)
Spain	1	(3)
Switzerland	1	(1)
Mexico	—	(1)
	345	(392)

NORWAY (Oslo)

U.S.A.	120	(118)
Great Britain	53	(51)
France	37	(26)
Germany	29	(27)
Sweden	18	(16)
Denmark	15	(9)
Italy	12	(13)
Norway	8	(8)
USSR	7	(4)
Austria	4	(3)
Japan	2	(—)
Argentina	1	(—)
Belgium	—	(1)
Holland	1	(—)

(Continued on page 154)

Speaking about DENMARK

then it is

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Copenhagen

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Star Demands Chill Austrians Who Lag Behind Their German Quota

By EMIL W. MAASS

Vienna.

Austrian film showmen remain remarkable for their lamentations rather than their solutions. Though entitled to export one Austrian-made feature to Germany for every five German-made features exhibited here, the Austrians let this market potential go begging, not manufacturing enough films to fill their own quota in Germany.

Logic would seem to suggest that Austrian film production be stepped up but producers either cannot or will not put up the necessary capital. It is less painful to rant against the foreigners than to risk good Austrian schillings.

Failure of enterprise assumes special significance when it is realized that distributors and the state together put up guarantees amounting to as much as 60% of negative costs. With that circumstance, and the further guarantee of German playdates, the lag does not perhaps compliment the producers who produce so little.

True, some sympathy must be given the Austrian producer caught in today's inflated star-salary situation. If the total budget here runs in the neighborhood of, say, $200,000 black and white and $250,000 color stock the demands of German-speaking actors with international renown stupefies the local imagination in a country of 7,000,000 population. To make this point: asking price for Curd Juergens for an Austrian production is $120,000 per picture, Maria Schell, $80,000 per picture and Peter Alexander, $48,000.

Aspects of The Panorama

Not less than six diagnostic points may be made as to the film industry here.

(1) The government is still aiming to fix the age limit for "non juvenile motion pictures" at 18. At present, Vienna, Lower Austria and Salzburg are the most "generous," admitting freely from 16 years on. Some provinces decided on 17 and up, while the ultra conservative Tyrol, Vorarlberg and Burgenland decided on 18 years up. These one or two years are a decisive boxoffice factor.

(2) A law to go into effect very soon, will prevent children (four to six years) from entering at all. This is an economic factor of some consequence in a poor country with baby sitting prices jumped to 40c an hour. The industry is alarmed.

(3) Though amusement taxes were lowered, a further reduction is asked. It's now on an average of 10% throughout Austria.

(4) The revalue of the German Mark (4.75%) led to endless questions. It's profitable for the landlord studio, a loss for the producers, as most stars only accept German Mark and not Austrian Schilling.

(5) All prints, posters, publicity material used in Austria is made in foreign countries, a heavy drain.

(6) With 250,000 tv sets now in operation, this industry is nearing saturation. Director Friedrich Erban, chief of Wien Film, explained to VARIETY the present situation:

"More than 18 months ago, there actually was a crisis, production and studio both suffering heavily. When I attempted to rent two halls for a very long period to tv, the Ministry of Commerce, as well as other high administrative offices prevented this plan, claiming this would mean the death knell for the film industry. Tv naturally looked around to find a place to build its own studio. They are now doing so on the Kuerzilberg on the outskirts of Vienna. But that does not mean, that tv does not need the already existing studios on Rosenhuegel of the Wienfilm. The Austrian tv system occupies now one hall, the German tv has rented two halls for the shooting of an operetta series."

He finished by saying that now the motion picture industry suddenly wants "peace" with tv—and not a life of continuous competition, something he explicitly tried to avert 18 months ago.

Meantime Wienfilm studios has added a stereophonic sound system to its most modern equipment. Rosenhuegel (4 stages), Sievering (two stages) and Grinzing, all are occupied. Sascha Film is shooting a comedy picture, "Young People Need Love," with Connie Froboess and Peter Weck. Walt Disney will move in in August and September to shoot a "Vienna Singing Boys" picture.

Austrian Film Data

Vienna.

Film industry data for Austria includes:

Theatres: 1,242
CinemaScope Screens: 141
Imports, 1960: 209, U.S.; 91, Germany
Austrian-made films: 12
Current Ticket pace: 39.5% of capacity
Current U.S. top release: "The Apartment" (UA)

33-YR.-OLD ZBONEKS' 2D FILM-ON-STARLETS

Berlin, April 18.

Edwin Zbonek, 33-year-old former Vienniese film critic, who came to Berlin to show the local press his first feature pic, "Love Hangs on the Gallows," soon will start his second feature, "Germany, Your Starlets." Title was purchased from Will Tremper, author of the highly successful mag series of same name which depicted in an amazingly frank manner the scandals and affairs of German starlets. Zbonek said he'll make the film without name stars. And no starlet mentioned in Tremper's extensive (47 parts) series will be hired. Zbonek writes the script in collab with Andis.

As to his initial feature pic, "Gibbet," which he directed for the Berlin Rex-Film, Zbonek said he felt annoyed about the West German Film Classifications Board which didn't grant "Gibbet" a distinction ("worthy" or "particularly worthy," which means tax relief).

AUSTRIAN SEX BOMB

Senta Berger Looks Set For Discovery In U.S.A.

Berlin.

Whenever this VARIETY chronicler meets Mrs. Elli Silman, an American who reps Music Corp. of America in Berlin and is also Germany's "longest-list" (more than 150 names) talent manager, he asks her who are currently her hottest newcomers. Two years ago, she said: Sabine Sinjen and Judith Dornys, then 16 and (allegedly) 17 respectively, of whom the former has made a good career in the meantime.

Last year, Mrs. Silman mentioned besides Miss Sinjen a new name, Senta Berger. Asked very recently, she revised to: Senta Berger, Loni von Friedel and Ingrid van Bergen.

As to Austrian-born Senta Berger, this starlet is really climbing. Apparently, she's also made an impression on stateside reviewers. VARIETY's *Tube* (Hollywood), who saw her in Richard Widmark's "Secret Ways," described her as "a delightfully good-looking young European lady" and a "well-proportioned bombshell." A report from Vienna says that Widmark "I didn't expect so much sex in Austria!") will get her to Hollywood.

A German 'Satellite'

Vienna.

On the basis of 12 features annually the Austrian film studios cannot cover the costs of land, gear, staff, etc. A minimum annual turnout of 17 features is required. The recent "slump" must therefore be related to the fact that Austria produced 25 features in 1958 and 27 in 1957.

It is the probably verifiable impression of the Vienna film trade that West German businessmen privately finance most Austrian films. Though these qualify to enter Germany, one for every five of German pictures entering Austria, the statistics have been steadily dwindling.

The situation is complicated by the overall economy and by a dismaying falloff in theatre attendance. Vienna, it is to be remembered, has a majestic statoper and several classic German tongue repertory theatres, all supported by state subsidy and offering bargain rate culture against the cinema.

Don't Despise The Travel Production

By GOTTFRIED REINHARDT

Salzburg, Austria.

It is, of course, in Hollywood's own best interests to make as many pictures as possible right in Hollywood. No one can quarrel with this point of view. Add that, aside from the labor and union angles "runaway" production is bad for managerial morale. Hollywood is at its best when it is at its busiest. As a producer at Metro when that studio had a production schedule of 50-60 features a year, I can well remember the enthusiasm, the excitement, and the high interest.

Yet, a serious distinction must be made between pictures which leave Hollywood production for "runaway" reasons, and honest and thorough coproduction efforts which involve the talent, the skills and the finances of Hollywood and one or more other foreign production centres.

A case could be made, one presumes, for making every feature that is produced in Hollywood. Hollywood's technical genius is equal to re-producing the terrain, the hamlet or metropolis, the landscape of any area from the Pole to the Sahara. And presumably an extra born in Minneapolis could be made up to look like a native of Tashkent. And a good art director and property master could recreate an igloo, a minaret or a Hindu Temple. But there are some factors which go beyond physical similarities.

Recently I completed the production and direction of "Town Without Pity," the Kirk Douglas starring vehicle, a Mirisch Presentation in association with Gloria Films of Germany, for United Artists release.

Gloria Films, one of Germany's most successful production and distribution organizations, supplied below-the-line costs; Mirisch supplied the story and script, the star, American supporting performers, and several key technicians. We filmed in Bambgerg, Forcheim and Erlangen, Germany, the proper exterior settings for our story; we would have filmed interiors in either Munich or Berlin if stage space had been available. Actually, our interiors were filmed in Vienna at Sievering Studios.

There is a healthy aspect to this kind of "Hollywood" production which really never left home. There is much to be said for this kind of across-the-board co-production. I believe that most if not all of the production values: the settings, the German crowds, the roads and highways, the American Army posts in a German setting—these have the solid ring of authenticity.

But of greater importance is the interlocking production financing. Hollywood companies can do much to hold the pre-eminent position they have traditionally occupied in foreign markets by this kind of coproduction and cooperation.

It is a mistake, I believe, to characterize all films which even remotely touch upon Hollywood, or have the remotest kind of Hollywood connection as "runaway productions." Hollywood has been least successful when it has been most insular: There is room for honest coproduction efforts, and the trend should not be stifled—for Hollywood's own sake.

AUSTRIAN FILM ORGANIZATIONS

Fachverband der Filmindustrie (Film Industry Assn.)
chairman, Dir. Karl Ehrlich, Vienna, Wildpretmarkt 10

Fachverband der Lichtspieltheater (Exhibitors Assn.)
chairman, Otto Hermann, Vienna VII. Siebensterngasse 42-44

Berufsgruppe Verteiler (Renters Society)
chairman, Rudolf Kille, Vienna VII. Neustiftgasse 53

Interessengemeinschaft oesterreichischer Produzenten (Producers Assn.)
chairman, Anton Schuchman, Vienna VII. Kirchengasse 19

Bundesministerium fuer Unterricht (Ministry of Education)
Film section, chairman, Dr. Raimund Warhanek, Vienna, Minoritenplatz 5

Bundesministerium fuer Handel (Ministry of Commerce)
Film Import-Export section, Dr. Anton Schestak, Vienna III. Metternichgasse 4

Film Export Vereinigung (Film Export Union) (UNIAUSTRIA)
chairman, Anton Schuchmann, Vienna VII. Siebensterngasse 31

Fernsehen (Television)
Film producing section, Kurt Schreiber, Vienna XII. Singrienergasse 21

Osterreichischer Gewerkschaftsbund (Workers Union)
Film and tv section, chairman, Oskar Nekut, Vienna IX, Maria Theresienstrasse 11

Film Beirat (Motion Picture Advisory Council)
Note: (This committee decides on all motion pictures to be shown in Vienna on "juveniles up to 14 years—juveniles from 14 to 18 years admitted or not)
chairman, Dr. Wilhelm Stemmer, Vienna I. City Hall

Evangelischer Kirchenrat (Evangelical Church Council)
chairman, Dr. Stephanie Prohaska, Vienna Schellinggasse 12

Katholische Film Kommission (Catholic Film Commission)
chairman prelate Dr. Karl Rudolf, Vienna, Wollzeile 7

Gesellschaft der Film Freunde (Society of Friends of Films)
chairman, Vice-mayor Hans Mandl, Renngasse 20

Oesterreichische Gesellschaft fuer Film Wissenschaft (Austrian Society of Film Science)
Vienna Renngasse 20

Oesterreichisches Film Archiv (Austrian Film Archiv)
Renngasse 20

WORLD CENSUS OF FILM HOUSES

	THEATRES	OTHER
ALBANIA	174	Mobile
ARGENTINA	1,739	80 (16m)
AUSTRALIA	1,750	190 (16m)
AUSTRIA	1,263	—
BELGIUM	1,570	—
BRAZIL	4,050	—
BRITAIN	3,400	—
BULGARIA	500	Mobile
BURMA	287	—
CANADA	1,756	231 Drive-Ins
CHILE	448	133 (16m)
CEYLON	201	—
CZECHOSLOVAKIA	3,500	—
DENMARK	495	Mobile
ECUADOR	260	70 (16m)
EGYPT	389	105 (16m)
FINLAND	591	Army
FRANCE	5,834	—
GERMANY (W)	6,884	—
GERMANY (E)	1,550	Mobile
GREECE	950	550 Openair
HUNGARY	1,200	—
INDIA	3,556	1,200 Mobile
INDONESIA	750	—
IRELAND	320	400 (16m)
ISRAEL	220	—
ITALY	16,000	1,675 Openair
JAPAN	8,513	—
LEBANON	82	—
MALAYA	220	—
MEXICO	2,232	1,800 (16m)
NETHERLANDS	559	—
NEW ZEALAND	547	—
NORWAY	656	—
PAKISTAN	420	—
PHILLIPINES	652	—
RUSSIA	60,000	—
SOUTH KOREA	224	—
SPAIN	6,450	—
SWEDEN	2,500	—
SWITZERLAND	609	—
SYRIA	70	—
THAILAND	200	16m
TURKEY	700	—
UNITED STATES	13,400	4,500 Drive-Ins
VIETNAM	181	—
VENEZUELA	700	—
YUGOSLAVIA	1,510	Mobile

Film Releases By Flag

Continued from page 152

Poland	1	(—)
Spain	—	(1)
	310	(277)

SWEDEN (Stockholm)

U.S.A.	138	(185)
Great Britain	54	(50)
France	49	(42)
Germany	27	(29)
Sweden	20	(18)
Italy	13	(17)
Denmark	6	(6)
Japan	4	(1)
Poland	4	(2)
Austria	2	(5)
Greece	2	(—)
USSR	2	(10)
Czechoslovakia	1	(2)
Belgium	—	(1)
Mexico	1	(—)
Norway	1	(1)
Spain	1	(2)
Switzerland	—	(1)
Yugoslavia	1	(1)
	326	(373)

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'Expansion' Fears in Switzerland; Many More Swiss Pix May End Automatic Profit Assurance

By GEORGE MEZOEFI

Zurich.

Swiss film production is currently marked by an upward trend, at least numerically, which looks to go even higher when the newly-planned, ultra-modern film studio near Zurich becomes a reality next winter. This new production center, the first of any significance in this country and involving a private capital investment of nearly $1,000,000 (the ground on which the studio is to be erected will be made available by the city of Zurich) will finally take care of a situation long deemed intolerable by local producers. Up to now, interiors had mostly to be "improvised" in schoolhouses, gyms, inns etc. or moved abroad (mostly to Germany) at considerably increased production outlay.

First half of the 1960-'61 film season shows a total of five Swiss releases, with another five-to-seven tentatively skedded through 1961. This is an alltime high for local film production. The other side of the coin, however, is the fear expressed by tradesters here that, with the increased number of Swiss pictures, big grosses will invariably be concentrated on just a handful of the top-quality releases. Heretofore, almost any local film finished in the black from inland rentals alone, due to low production costs and the sparse number of Swiss films which automatically made every one a winner both in the key cities as well as the hinterland.

The quintet of Swiss releases this season includes: "The Man in the Black Bowler Hat," an attempt at satirical mystery-comedy; "Anne Baebi Jowaeger" (1st part), picturization of a popular peasant novel by Swiss 19th century writer, Jeremias Gotthelf; a comedy-fantasy, "The Devil May Well Laugh"; "Wilhelm Tell," a costly color epic about the Swiss national hero, and a Swiss-German coproduction, "Sacred Waters," drama taking place in the Swiss mountain region of Valais and based on a widely popular novel by J. C. Heer. Latter two were made in widescreen and color, whilst former three were in standard-size black-and-white.

All five were reasonably successful financially; least so, perhaps, "Wilhelm Tell," deemed a costly failure by many and mercilessly panned by the press.

Two films now in the can are set for spring release: Neue Film A. G. (Franz Schnyder) production, released by Praesens-Film A. G. Zurich, "Jakobli und Meyeli," part two of the "Anne Baebi Jowaeger" novel, and an Urania-Film (Erwin Dietrich) production, released by Sphinx-Film A. G. Zurich, "Die Gejagten" ("The Hunted"). Latter is a murder-mystery involving a vet police inspector assigned to a murder case. It is directed by newcomer Max Michel and includes in its cast Heinrich Gretler, Claude Farell, Helen Vita, Max Werner Lenz, Robert Freitag, Pierre Dudan and other local players.

Wechsler's Latest

Most important of upcoming projects is the just-finished screen version of a Friedrich Duerrenmatt play, "Die Ehe des Herrn Mississippi" ("The Marriage of Mr. Mississippi"), presented at the off-Broadway Jan Hus Theatre in April 1958 as "Fools Are Passing Through." Produced by Praesens-Film (Lazar Wechsler and Max Dora), it is directed by Germany's Kurt Hoffmann of "Aren't We Wonderful?" and other German hit films, and stars some of Germany's top screen thesps such as Johanna von Koczian, O. E. Hasse, Hansjoerg Felmy and Martin Held, plus local talent. It will probably represent Switzerland at the upcoming Film Festival and be released locally in late summer or early fall. Deutsche Film Hansa, Hamburg, will release for Germany.

Currently shooting is another Praesens production, "Die Schatten werden laenger" ("The Shadows Grow Longer"), directed by Ladislao Vajda from an original screenplay by Vajda, Istvan Bekeffi and Heinz Pauck. Described as "a dramatic story about a girls education home," it stars German players Barbara Ruetting, Luise Ullrich, Hansjoerg Felmy, plus Fred Tanner and Lonl von Friedl. Shooting is expected to wind end of April.

Finally, the first Swiss screen musical, "The Hazy Osterwald Story," is presently preparing for an April start, with location work set at Swiss mountain resort Arosa and Zurich and interiors to be done probably in Munich. Produced by Urania-Film Zurich (Erwin Dietrich) and released locally by Sphinx-Film (Constantin-Filmverleih, Munich, reportedly has rights for Germany), it stars popular Swiss jazz combo of Hazy Osterwald about which the film revolves, plus a string of as-yet-unset guest stars from here and abroad. Original script is by W. P. Zibaso and Stefan Gommermann, and Gottlieb will direct. Swiss release is contemplated to take place between late fall and Xmas.

LOLLOBRIGIDA'S 'VENUS'

Italian Star to Play Pauline Bonaparte for Cineriz

Rome.

Gina Lollobrigida will play Pauline Bonaparte in "Imperial Venus" this fall in a Royal Film production to be shot in Italy and France. Milko Skofic, star's husband, signed pact linking her with Guido Giambartolomei's company for the pic which will be released in Italy by Cineriz. Miss Lollobrigida was present at ceremonies via transatlantic phone link to Hollywood, where she is waiting for delayed start of "Lady L." Producer said he was about to sign a top Yank star for the male lead, and that the director would also be British or American. Both names are expected to be announced shortly.

Conclusion of pact will undoubtedly make local headlines due to fact that Miss Lollobrigida has long been involved in a much-publicized suit against Rizzoli Films for company's continued delays in starting property for which star had been signed, and in view of which she had refused other offers. Noted here, however, that name of Cineriz (Rizzoli's firm) on credits as Italo releaser of "Imperial Venus" indicates that hassle has been settled amicably and that stormy bygones are bygones.

U.S. Shares B.O. Honors With Local Films in Switzerland; 'Ben-Hur' Tops

Zurich.

First three months of 1961 in the five Swiss key cities of Zurich, Basle, Berne, Geneva and Lausanne saw U. S. product sharing top honors with Swiss films. Each had three winners among the 10 top-grossing films during that period. (Winners are based on "estimates" since actual grosses are kept very hush-hush indeed in Switzerland.)

Top spot is held by Metro's "Ben-Hur" although the William Wyler epic was only released in Geneva and Lausanne and is still running in the latter city. It broke all records in Geneva at the 800-seat Alhambra Theatre where an unprecedented 13 weeks' running time was registered. During that time, the picture was seen by 85,000 paying customers (all favors were revoked for the entire run). This constitutes an unheard-of 47% of that city's population of 180,000, whereby it must be noted that children up to 13 were not admitted by censors. Grosses attained 240% of "Gone With the Wind" from the same company.

In Lausanne, although released in a bigger house, the 1,300-seat Metropole Theatre, and the city being smaller (126,000 population), "Ben-Hur" is cleaning up with similar impact and looks sure to set another high. Release in Switzerland's German-speaking key cities Zurich, Basle and Berne is still up in the air due to difficulties with the Swiss Exhibs' Association which is unwilling to let its members accept Metro's terms. Refusal to buy the picture at proposed conditions was voted for in the Association's general assembly last year, and all attempts to revoke the decision have failed so far. Fact that the film nevertheless came out in Geneva and Lausanne is solely due to that exhibitor's (who owns both houses) ignoring the decision on the grounds that he claims to be master in his own theatres and free to negotiate films as he sees fit. He might be in for sanctions by the Association, but, meanwhile, continues to draw healthy profits from the picture.

Other two Yank winners are the Greek-American "Never On Sunday" in third spot, and "The Apartment" (eighth), both from United Artists. Former registered a total running time of 25 weeks in the five cities, whilst the Billy Wilder comedy-drama proved very spotty, with the only real profitable date so far at Zurich small-seater, ABC, where it held for a very good seven weeks' run.

The Swiss contributions are: "An heiligen Wassern" (Sacred Waters) and "Der Teufel hat gut lachen" (The Devil May Well Laugh), a comedy-fantasy, in fourth and fifth position, respectively; and the artistically highly disappointing, "Wilhelm Tell," in seventh spot. All three were released in German part of Switzerland only since the French-speaking section stays aloof of all German or even Swiss-German product. Total playing time of above three features is: "Waters"—19 weeks; "Devil" and "Tell" 17 weeks each.

Dutch Pride Fed: But Woes Remain With 35% Amus. Tax And Video

By HANS SAALTINK

Amsterdam.

Dutch cinema owners are not happy with the present state of their affairs, and are doing all that is in their power to lure back the public. They are, however, not sure what should be done. Publicity is one answer. The Dutch Cinema League has voted over one million Dutch guilders, to be spent in the next three years on paid ads in the newspapers. First advertisements were aimed at parents who were urged to give their teenage children "a night off" . . . in the cinema, of course. Also the slogan was introduced, "Together to the cinema. How cozy."

At bottom of the decline in attendance are both the growing popularity of television (nearing one million sets), and the fact that in some film theatres projection and sound equipment are less than adequate.

For some time—an innovation here—one can buy "gift cheques" at the boxoffice (value: 60c and $1.20, 2.50 and 5 guilders, good for one or two seats respectively), to give away to friends and neighbors, instead of flowers.

For Dutch filmmakers, however, the situation has never been so rosy. Their films are doing quite well at the boxoffice and they have couped some foreign awards of which they can be proud. Fons Rademakers' initial direction of "Village on the River" was an Academy Award nominee, and though he lost the Oscar to the French entry, "Orfeo Negro," the Dutch feelings, were soothed by the fact that Bert Haanstra got an Oscar in the shorts category for his "Glass." Haanstra in the meantime has made two feature films, "Fanfare," a big hit in 1959, and last year "The Case M.P.," a comedy again, based on the nationalistic feelings between the Dutch and the Flemish.

Rademakers, coming from the stage where he was an actor and director, has had rare luck, by Dutch standards. It is custom in Dutch film industry to wait and see what one feature film does at the boxoffice, before starting another. There is no planning roster of a series of films by one producer or company, by which risk can be divided between several pictures of different character and subjects. Everything is staked on one throw.

Only one new company, the Nederlandse Film Productie Maatschappij, has an initial capital which enables it to plan four films in a row. First production of the outfit, stationed in Rotterdam, was "Makkers Staakt Uw Wild Geraas" taken from a popular song, and roughly translated in "Fellers Stop That Noisy Hubbub," a comedy around Santa Claus (Dutch version, he is a Spanish bishop, instead of Kris Kringle, whose name day is fested on Dec. 5). Fons Rademakers directed this pic and it had some success in the weeks before December. Rademakers in the meantime directed the second effort for the Nederlande Productie Mattschappij, a drama called "The Knife," which was shot entirely on location. It is the Dutch entry for the Cannes Film Festival, where it will be tested in an international circle. Dutch critics en masse, liked the film, especially praising the new production firm for its stand not to kneel down to the public but to make an adult film, about the crucial moment in a boy's life when he is entering adolescence. For autumn production the N.P.M. is preparing a thriller.

Got 'Golden Bear'

With not much competition, Herman van de Horst won a Golden Bear at the Berlin Film Festival, with his long documentary "Faja Lobbi" (Fervent Love), which he shot in the forests of Surinam. Van der Horst is readying several documentaries on which he has been working on and off during past years, among them a documentary, "The Swam."

Other film activities to be seen on the film scene in Holland this this year, are those of foreign companies. Most important of these is the realization of "Sil the Beachcomber," years ago a project for Spencer Tracy. Under the new, commercially more attractive title of "Love on the North Sea," the film will be produced by Dino De Laurentiis, and star Annette Vadim and Ernest Borgnine. Last year Italian filmmaker Luciano Emmer came to Holland to shoot his feature about prostitution in Amsterdam, "Girls in the Windows," and though he had police protection and bought protection from the underworld, he ran into some trouble in the red lamp district and one night was pushed into the canal, because by his filming he shunted prospective customers.

Reason for foreign producers shooting in Holland is fact that it is reasonably easy to obtain labor permits, while well equipped studios, the Cinetone Studios in Amsterdam and the Cinecentrum in Hilversum, are available.

Most films, both feature films and documentaries, are subsidized by the Dutch government and the Dutch Cinema League; a Film Production Fund was set up, in which the Government and the League participated to the amount of $122,000 annually. From this fund a producer can ask, and after screening, receive, a guarantee of for instance one quarter or one half of the production costs, which reduces the risk of the producer and make it more attractive to set up regular production. In the few years that the Production Fund is in action, all producers who asked for a guarantee had to take it, because their films lost money, but "Fanfare." The Production Fund must mainly work as a promoter for film producers, to stop hazardous one time efforts, where no one can gain the experience that a continuous film production can offer, and to start quality feature films, like the Nederalndse Filmproductie Maatschappij now tries to achieve.

Drawback of subsidies handed out by Government is, the filmmakers can not talk distribution deals themselves, but have to take up contact with the filmman on the Ministry who, not being in business, may hold up sales with unnecessary redtape, in which way deals sometimes fall through and even can be boycotted by officials.

In the unsubsidized field of advertisement films, Joop Geesink's Dollywood is doing well, building new studios both in Amsterdam and Milan, Italy. His production schedule is not subject to the many hazards feature film producers have to reckon with. Only two feature films are scheduled for this year, namely the above mentioned thriller to be produced by the Nederlandse Filmproductie Maatschappij, and "Salt in the Blood," which will be directed by Charles Frend for Hans Boekman, who some yers ago produced Wolfgang Staudte's Dutch directional effort "Ciske the Rat," couping a Golden Lion at the Venice Film Festival.

Like anywhere else, one of the main trouble that keep the film-industry in Holland from becoming sound and healthy, is the tax, considered to be too high by officials from the Dutch Cinema League. Five cinemas in Delft (72,000 inhabitants) situated between The Hague and Rotterdam) put on a strike at the beginning of this year, closing, in protest against the 35% entertainment tax. The strike fell through because municipal officials only wanted to start talks, when the cinemas opened again.

DUTCH STUDIOS

CINETONE STUDIOS
(Amsterdam)
Two sound stages: 110 ft. x 60 ft., height 30 ft.; 90 ft. x 50 ft., height 27 ft.

CINECENTRUM STUDIOS
(Hilversum)
One sound stage: 60 ft. x 40 ft., height 20 ft.

Both studios are equipped with projection rooms, sound departments, laboratories, and cutting rooms.

Personnel available.

Sunshine Still, In 1960 Report

Amsterdam.

The Annual Report for 1960 of the Nederlandse Bioscoop Bond (Dutch Cinema League) has the abundant fact that the decline in cinemagoing, apparent since 1956 and worrying exhibitors and managers all along, nearly has stopped. In 1960, 55,435,000 persons visited the cinema, compared with 55,535,000 in 1959, and 69,940,000 in 1956. In the three main cities, Amsterdam, Rotterdam and The Hague, cinema dropped another 1.6% compared with 1959.

Reasons for this drop in attendance in the last few years, are the growth of television (900,000 sets, against 2,650,000 radios), the buying of these sets, motor scooters, and motor cycles on the instalment plan, and the home-loving streak in the Dutch character. Entertainment taxes still are a burden to the running of a film house here, though the average entertainment tax is now 22.2%, but 13 out of 323 cities in Holland still have an entertainment tax of between 30% and 35%.

Holland now has 565 cinemas with a total seating capacity of 266,750 seats. This means that new cinemas are still opened, because in 1959 these figures were 559 cinemas and 263,000 seats.

Less films have been imported, i.e., 399 pictures (top years: 1957 and 1958, both with 507 pix), of which Yank pictures take only 166, a decrease of 59 compared with 1959. Amount of imported German and Italian films also took dip, but French films fared well, with an increase of 13 pictures over 1959, making a total of 64. Russia had 8 imports, 3 better than year before. Included in the American quota are one German, one French, 6 Italian and 19 English films.

More black and white films were shown; color films took only 36.6% of total imports, a decrease of 3%. Also, there were less panoramic films shown, to witness 88 pictures, or 22.1% of all imports.

Coming Up Or Awaiting Release

Buenos Aires.

Argentina Sono Film is planning a comedy with Jose Marrone, directed by Antonio Cunill Jr., from a script by Isaac Aisemberg and Hugo Moser. It will roll aboard the Argentine aircraft carrier "Independencia."

Sono also plans a coproduction with D'Amico of Italy, for which Christian Wolff (of "Third Sex" fame) may be selected for the main role with an Italian director, but most of the action in Argentina.

General Belgano has scheduled "Song of the Gutter" (Cancion del Arrabal) with M.D. Co. of Madrid, employing Marujita Diaz, Carlos Estrada, Maria Luisa Santes, Spartaco Santoni, Felix Fernandez, Paquita Mas, Enrique San Miguel, Francisco Canaro for the musical background. The script is by Emilio Villalba Welsh. Enrique Carreras to direct.

Enrique Faustin is to produce "The Man of the Rose Colored Corner," from a story by Jorge Luis Borges, adapted by Isaac Aisemberg and Carlos Aden.

Angel and Sono Film are to combine to make "Martin Fierro," but production date is uncertain. Alfredo Alcon will play the role of the legendary gaucho.

Mexican producer Sergio Cogan has signed a coproduction agreement with Siluetas for "Lois de la Mesa 10."

Meantime 1960 productions still awaiting release are:

"La Mano en la Trampa" (The Hand in the Trap) Angel, directed by Nilsson.

"The Romance of a Gaucho" (Faustin-Sono), in color, directed by R. Cavalotti.

"Mi Buenos Aires Querido" (International-Navasques) directed by Mugica.

"The Ruffian" (Sono) directed by Daniel Tinayre.

"Son of Man" (Sono) directed by Lucas Demare (and expected to be entered at Cannes).

"Alias Gardelito" (Rio Negro) directed by Lautaro Murua.

"Prisoner of a Night" (Angel) directed by Kohon.

"The Centerforward Died at Dawn" (Pelisch) directed by Rene Mujica.

"Don Frutos Gomez" (Sono) in color, directed by Ruben Cavalotti.

"This Earth is Mine" (Tecuara) distributed by Araucania, in color, directed by Hugo Del Carril.

"Vacations in Argentina" (D'An Fran) in color, directed by Leoni.

"Almost the End of the Earth" (Austral) in color—directed by Scotese.

"A Blonde in Buenos Aires" (D'An Fran) directed in color by Cahan.

"Amorina" (Tecuara), distributed by Araucania, directed by Hugo del Carril.

"Fifth Year of National College" (Vieira Santa Cruz) directed by Blasco.

"Free on Parole," directed by Bettanin.

"Heroes of Today" (Cicio) directed by Enrique Dawi.

(Seven of the 18, or 39%, are in color.)

Arg. Screen Institute Trying To Help Native Prods., Please Exhibs

Buenos Aires.

Under the aegis of Felix Taurel, delegate for the State in the National Screen Institute, efforts have been made over the past two months to bring production and exhibition interests together, and eliminate the prickly hostility existing between them in this country since the Peron regime subjected exhibitors to loss through excessive protectionism for the producers.

Efforts had to be made to get the heavy backlog of native productions into release, without causing exhibs too much damage. After repeated discussions, both sides came up with a proposal to exploit them in double bills at 60%. In addition, three nabe circuits would be set up for native product, over which all local productions will be released in the future. Neighborhood audiences, it's felt, find the local product more acceptable than audiences in the first-run and deluxe city showcases.

This proposal must be approved by Taurel, who has decided to do so only after consulting all parties concerned. This approval would automatically cancel all penalties against exhibs charged with violations of the obligatory exhibition regulations. The proposed system of double programs would allow some eight to ten releases over 180 days, and still enable release of the latest productions.

Biz is generally good in first-runs, with plenty important films attracting patrons away from tele.

Despite the hard-ticket admission of $1.50, "Spartacus" (U) has already held four weeks at the Broadway, and it's difficult to get tickets for it. Melina Mercouri in "Never on Sunday" has made such an impact on Argentines, who look on her as the greatest thing since Garbo, that the pic has held five weeks at the Iguazu, distributed by UA. Having held five weeks in first run at the Gran Rex, "Midnight Lace" (U) is now at the Biarritz in a seventh week.

"Psycho" held two weeks at the Lococo Circuit's Opera, which then moved it to its Suipacha where it is in a fifth round. Ingmar Bergman's "Jungfrukallan (Elga) has broken boxoffice records and is in a third stanza at the Luxor, as is "El Alamo" at the Gran Florida. "Ben-Hur" (M-G) has now held nine months at the Metropolitan, and may catch up with "Gone With Wind" (M-G) records.

WESTERNS STILL CLICKING

Italians Not Exposed to TV Saddle-Weariness

Rome.

Big Easter grosses racked up in Italo keys by "Magnificent Seven" (UA-DEAR), "Alamo" (UA-DEAR), "Cimarron" (Metro), "The Misfits" (UA-DEAR), among others, indicates that the western is still a top favorite with Italian audiences. In fact, it is probably even more of a favorite here than in its country of origin (and there are boxoffice comparisons to prove it). One of principal reasons given for this is that while the U. S. is suffering from severe western fatigue due to continuous video exposure to the genre, there is only one tv-film series ("Wagonmaster") featured regularly by RAI-TV, the single Italo outlet. Also lacking, naturally, are the many Yank theatre westerns, especially the B's and C's, which used to delight local public.

Result has in recent years been a series of above-hopes performances in Italy by several oaters which had previously fared well but perhaps not outstandingly in the U. S. and other areas. This was the case with "Friendly Persuasion," with "The Big Country," and others, down to the recent "Unforgiven," which is currently in the number ten spot in seasonal ratings here.

Other recent big features have been racked up by "Alaska" (20th), and by the above-mentioned "Magnificent Seven," which rates the number nine position at this writing, as well as by "Misfits," "Cimarron," and "Alamo," all still too "fresh" for classification.

Slow Recovery From Peronist Paralysis Marks Film Situation In Argentina

By NID EMBER

Buenos Aires.

Argentina's film industry has made little progress. The reasons are various, as is usually the case. The producers would not, of course, invest their own money. Do they ever in any country? Meanwhile they hopefully awaited the passage by the Congress here of the Film Law, 62/57, under which the National Screen Institute would be empowered to extend credits. There are a few hopeful natures who think the delay in passing the law has been motivated by a hope that producers would get out of their habit of looking to the State.

To the extent that their own capital, or private sources, were involved in recent productions, there may have been some enhancement of quality. There is no question that Argentine features desperately need an artistic surge, call it a "new wave," or whatever. For 20 years under the bony, cupped fingers of the Peronistas all was favoritism, angles and payoff. That never helps "art."

Here as in other lands the mere desire to create implies no access to funds. Typically Argentine is hopelessly addicted to rule-by-boards, appointments to which must never presume qualification.

At the close of 1960, 10 completed films were awaiting release, which had been directed by novices of under 35. Fortunately, there is also a new wave of producers: Nestor Gaffet, Hector Olivera, Kanaf or Simonetti, who are prepared to take risks and follow new ideas, giving sufficient emphasis to good scripts and affording chances to new young directors. It remains to be seen whether the old style producers: Mentasti of Sono Film, Bedoya or Faustin, et al will follow their example.

31 Released During 1960, While 18 More Pending

There were 31 Argentine films released in 1960, while another 18 of that year's production still await release. Of the 31 releases, only two actually hit the jackpot in a big way. These were "La Patota" (Sono) directed by Daniel Tinayre, with Mirtha Legrand. It's been bought by David Films for distribution in Italy ($1,500,000 was paid for dubbing, print-making and publicity purposes) and also for distribution in other countries. This picture was entered at the Acapulco Festival of Mexico in 1960.

"Un Guapo del 900" (Angel) directed by Leopoldo Torre Nilsson, with a new young actor, Alfredo Alcon, was the other big boxoffice hit. Actor's work in the dynamic Samuel Eichelbaum story rocketed him to the very top. He is now in demand for the role of Martin Fierro, in a film version of the Gaucho epic.

Torre Nilsson also directed "Fin de Fiesta" in 1960, from his wife, Beatriz Guido's novel, and this also made a good impact, though not comparable to "Un Guapo."

"Movies on Saturday Night" proved a disappointing contribution from Fernando Ayala, considered one of the most promising directors.

"Shunko," (Araucania), directed by Chilean actor Lautaro Murua, his first direction chore, won the best-Spanish language film award at the last Mar del Plata festival in January, and created sufficient interest to arouse expectations as to his next film, "Alias Gardelito."

Hugo del Carril's "Culpable" followed the traditional Argentine production lines.

"Los le la Mesa 10" (The Pair at Table 10), directed by Simon Feldman, which the then Screen Institute President, Dr. Roberto Christensen, resolutely refused to qualify for obligatory exhibition, though it earned high critical praise, and if given a change probably could have done well at the boxoffice.

Local Prejudice Strong Against Local Product

Local features rarely gross well in the first week after release. Ticket agencies report that ticket orders for Argentine releases are less than 2% of their business, and then only when the picture, after several weeks in a theatre builds word-of-mouth. As exhibitors often lose money when they "have to" exhibit a native picture, they are slow to hold over.

Of other pictures by novices, "Cerro Guanaco" in color, directed by Jose Ramon Luna, had interesting angles, and another show of promise was Enrique Dawi's "Rio Abajo."

The only international award was won by Juan Berend's short "Newspaper," which got the Silver Bear award at the Berlin International Festival. Local short producers all show promise and deserve help, but the only solution suggested is that their product be made obligatory for release in all filmtheatres, with exhibitors paying them a percentage, and this is naturally resisted. They will have to turn their attention to more lucrative possibilities of making videofilms.

Of the 1960 crop, two Armando Bo productions, of the usual nudist type with Isabel Sarli, "India" and "The Devil Created Man," were by many deemed a disgrace to the industry.

The 1960 coproductions did well internationally, and were "Yo Quiero Vivir Contigo" with Germany's Susanne Cramer, teamed with local Alberto de Mendoza, and "From the Appenines to the Andes" (Silvio d'Amico-Argentina Sono Film.)

New young directors are: Enrique Dawi (Rio Abajo), Simon Feldman (Heroes of Today, El Negocion and "Los de la Mesa 10"; David Jose Kohon (Prisoners of a Night); Lautaro Murua "Shunko" and "Alias Gardelito," with producers Nestor Gaffet (Fin de Fiesta), Leo Kanaf (Shunko) and script-writer Roa Bastos, author of "Shunko."

Need to Attract Showmen From Other Republics

There is growing recognition in Buenos Aires that the Argentine film product must find broader outside markets. There is also the problem that tariffs on film studio gear are discouragingly high.

Eduardo Aducci, now unhappily ousted from the Screen Institute, has urged the Mar del Plata Festival organizers to romance distributors from other Latin republics. In consequence of this idea the festival this January was far more realistic as an exchange point for production and business contacts.

Palomino Uson from Peru; Luis Rafael Rossi of Panama; Buan Biederman of Paraguay; Hugo Romay Salvo of Uruguay, Ricardo Bonfin of Brazil; Pascual Cebollada of Spain; Manolo Fernandez of Cuba; Luis Scanapieco and Luis Devilaine of Chile; Carlos S. Plaza Izquierdo and N. Ordaz-Gran of Venezuela, and Serner Katzenston of West Germany, were guests and Argentine product was screened for them twice a day. Substantial block purchases were made for Panama and Venezuela. There will be an "Argentine Film Week" in Caracas during the present year.

Aducci fell out with the industry, however, when he advised it to "internationalize" its product, adapting it to foreign market needs. The producers pointed out that this policy was followed in Peron's time, to avoid the rigid censorship by adapting stories in the public domain, such as "Anna Karenina" or other classics, thereby leading to "decadence."

There is certainly a tendency to select better material, but in general this remains the rock on which the local industry is wrecked. When it was suggested to one young producer that he make a film version of an excellent local novel, he complained the author wanted big money! Yet the author's name alone would bring audiences into the film-theatres.

'Grandiose' Descriptions Of Their True Purposes

Argentinos are somewhat prone to grandiose expressions as to their motivations in entering the film business. All is not sincere which protests sheer artistry. "Self-expression" is more lucid than evident unless one grants that the term covers girl friends with a yen to see themselves on the screen. Plainly what is needed is some blunt-speaking, though it at is hazardous here, as the abrupt unpopularity of the imaginative Aruci, abovementioned, illustrates.

One must acknowledge that a terrible paralysis of initiative during the long chill of Peron has not been lifted, though there is a great improvement in conditions necessary for artistic growth, if not altogether in the economy.

Several affluent producers, mainly Internacional and Sono Film, have agreed to combine forces, setting up "Interson," to represent them both abroad for distribution purposes. This reflects the failure of the plan to set up Uniargentina.

Coproduction deals were also initiated at the Mar del Plata Festival. One will be a triple arrangement between Spanish, Italian and Argentine (D'Amico and Sono) interests. A Spanish-Speaking Film Union (U.C.H.A.) was also revived between Spain, Argentina and Mexico, with the aim of coordinating policies, facilitating co-production deals, combining to submit their product at International Festival, set up award for Spanish-spoken films, edit publications and combine Union policies.

There were only 11 Mexican releases in Argentina in 1960, none of them outstanding, by comparison with 19 Spanish films, which have become distinctly more competitive. Argentina, Spain and Mexico plan to put their cooperation policy into play at the Cannes Festival next May, presenting their entries together, and thus saving expenses.

Producers, exhibitors and the Association of Independent Exhibitors are now getting together to try and straighten out Institute snarls concerning obligatory exhibition of the native product. Exhibitors want guarantees to protect them from loss when exhibiting "dog" product. Provided the new Institute authorities don't gum up the works, it is believed that exhibitors and producers can eventually come to terms.

International Film Festivals

The following is a rundown on the 1961 film festivals around the world. Unless otherwise indicated, these are the fests which have been approved by the International Federation of Film Producers Associations.

Mar Del Plata, Argentina	(Competitive)	Jan. 8-Jan. 17
Punta Del Esta, Uruguay	(Non-competitive)	Jan. 19-Jan. 25
Vina Del Mar, Chile	(Non-competitive)	Jan. 27-Feb. 4
Oberhausen, West Germany	(Cultural films—competitive)	Feb. 6-Feb. 11
Cartagena, Colombia	(Non-competitive)	Feb. 10-Feb. 20
Cannes, France*	(Competitive)	May 3-May 18
Manheim, Germany	(Documentaries—competitive)	May 29-June 3
Berlin*	(Competitive)	June 23-July 4
San Sebastian, Spain*	(Competitive)	July 9-July 23
Vancouver, Canada	(Non-competitive)	July 10-July 22
Locarno, Switzerland	(Competitive)	July 19-July 30
Edinburgh, Scotland	(Non-competitive)	Aug. 2-Sept. 10
Stratford, Canada	(Non-competitive)	Aug. 21-Sept. 2
Venice*	(Competitive)	Aug. 20-Sept. 3
Cork, Ireland	(Non-competitive)	Sept. 27-Oct. 4
San Francisco	(Competitive)	Nov. 1-Nov. 14
Mexico City-Acapulco, Mexico	(Non-competitive)	Late fall

* These are the festivals which the IFFPA has ruled may limit entries to film previously unreleased outside of the country of origin.

Devoted Yank Cinemaddicts

[*Or the Pure Love of Films*]

By HENRY HART

No material rewards come to those who publish and edit a magazine seriously devoted to the motion picture. In fact, sacrifices of a material nature must be made. But there are rewards of a non-material kind.

Chief among them is the pleasure of meeting people who care passionately about the motion picture as an art, a technology, and a social force. They are as devoted, in this passion, as any addict of music, painting or literature. And their devotion is as self-less.

I shall speak here only of some such whom I've encountered through editing "Films in Review" for America's National Board of Review, founded in 1909. I have met and known many professionals and non-professionals, living and dead, who have shared the conviction that the motion picture is the most dynamic art of the 20th century, and the only art potentially able to deal with the social, intellectual and emotional aspects of the human situation which have expanded so fantastically in the last half century. But here I shall describe, all too briefly, only some of those whose devotion took the form of writing, without pay, for our magazine.

Fondly Recalled

Perhaps the foremost of these was the late Theodore Huff, whose premature death at 39 was a loss to U. S. culture. He was the son of an Englewood, N. J., physician, and at Princeton, where he majored in architecture, he made some amateur films on 16m, including a film version of "Hamlet." He later arranged musical scores for the silent films shown at the Museum of Modern Art, and spent the war years in the National Archives in Washington. Thereafter he taught at NYU and City College, and at the time of his death was casting director at the Signal Corps Photographic Center in Astoria, Long Island.

Huff had an unusual visual memory and could describe scenes and sequences in even minor films he had seen many years before. He had both instinctive and cultivated taste, and beyond those invaluable traits he had artistic and intellectual integrity. He was dismayed by the errors which so easily become fixated in film history, and he spent a great deal of time and energy correcting some of them. Huff used to complain about those who "write about pictures they have never seen." His complaints were gentle, for he was a gentle man, and a gentleman.

An Actor Enthusiast

It was through Huff that I met John Griggs, the actor, who has a little theatre in the basement of his suburban home where he shows, and studies, great films of the past. I think he gets almost as much pleasure out of watching the acting technique of Henry B. Walthall as he does out of performing himself. In addition to his interest in the motion picture Griggs has a lively sense of the American past, and of the habits and customs which formed the American character.

Huff's death brought me into contact with Gerald D. McDonald, the head of the American history section of the New York Public Library, and perhaps the leading authority on the films of the decade 1910-1920. He had been a friend and admirer of Huff's with whom he had often "traded" still photographs of film players, directors and scenes (both had outstanding still collections). It is extremely lucky that one of McDonald's hobbies is the motion picture, for his library training, and his impeccable scholarship, have preserved facts about the movies which otherwise would be garbled in the history books of the future.

Expert On the Swedes

Huff's death also enabled me to meet Charles L. Turner, a professional director of non-theatrical motion pictures, and one of the few informed men in the U. S. on the Swedish film (vide his recent and authoritative 2-part article on Victor Seastrom). Turner used Huff as an actor in some of the films he directed for the Signal Corps, and it was via this that Huff became casting director at Astoria. Turner's interest in, and knowledge of, film history, is unique among motion picture directors.

Everson, His Own IBM

A visual memory is invaluable to those who are interested in film history and, like Huff's, William K. Everson's is a very unusual one. I first came in contact with Everson through a letter he wrote to "Films in Review" about the way bordello scenes used to be handled in Hollywood (the point had been raised by Herman G. Weinberg in a column he was then writing for us). At that time Everson was doing publicity for Monogram's international department here in New York. It wasn't long before his unique knowledge of film history became so recognized that the phrase "let's ask Everson" ended many arguments about film facts. Recently he has been finding, and editing, the films shown on the tv-program called "Silents Please."

Everson is an Englishman and he went to work in London's Film Row at the age of 14 during the man-power shortage of World War II. His passion for movies had led him there, and it was advanced, not destroyed, by his labors in Britain's film exchanges. After he was inducted into the British army he devoted his leaves chiefly to journeys to London to see film classics he had been too young to see when they first came out. After the war he was active in British film societies, and since coming to this country he has become the sine qua non of the Huff Memorial Film Society of New York.

It was through Everson's article "Stock Shots" that I met Edward Connor, a church organist and choir master whose visual memory is complemented by an auditory one. Connor sent us a letter about Everson's article which revealed so considerable a knowledge of film history that I wrote to ask if he would consider writing for us even though we were unable to pay our contributors. He has so written, to the edification of cinemaddicts all around the world. Connor is as gentle a man as Huff, and, like him, is scrupulous about facts. For which film historians of the future will be grateful.

Visual and Verbal

One of the most unique of the motion picture memories I have encountered is possessed by Don Miller, whose memory is not only visual (face, scene, action), but auditory (especially music), and verbal (dates, names, title-changes). Miller knows the release date of almost every important picture from 1930 on, and of many unimportant ones. And their casts, directors, plots, and running times. He wears his erudition lightly, and it was several years before I realized how detailed, and accurate, his memory is. He was cutting films for NBC when I first met him, and is now writing tv scripts. He intends, I believe, to direct.

John Springer's memory for titles, release dates, casts and plots is also extraordinary, as his quizzes about motion picture history in Films in Review testify. Springer is certainly the only movie public relations man who cares as much about past movies as present ones, and the only p.r. who can hold his own with first rate film historians.

One of the most inspiring of the true cinemaddicts I have encountered is George Geltzer, who was born deaf. "Deaf" is a technical term which applies to those who have never had hearing, or who lost it very early in life. This can mean a speech handicap, as well. There are about 12,000 deaf persons in the U. S.

As a child Geltzer was taken by his mother each week to see silent movies. To the deaf the "silents" were a miracle, and they were such a miracle to the young Geltzer that he set himself to find out all he could about them. At the New York Public Library he read the fan magazines and the trade papers, and facts about movies became his lifetime hobby (he earns his living as a linotype operator). Today he is one of the outstanding authorities on the history of the movie serial.

U.S. Major

One day some seven or eight years ago my wife wrote to a man in Virginia whose subscriber copy had been returned to us and in his reply there were some remarks which caught her eye. We wrote to him and from his answer it was clear that he was a sincere and knowledgable movie devote. He has since done authoritative articles for us on Lon Chaney, William S. Hart, Gregg Toland, Tom Mix, Thomas H. Ince, and other subjects. His name is George Mitchell, and he is a major in the U. S. Army Counter Intelligence Corps. (VARIETY excerpted his Ince data in its 55th anni).

I have met many other devotees of the motion picture whom I do not have space to describe. But I cannot conclude this memento without mentioning some names and the disparate areas of life to which they belong: Herbert G. Luft, a refugee now working in Hollywood whose knowledge of the "golden days" of the German film is outstanding; Robert Downing, the actor and stage manager (often in VARIETY) whose interest in the theatre does not exclude an interest in the motion picture; Jack Spears, the executive secretary of the Tulsa County (Oklahoma) Medical Society whose research ability is by no means hampered by his distance from the usual sources; Robert C. Roman, a young teacher in a Bronx high school; Jack Jacobs, who is on the staff of Brentano's in New York; Homer Dickens, a recent graduate of the American Academy of Dramatic Art; Carlos Clarens, a young Cuban who studied architecture and then went to work at the Cinematheque Francaise; Jerry Vermilye, a young actor; Roi A. Uselton, a master sergeant in the U. S. Air Force; Romano Tozzi, the cultured and serious son of a Nw York City art dealer.

Poles Retain Part Of Arts Freedom Gained in 1956

Warsaw.

Poland made its first real impact on the West at the Cannes Festival in 1957 when it showed a new freedom in conception, form and subject matter after its "bloodless" revolution of October, 1956. The first surprise was the pic that copped a top prize at Cannes "Kanal," of Andrzej Wadja, which treated the Warsaw insurrection during the last war with both the Communist forces and the old guard reps as heroes, and even pointed a subtle finger of accusation at Russia's waiting till the Germans wiped out most of the Polski forces.

Since then other Wadja pix and those by new directors like Andrzej Munk, Jerzy Kawalerowicz, Wojciech Has, Jerzy Passendorfer showed that the Polish film had won its right to treat subjects on a human as well as social realist plain. A Polish Film Week, which ran in Paris from April 17-24, confirmed that, if Poland has lost many of its '56 prerogatives and has pulled firmly back into line under Soviet control in the Eastern Bloc, its filmmakers still enjoy a measure of freedom.

Of course most Polish features treat the great topics of the war, the suffering, the terrible destruction and the resistance. But many points are questioned and many go against the Polish penchant for futile heroics. The dean of Polish directors Aleksander Ford has said that the old "court system," which followed rules of a definite social realist cinema, is now forever gone in Poland.

STARTS TO APRIL 15: 48 FEATURE FILMS

Rome.

The 1961 production figures (Jan.-April 15) are as follows:

January starts: 19.
February starts: 9.
March starts: 14.
April (to 15th): 6.

Of above total of 48, 11 are dramatic stories, and another 11 rated as "Adventurous." Comedies follow, with 9 starts; crime pix were next with 5; Musicals—4; then came historicals—3, and Biblical-Mythologicals—3; with "sentimental" items bringing up the rear with only 2 samples.

As of April 15, there were 35 pix shooting for Italo companies. 21 of these were in work in Rome studios or on Italian locations; the remaining 14 abroad.

Cartoons in Work At London, Zurich, Milan, Rome, Prague for Yank

Hollywood.

Expanding his cartoon activities, Bill Snyder (he won Oscar for "Munro") has five units working on new product, in four foreign countries: One each in London, Zurich, Milan, Rome and Prague. Stories, sound track and layouts are prepared in Gotham, he said.

Three of 13 "Tom & Jerry" subjects for Metro have been completed, (Switchin Kitten," "Down and Outing" and "Greek Cat"), five are in production and another five being written in N.Y. and here. While in Hollywood, Snyder has been after writers to build his stable for future activity. Fourth "T & J" "Mouse Into Space" is almost finished. Plan is to deliver one a month starting May.

Additional, indie producer is making 28 "Popeye" subjects for King Features. Al Brodax, formerly with William Morris Agency, heads King Features film cartoon division which has sked of 208 briefies—6 to 7 mins.—to turn out. He's also been here looking for new writers to work on those not being parceled out to Synder.

Group of 10 cartoons based on stories by famous writers, another project, has five Ludwig Bemelman shorties being caricatured from collection "Madeline," namely "Madeline's Rescue," "Madeline and the Gypsies," "Madeline and the Bad Hat," "Sunshine," and "Fifi." "Rescue," "Gypsies" and "Sunshine" are fini. Two of the remaining five are "Anatole" and "The Happy Line."

There will also be two cartoons based on famous western songs, one being "My Darling Clementine."

Additionally there's a feature cartoon subject now being written for Snyder in Italy. It's based on a classic in public domain and will take two years to make, producer revealed.

Vet Par P. A. in Japan Quits

Tokyo.

Toshie Ise, longtime publicity manager for Japan's Paramount office, has resigned his post to launch his own tubthumping outfit. Ise will remain with the Par office as an advisor until a successor is chosen. Long regarded as top man here in retitling Par product with Japanese tags, Ise first joined the company at its Kobe office in 1928.

He was with Eiga Haikyu Kaisha during the war and with the publicity department of the Central Motion Picture Exchange in the Occupation period. Ise rejoined Paramount in 1952, when that company resumed its own distribution here.

Let's Define 'Obscenity'

By MICHAEL F. MAYER

Executive Director, Independent Film Importers & Distributors of America Inc.

One of the chronic charges against films (foreign and domestic) is the loose mounting of the word "obscenity." At IFIDA we hear it regularly—This picture is obscene.—That picture is obscene. They should all be banned.—They must all be "classified," and so on.

While it may be very well, however, for children to play this game of words, in the deadly serious business of entertainment it would seem that a little care and circumspection might be exercised. Just what is this obscenity that the moralists and "holier-than-thou's" always prattle about?

Fortunately, obscenity has been defined by the only proper authority in this democracy—the United States Supreme Court. The definition arose in Roth against the United States, a Supreme Court case in 1957 involving literature. Judge Brennan, speaking for the majority, stated the legal requirement of obscenity which is now the prevailing doctrine. A book (or a film) is obscene if "to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient interests."

Let's take this definition apart so we have some idea of what obscenity really means (and even more important—what it doesn't mean). (1) The standard is applied to the *average* person. It is obvious that certain matters may well affect a highly sexed neurotic far more than a normal person. It is the effect only on the normal person that counts.

(2) Contemporary community standards must be applied. A picture of grandma's ankle was obscene at the turn of the century but it isn't now. The standards have changed and society as a whole has managed to survive and perhaps improve. It's today that counts.

(3) The dominant theme of the material must meet the test. This prevents the selection of isolated tidbits of spice or individual scenes to prove a case of obscenity where the total effect is quite otherwise. The obscene theme must be primary and cannot be secondary.

(4) The work must be looked at as a whole. This is the counterpart to the dominant theme test. While a segment could fall within the rule, unless the objectionable matter is dominant th. ughout the work, looking at it in its entirety, it cannot be obscene.

(5) There must be an appeal to prurient interests. Webster defines prurient as "itching; longing; uneasy with desire or longing; of persons, having itching, morbid or lascivious longings; of desire, curiosity or propensity, lewd . . ." The material assailed must be such as to create this itching sensation if it is to be considered obscene. Otherwise it isn't, period.

Looking at this definition, it is a little easier to understand why so very few foreign films have been rated obscene and why the censor boards have been constantly overruled in their application of this epithet to foreign language films. The test for obscenity is tough and well it should be because short of total obscenity, we are in the area of free speech. And let's not confuse obscenity with sex. Judge Brennan himself states that "the portrayal of sex is not itself sufficient to deny material the constitutional protection of freedom of speech. . . . Sex, a great and mysterious motive force in human life, has indisputably been a subject of absorbing interest to mankind through the ages; it is one of the vital problems of human interest and public concern."

Clearly, then, the portrayal of sex on the screen is an entirely proper subject. It is only when the rigorous standards rightfully imposed by the Court are violated that material may be considered obscene. The constantly repeated, tiresome charges with reference to foreign and domestic films of alleged obscenity should be held strictly to this test. There may be a few people around who don't know what the word means.

No 'Horror' Films For Australians; Bowling Hurts

Melbourne.

Australia has a permanent prejudice against "horror" films, banning many of them outright. This goes back to 1948. Significantly the 20 features denied licenses by the censors a year ago included 14 rejected out of hand for "horror" content.

Violence accounts for cut scenes, along with "indecent" dialog and sex incidents. Some 121 incisions of some consequence were ordered last year.

The censorship operates here as to films intended for television, unlike the United States where the air media entirely escapes "prior restraint" but the theatre screen does not. Australia is a very big market for vidpix, about 11,000 films entering from foreign sources, Notably America and Britain.

Because of the large number of Europeans migrating to Australia since World War II there is a considerable market here for socalled "art" films, the offbeat product which cannot find outlets universally.

One of the real wails among the showmen for the past 16 months has been the fantastic boom in bowling alleys, an innovation here. The sports-loving Australians have adopted this exercise like crazy.

Italo Boom By-Product: Shooting Script Plus Data In Book Stores

Rome.

Richly illustrated books containing shooting script of a selected current feature and telling the behind-the-scenes tales of their making, have become valuable and (recently) profitable sideline ventures in an industry boom which finds more and more spectators attending quality product and, apparently, wanting to know more about them and how they were conceived and made.

Several books were published here right after the last war about films, but they were mostly dedicated to classics of the past. It was a Bologna editor, Capelli, who some years ago began his series "From Story to Film" (edited by Renzo Renzi) with a tome on "Romeo and Juliet." This was followed by others, all on pix by top-rated directors and totaling 21 to date. Biggest seller was "La Dolce Vita," which had to be reprinted and resulted in accented interest in other similar books, which are now all practically sell-outs. Two most recent Capelli items are for "Nude Odyssey," directed by Franco Rossi for Cineriz and "La Viaccia," directed by Mauro Bolognini for Arco Films, which is one of Italy's contenders at Cannes Fest this year.

Recent addition to trend is a new and similar series published by Salvatore Sciascia and edited by Antonio Bevilaqua. Sciascia series to date includes tomes on three Dino DeLaurentiis productions, "Il Gobbo," "Tutti a Casa," and "I Love, You Love."

In addition to bookstore sales, both the Capelli and Sciascia series constitute ideal prestige handouts for films' producers, who use the richly illustrated and interestingly written volumes to service scribes, impress foreign distribs and buyers, etc. At the same time, the producer's order constitutes a firm base for the publisher, who might otherwise not as willingly risk their coin.

Capelli books, hard-cover and clothbound, usually sell for about 2000 Lire ($3.20), while 3 paperbound Sciascia books to date are rated at Lire 1,500 per some $2.50).

Sessue Hayakawa in 'Judo'

Tokyo.

An indie film called, "Judo" by Dennis Kane and starring Sessue Hayakawa is expected to roll here soon.

Kodokan Judo Center, mecca for the sport, has pledged cooperation with the production.

Portugal's Bannings

Rome.

Italian pix have not only encountered censorship trouble at home: report from Lisbon and published locally says the following pix have been denied an import permit in Portugal: "La Dolce Vita," "Rocco and his Brothers," "L'Avventura," "Il Bell'Antonio," "General della Rovere," "Five Branded Women," "Arrangiatevi," "Costa Azzurra," and "The Moralist."

Foreign Gross Data for Japan

Tokyo.

The following are the top foreign film grossers in Japan for year ending June 30, 1960. Figures are based on receipts of six key situations: Tokyo roadshow, Tokyo general release, Kansai (including Osaka, Kobe and Kyoto), Nagoya, Fukuoka and Sapporo, which are estimated to represent from 30 to 60 per cent of an import's total Japan earnings, depending on the nature of the individual entries.

Some of the figures represent incomplete showings within the six situations. "Ben-Hur" had only played 18 weeks in Tokyo and 16 in Osaka by the cutoff date while "South Pacific," "Solomon and Sheba" and "On the Beach" had not yet played Tokyo general release. "Suddenly, Last Summer" had yet to play Fukuoka and Sapporo and "Five Pennies" had not yet played Nagoya, Fukuoka and Sapporo. Also, figures for Tokyo general release for "Suddenly, Last Summer," "12 Madchen," "Five Pennies" and "FBI Story" and for Kansai re latter two entries represent total grosses of double bills. Not listed is "South Seas" (Cinerama) which had grossed $1,196,955 in 65 weeks in Tokyo and Osaka by cutoff date.

"South Pacific" (20th-Fox)	$456,063
"Ben-Hur" (Metro)	447,222
"Solomon and Sheba" (UA)	424,947
"Horse Soldiers" (UA)	339,716
"North by Northwest" (Metro)	277,194
"FBI Story" (WB)	270,900
"12 Madchen" (German)	247,036
"On the Beach" (UA)	180,738
"Suddenly, Last Summer" (Col)	169,575
"Five Pennies" (Para)	169,575

FOUR ITALO FEATURES SET AT CANNES FEST

Rome.

Italy will be represented at Cannes Film Festival by four features. These are: "Girl with a Suitcase" (Titanus), the official local selection; and three items invited by Cannes, namely, "La Ciociara" (Champion); "La Viaccia" (Arco), and "Che Gioia Vivere" (Cineriz).

Two of local entries, "LaViaccia," directed by Mauro Bolognini for Arco Film's Alfredo Bini, and starring Claudia Cardinale and J. P. Belmondo, and "Che Gioia Vivere" ('The Joy of Living'), directed by Rene Clement, with Alain Delon and Barbara Lass topplined, will have their world premieres at the Riviera gathering, while other two have already been seen in Italy. "La Ciociara" ('Two Women'), was directed by Vittorio DeSica and stars Sophia Loren. Embassy Pictures, which releases pic in States, has postponed US opening to allow pic to be shown at Cannes under regulations forbidding pic entries to be shown in country other than that of origin before the fest unveiling. Sophia Loren won the top Italo acting award for her stint in "Women."

Fourth Italo pic, "Girl with Suitcase" (reviewed in VARIETY, March 29, '61) stars Claudia Cardinale and was directed by Valerio Zurlini. Coincidentally, both Miss Cardinale ("Girl" and "Viaccia") and French thesp J. P. Belmondo ("Viaccia" and "Women") have two pix in fest as Italo entries.

For the record, both Clement and DeSica have won top Cannes prizes before with their pix, while Bolognini has had two pix accepted, never winning. It's a first for Zurlini. But all are really previous fest winners: Bolognini's "Bell'Antonio" won top kudo at Locarno last year, while Zurlini's "Violent Summer" won prizes at the 1960 Mar del Plata event.

Filipinos: 50 Stars, 112 Native Features, Only 22 Exported; U.S. Escapes Dubbing

By AARON PINES

Manila.

There are presently 23,000,000 people in the Philippines, most of whom speak English, thus requiring no dubbing on American pictures. Philippines became an independent republic in 1946.

In Manila, capital of the country, there are 10 firstrun theatres showing exclusively American pictures and two theatres which show exclusively firstrun Filipino pictures.

Censorship here is very strict as this is predominantly a Catholic country. It operates through a Chairman plus 14 members appointed by the President. The present board is composed of 10 women and five men.

Local production is in the hands of three major companies, namely, LVN, Sampaguita and Premiere Productions which, combined, produce about 112 pictures a year. However, there is a good chance that more independent producing companies will come up this year and next, challenging the three traditional family-owned studios. Biggest strength of independents is the desire to export Filipino product which the present three have not done to a very great extent.

As yet, Philippine television has not hurt grosses, but is slowly gaining ground and will have an effect on boxoffice as time develops.) Eight independent film-producing companies are Vision Pictures Inc., Malayan Pictures, C & A Movie Productions, Balatbat Productions, Master Productions, Mariposa Films and Bayanihan-Arriva and Arriva-Spotlight specialists in coproductions.

A total of 112 features were produced locally, up from last year's 95. Two coproductions were shown during 1960 — "Espionage Far East" and "Escape to Paradise" both by Lynnro Production, a Filipino-American company.

Awards Winners

Several important awards went to Filipino producers and talent at the annual Film Festival in Asia, held last year in Tokyo. LVN's "Bayanihan" (Philippine Folk Dances) took a gold medal award at Valencia, Spain. Same studio's "The Bountiful Earth" won special award at Berlin Film Festival and was named Best of the Year by the Filipino Academy of Movie Arts & Sciences (FAMAS).

Average black and white feature production costs range between 45,000 and 65,000 pesos; in color, 70,000 to 120,000 pesos.

As of December 31, there were estimated total of 632 theatres equipped to show 35m product and two 70m houses in Manila—the Galaxy and Rizal. Some 497 pay both domestic and imports, 234 have mostly foreign film policy and 340 play only Filipino pictures. Two houses were closed during the year and four new theatres were built in Manila suburbs. Average per-ticket admission tax is 20% of the basic price. Screen quota for Filipino picture is 10 days annually for first runs and one week for second runs.

It was estimated that 59 nontheatrical pictures were produced during 1960, 51 in black and white. It was established that a total of 322 foreign features were released last year (349 in 1959), with the following breakdown of country of origin:

U.S.A., 177;
Nationalist China, 58;
Britain, 54;
Italy, 15;
France, 9;
Japan, 7;
West Germany, 1;
Portugal, 1.

Pictures of countries other than these are not brought in. Columbia Pictures has imported an occasional few Spanish films made in Mexico, mostly Cantinflas.

Estimated boxoffice earnings of imports were Pesos 13,339,000. Based on this boxoffice figure, distribution earnings are reliably estimated at between Pesos 7 to 7.5 million. All English-language imports are shown in original versions. There are no quotas.

Exchange rate of Filipino peso from 2-1 on April 1, to 4-1—four pesos to one American dollar, but certain compensatory measures decrease the rate. Customs duty on 35m feature imports is 26 centavos per linear meter, 50 centavos for 70m. It is understood that about Pesos 21,000,000 are still frozen, in spite of continuing efforts by the MPEA companies to buy gold on the open market and resell it at a discount.

Few Film Exports

Only about 20% of the total year's production (some 22 pictures) were exported, these mostly to neighboring Asian nations, with only four or five getting into principal world markets. Estimated earnings from feature exports were put at 1,300,000 pesos, and the total was expected to be much higher in 1961 since there is a greatly hyped interest in foreign markets, but the government is apparently lax in failing to support this trend.

There are no essential changes in censorship regulations in 1960. The censors screened the aforementioned 112 features and 322 imports, with one of the first being banned and six of the latter. Three domestic pictures were severely cut and about 30% of all imports cut.

The television audiences are definitely growing, which is helped along by the critics' statements about some of the film producers. The writers complain that the makers of film fare have not come up with any new ideas and are forsaking the kind of quality pictures that provided stiff competition in the past three years for many imports. The critics also condemned the local productions which are heavily loaded with what they call "irrelevant symbolism" and "corny comedy" only understandable to Filipinos and thus incapable of attracting overseas audiences.

The Philippines now has seven video stations, three built last year, one in Baguio (northern Luzon) and the other two in the southern islands of Cebu and Davao, all part of the Inter-Island tv network whose home station is DZTV. There was an estimated total of 55,000 sets at year-end with 65% imported telefilm programming and 25% domestic. There is no censorship of videofare now, but there is a bill pending in Congress to include tv films along with movies. Price for ½ hour series ranges from 130 to 240 pesos. The Westrex Corporation, now a division of Litton Industries of the U.S., continues to be the principal purveyor and servicing agent of motion picture and tv equipment, although Japanese equipment is obtaining a substantial foothold in this market. The success of the Westrex operation is greatly due to the experience (with company since 1929) plus perfect salesmanship of Harro V. Zeppelin, resident mgr. and area recording mgr., and his able staff, headed by William Douglas.

50 Stars!

The life blood of the Filipino industry is upwards of 50 leading stars, but during 1960 a number of them married or retired and upcoming talent is scarce.

The big-name stage attractions now staged at the Araneta Coliseum and other places in Manila are presenting real competition with a long lineup of such international artists and entertainers as Pat Boone, Frank Sinatra, Nat King Cole, Bobby Darin and wife Sandra Dee and Joni James, all booked for probable sellout engagements in 1961.

As noted above, the growth of television may be a decisive factor in decreasing boxoffice take during 1961, especially since the Inter-Island network is expanding. However, it can naturally follow that there will be an increasing demand for telefilms, and since most of the major importer-distributors will be offering videofare, it may be assumed that any decrease in theatrical rentals might be at least partially offset by the new source.

Tennessee Williams Talk Track on 1954 'Senso'

"Senso," 1954 Italo pic directed by Luchino Visconti with Alida Valli and Farley Granger, is due to be released in the States for the first time by Lux Film later this year. Film has English dialog by Tennessee Williams.

Also due to be released by Lux in coming months are two other Italo pix which have been in the backlog for several years, "Neopolitan Carousel" and "Man of Straw."

B.C. Film Festival Now Organizing

Vancouver.

Norman McLaren, Canadian film-maker, has accepted the Vancouver Film Festival's invitation to be a judge of competitive documentaries and short subjects at this year's film fete, per festival director Stanley Fox. Fourth annual International Film Festival goes from July 10 to 22 in Vogue Theatre, Canadian Odeon's downtown Vancouver 1300-seater.

McLaren is the second of three judges to be named. Herman G. Weinberg of New York had previously accepted a festival bid and the third judge is to be picked.

Weinberg has sub-titled over 300 foreign language films, among his more recent credits is "Hiroshima, Mon Amour."

As to films expected at this year's festival, Fox said that it is still too early to have film commitments but there is an excellent chance of securing the following features: from Mexico, "The Young One"; from France, "Moderato Cantabile" and "Zazie dans le Metro"; from Italy, "Rocco and his Brothers" and "L'Avventura"; from Spain, "El Cochechito"; from Czechoslovakia, "Higher Principle"; from Yugoslavia, "The Ninth Circle"; and from Sweden, either Bergman's "The Virgin Spring" or a new Sucksdorff film. Feature films are also expected from West Germany, Bulgaria, Russia, Denmark and Poland.

Vancouver International Film Festival is fully approved by the International Federation of Film Producers' Associations but "competition" is restricted to documentary, short fictional and children's films only. Features are by invitation. Screening committees select 24 features and 100 documentaries and short subjects for public showing during the 12-day run, which drew a total audience of 22,000 in 1960, about 70% of capacity.

Nat Cohen to America For Variety Conclave, 3 Pix Distrib Deals

London.

As a delegate of the London tent of Variety Clubs of which he is a former Chief Barker, Nat Cohen, managing director of Anglo-Amalgamated Film Distributors, left London last weekend to attend the International Variety club's convention in Miami, Fla., but is making it a combined biz-pleasure trip.

On the outward journey he had a 24-hour stopover in N.Y. for confabs with J. H. Nicholson and Sam Arkoff of American International to discuss releasing plans in Britain and America. In Miami, he is meeting with Dave Emanuel of Governor Films, the company which distributes the "Carry On" films for Anglo in the U.S., and Joe E. Sugar, of Magna Films, which is handling "Watch Your Sterrf" for Anglo in America.

Next Sunday (30), Cohen will return to N.Y. for a three-day stay to finalize distribution deals on upcoming Anglo product. He will also have with him a print of "Payroll" which had its world preem at the Plaza last Thursday (20).

Yank Films Lead in Tokyo

Tokyo.

Thirteen foreign films were released in Tokyo during March, seven of them from the U.S.

Other sources were France, 2; Italy, 2, and one each from West Germany and Poland.

U.S. Importers of O'seas Product Get Insight at Frisco Film Fest

By WILLIAM STEIF

San Francisco.

As the San Francisco Film Festival plunges toward its fifth annual renewal (Nov. 1-14), it becomes more and more apparent that, if the festival has served no other purpose, it has at least gradually evolved into a successful pre-release screening place for foreign product.

Obviously, this was not the original intent of the fest's director, Irving M. Levin, in 1956-57, but the fact is that each year the fest has attracted more and more importers who have been able to check the reaction to foreign product before the type of audience the films will most likely draw to the boxoffice. For it must be remembered that the Frisco Fest is a box-office festival—audiences have had to pay $1.50 to $2.50 a head to enter.

The first Frisco Fest took place in 1957 and the IFFPA gave the festival Class B sanction the next year. A rundown of the past four years shows that a total of 75 features have been shown, 15 in 1957, 16 in 1958, 24 in 1959 and 20 last year.

In three of these four years the winner of the Golden Gate Award for "best picture" has gone on to show considerable boxoffice power in arthouses throughout the U.S.

Thus, in 1957 the winner was Satyajit Ray's "Pather Panchali," from India (the other two films in the "Apu" trilogy were entered in 1958 and 1959). In 1959 the winner was Roberto Rossellini's "Il Generale Della Rovere" and in 1960 it was the Russian "Ballad of a Soldier."

Many other entries, too, have been picked up for arthouse and (in rarer cases) general release in the U.S. and among them have been:

1957

Germany's "Captain from Koepenick," France's "If All the Guys In the World," Spain's "Age of Infidelity," Japan's "Throne of Blood," Britain's "Bolshoi Ballet" and "Three Men in a Boat" and the U.S.-made "Uncle Vanya."

1958

Canada's "A Dangerous Age," France's "The Living Water," Germany's "Taiga," Britain's "The Wind Cannot Read" and "A Cry from the Streets," Italy's "White Nights" and Japan's "Rickshaw Man."

1959

Franco-Brazilian "Black Orpheus," Mexico's "Santa Claus," Ireland's "Broth of a Boy," Denmark's "The Young Have No Time," France's "Nude in a White Car" and, of course, Britain's "Mouse That Roared."

1960

France's "The Love Game" and the U.S.' "Shadows."

This is only a partial list, and what is most interesting about it is what it leaves out. Here there are two points:

(1) A noticeable time lag occurs between the film's screening in Frisco and actual release of the picture in the U.S., with the result that pictures which were screened as much as four years ago have yet to get U.S. distribution;

(2) Until very recently there has been considerable hesitancy on the part of importers to take chances on Communist pictures, on pictures from very small countries or on pictures from any Asiatic country except Japan.

The time lag can be noted in several instances. Poland's "Kanal," a feature much praised in the 1957 Frisco Fest, has been purchased by an importer but is not yet in release. Same is true of a top-notch 1958 Polish entry, the comedy "Eve Wants to Sleep," which makes some of the French "New Wave" pictures look old-hat.

Also purchased, but not yet released, were the 1959 Dutch entry, "Village on the River" and the Shaw Brothers' 1960 Hong Kong entry, "The Enchanting Shadow."

Many of these films actually got their first U.S. exposure in Frisco and were first seen by importers at that time. A typical instance was Denmark's "A Stranger Knocks," which Trans-Lux's Dick Brandt saw in Frisco last fall but which he finally concluded negotiations on—and bought—only several weeks ago.

Aside from the time lag, the factor of which nation produced the film seems to loom very large, and here importers are beginning to realise that the Frisco Fest can be a bargain basement for potentially good grossers in the art circuit.

Just recently a Manhattan importer bought India's "Two Eyes, Twelve Hands," a 1958 Frisco entry vastly different from the Satyajit Ray type of film but very good. Still waiting for a buyer is the fest's 1958 "best picture" winner, Hungary's "House Under the Rocks." When the Hungarian film won in Frisco, memories of the brutal Communist suppression of the Hungarian uprising were still green, and this made the picture too hot to handle, in the opinion of many importers. Now it could be a sleeper, as could be Denmark's 1957 entry, "Qivitoq," a vivid story of Danish-Eskimo life in Greenland, and possibly Yugoslavia's "The Road a Year Long" (1958) and Japan's "Hidden Fortress" or Poland's "Lotna" (1959). The 1960 crop is just beginning to ripen but figures to have several possibilities, such as Sweden's "Mein Kampf," Spain's "Little Guide of Tormes" (which won many kudos in Frisco) and the Czech "Romeo, Juliet and Darkness." A sleeper among the 1960 features might be Germany's "A Man Goes Through the Wall," a comedy.

Deals for many of these pictures undoubtedly are in the works and a lot of these deals, it's safe to assume, stem from the pictures' initial screenings in Frisco. It's also safe to assume that there's a greater chance of picking up an offbeat boxoffice winner from an "odd" spot in Frisco than of seeing the more standard-type fare which dominates U.S. screens. Reason for this can be seen in a statistical rundown of where the 75 pictures shown in four years came from.

The U.S., oddly, led, with eight, though only one of these (1959's "Beloved Infidel") came from a major Hollywood studio.

Germany, Italy and Japan each had five entries in the four years. The next major group could be classified as "Iron Curtain" (all odd spots, so far as U.S. distributors are concerned). In the four fests, four films came from Poland, three each from Hungary and Yugoslavia, two each from Russia and Yugoslavia. Britain and France weighed in with four apiece, and so did India, Hong Kong and Spain, while Denmark came in with three, Mexico with two and the rest were one-shot affairs from such nations as Greece, Pakistan, Israel and South Korea.

'Gone With The Wind'—Still Big Blow

By BENJAMIN S. HARTIGAN

Hollywood.

To commemorate the Civil War Centennial on April 12 Metro reissued David O. Selznick's $3,957,000-three hour, 42 minute-10 Academy Award winning production of Margaret Mitchell's 9,900,000 circulation-70th printing-1,037 paged story of the Old South, "Gone With the Wind."

Film epic had a "third world premiere" in Atlanta March 10 marking picture's fifth release. It preemed there originally on Friday, Dec. 15, 1939 and a year later had a world-anniversary celebration. Film is now playing key cities in Deep South, opened Friday (24) at Hollywood Paramount, Hollywood, and now hits various centers across the country.

"GWTW" held first place as top domestic grosser, $33,500,000 until late last year when, per VARIETY's all-time grossers compilation it was edged out by Paramount's "Ten Commandments" with $34,200,000. D. W. Griffith's 1915 silent, "Birth of a Nation" would probably be the top money-maker, above $50,000,000 estimated, but its financial record was never audited.

In 1926 while recovering from a sprained ankle, former Atlanta Journal reporter Margaret Mitchell Marsh was coaxed by her husband to write a novel about the Civil War. She worked at it, on and off for the next nine years. The last chapter was written first and she juggled the others according to her moods. When the Macmillan company contracted for her manuscript the first chapter hadn't even been written nor did she have a name for her story. During her six months of rewriting, 20 overhauls on the first chapter alone, she found her title in Ernest Dowson's "Non Sum Qualis Eram" ("Cynara"): "I have forgot much, Cynara! gone with the wind, flung roses, roses riotously with the throng."

"Gone With the Wind" was published in June, 1938. Miss Mitchell hoped it would sell 5,000 copies; libraries she thought might be interested in it as an historical document. By Christmas a million copies had been sold and it dominated all fiction sales for two years, creating publishing history. It is the second best seller on record topped only by Erskine Caldwell's "God's Little Acre."

Not much screen interest could be stimulated for the book when advance copies were sent to the major studios, as a Civil War story was considered box office poison. Paramount's "So Red the Rose" with Margaret Sullavan and Randolph Scott released the year before was a cropper. David O. Selznick bought the screen rights less than a month after publication when the asking price dropped from $100,000 to $50,000—but with some misgiving. Darryl Zanuck earlier had offered $35,000 but was turned down by Miss Mitchell's literary agent.

"Wind" went into production on the evening of December 10, 1938, with the scene depicting the burning of Atlanta at Selznick-International Studios in Culver City, formerly Pathe, presently Desilu-Culver. Standing on the backlot site for the proposed construction of Tara and Atlanta were the 12-year-old Cecil B. DeMille silent "King of Kings" sets. Production-designer William Cameron Menzies suggested doctoring the old building to resemble the Atlanta area being depicted and in burning them the lot would be cleared at the same time the scene was shot.

George Cukor was assigned to direct the film, but due to differences of approach with Selznick was replaced after three weeks by Victor Fleming. Ten weeks later Fleming had to drop out due to illness and Sam Wood finished the picture. Sidney Howard was credited with the screenplay but Ben Hecht claims in his autobiography "A Child of the Century" to have rewritten the Howard treatment.

Picture was brought in after 22 weeks of shooting. During the filming 15 sound stages and the entire 40-acre backlot of Selznick-International were used. There were 449,512 feet of film used but only 160,000 feet were printed. "Wind" ran four hours and 20 minutes when it was first previewed but Selznick edited it down to current running time of three hours, 42 minutes. Max Steiner contributed a symphonic tone poem as score.

Rise of Cheap 'Significant' Film In U.S.

Continued from page 24

and of other forthcoming films all to be financed in this manner, outlines in detail the procedure suggested for obtaining this kind of support. Prior to approaching investors a decision should be made as to whether the syndication has to be cleared with the SEC before investors can be solicited. This can be avoided if the solicitation is solely to residents of one state or if it constitutes a "private" and not a "public" sale. The latter depends on the number of people to be approached. Naturally, before any planning on this level takes place, a detailed budget should exist, plus a production plan, script, cast suggestions, etc. etc. It must be remembered that the SEC reserves the right to approve sales literature.

Five important considerations are listed: the profit split, which should be 40-60 in favor of the investor; the point where spending the investor's money becomes legal (as soon as *all* the money is raised); the "cash flow" of the budget (if cost deferments can be obtained, a smaller working budget is possible); eventualities of going over budget (contingency reserve to be included in budget and insurances of various types, and/or the requirement of investors to put up an additional 10% or 20% if asked to do so); and finally the nature of the *entity* which will produce the film. The traditional Broadway form is the "limited partnership." Under this form the profits are treated solely as ordinary income received by the investors and are taxed as such. Losses are deductible. One way to eliminate the personal responsibility of the producer which this system incurs is to have the film produced by a corporation all of whose stock is owned by the producer and have the investors form a separate partnership which in turn lends the required money to the corporation. This preserves the tax advantage.

C. Unions.

The problem of union control—that is, control on the level of the physical apparatus—over what is essentially a creative art, is one that bears deeper analysis than is possible within this framework. Briefly, the unions became necessary for the protection of labor in a time when Hollywood constituted one of the few industries relatively untouched by the depression, so that the labor-versus-management issues became strained. Today, the craft unions under the general banner of the International Alliance of Theatrical Stage Employes, have virtual control over all facets of film making, from the minute the first nail is hammered into the first piece of wood for the set, to the time when the last patron pays his boxoffice ablution. To point out the utter extremity of the situation one could compare IATSE's hold over film to that of a hypothetical pencil-sharpeners' union over all writers, or a canvas-stretchers' union over all paint activities. To carry the simile even further, one would have to allow for the fact that art gallery owners would not handle paintings by artists who use non-union-stretched canvasses, etc, etc. There can remain no doubt today that the unions constitute the single most conservative and reactionary element (read: cog) in the wheels of the developing significant film movement.

It is very difficult to obtain honest and true views on this matter from film makers. Under close questioning the most advanced of them say that they have found ways of "dealing" with the unions. Some will go as far as making their films non-union, and then buying the union off at the moment when it becomes essential that their film be projected publicly. Those who have grown up within the industry will not under any circumstances allow that films could be made without the unions, and they justify the increased expense of a union-made film by referring to the "professional quality" which "cannot be obtained otherwise."

It is asked, why are the unions holding back a development whose eventual growth cannot but help their members? How does the apparatus of harassment operate? And what makes the difference in the final, artistic analysis between a union-made and a non-union made film?

Basically, it's the same old story of the attempt at status quo at all costs. "This is the system under which we have been doing fine, why change it? If we have come to the point of power where minimum crews can be demanded which will raise our members' salaries, why worry about the producer's budget? Why be concerned with whether it makes it possible for him to make his film? If he hasn't got the money, he shouldn't be making films in the first place! There are enough jobs on big productions, and there are always tv commercials. Why make concessions to somebody who isn't even anybody?" These are the standard arguments, and every one who has ever been in a studio or talked to a beginning film maker has heard them. And another thing: "Why allow young people to join the union just because they want to make films? Haven't we an established system for initiation? What if the boy doesn't have $3,000? Or isn't somebody's son?" Even Taft-Hartley hasn't been able to change materially the situation whereby young talent is consistently being kept out of the established locals. And it must be said right here that if it is necessary to use what is essentially a labor-restricting law in order to crack the union shell, it can only mean that the unions have become more monopolistic than capital. And this—the labor monopoly—is indeed the crux of the situation.

To get down to fact, it is extremely important for the significant film maker to decide at the very beginning whether he is going to buck unionism film or not. It is a practical question, the morality of which is inessential for the moment. But it is a decision each one has to make, and understand.

Incidentally, it remains a fact that some of the best cinematic talents today are not only union members, but staunch union supporters. It is also true that to work within a unionized framework enhances, generally, the speed and efficiency with which a movie can be made, and thus can contribute in a minor way to *reducing* production costs. And thirdly, the likelihood of finding creative talents *within* the unions which are *not* loathe to experiment and *are* willing to go out on a limb *does* exist. It is, in fact, not so much the union membership which is conservative, but the executive boards, anxious to maintain their own positions in many cases, and jealously guarding positions obtained through much hard growing up in a bad situation. Evil perpetuates itself diligently.

It is a matter of attitude. Just as the new significant film makers are striving to create a new awareness of film and a new attitude among the producers and exhibitors, so the unions should awaken to the reality of change with a new attitude of open mindedness. There is no reason unions should not exist, and certainly no one will demand their relinquishing control completely, but with a little creative thinking they would be doing more for themselves, in the long run than with a lot of flash-in-the-pan momentary achievemnts which could well throttle the emerging creativity.

D. Union facts.

Union minimums are generally higher than what the producer would ordinarily pay. All salaries have to be paid when earned and cannot be deferred, thus necessitating larger original budgets. Unions require minimum crews much larger than what the producer could get away with. And unions will not allow any outside talent to participate in a production, unless they are paid off, even if that talent is essential to the work, with the result that salaries often have to be paid twice.

I would like to repeat that the union situation is more complicated than the picture presented here, and that many other factors must be taken into consideration. But this is the picture as it presents itself to beginning film makers, a picture often so discouraging that only the most durable will sustain their drive.

Again and again a single fact emerges from close analyses: a new audience exists and films are being made for them. Film is on its way to becoming real and of age. But the roads must be cleared.

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The motion picture, "The Earth Cries Out," starring Peter Trent and Marina Berti which deals with the exodus of the Jews from Europe to Israel after World War II and the British Jewish conflict in Palestine, was booked into a local neighborhood theatre in New York City in the midst of the February snow storms on Ash Wednesday, February 15, 1961, which incidentally is the start of the Christian Lenten season. By exhibitors admission film grossed over $3600, for 6 days (no holidays).

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With Trend to Percentage Deals Overseas Producers U.S. Share Certain for Notable Enlargement

With an estimated $50,291,105 having been earned by forcign films in the U. S. market last year (see page one lead), a legitimate question is how much of this total finds its way back to the country of origin?

An educated guess is that it's a small percentage, but one that is growing every year, principally because the producers of the films most-likely-to-succeed in the U. S. market now are going for guarantee-plus-percentage deals, rather than outright sales.

The situation is clouded by a number of fiscal factors. The main one is the extensive participation by U. S. companies in British production. Though money earned in the U. S. on these "American" British releases obviously stays in the U. S., the British production scene has already benefitted from money spent in course of production.

Another confusing factor is the large amount of European coproduction, especially between the French and Italians. When one of these coproductions turns up on the U. S. market, it is usually identified as either French or Italian, depending on the predominant characteristic of the undertaking, even though the minor partner shares in its U. S. profits.

A case in point is Astor Pictures' import, "La Dolce Vita," which is identified as an "Italian" film and, as such, its profits in the U. S. would be accredited in a future VARIETY check to Italy. "Dolce," however, is a Italo-French coproduction in which the French partner, Gray Film, participated to the extent of 20% of the original financing, and will get 20% of worldwide profits.

In the case of "Dolce," this 20% obviously isn't going to be small change to the French industry. Astor Pictures has guaranteed its producers $600,000, of which $400,000 already has been paid. That means that France already has benefitted to the extent of $80,000 on the U. S. release of the controversial pic.

Greeks' Greek Themes

Washington.

Greek output of feature films rose to 59 during the production year beginning June 1959 and ending May 1960—a jump of ten from the previous year.

This was reported by U.S. Commerce Dept. The 59 films were made by 43 Greek outfits, and all dealt with Greek themes.

Jorgen Roos, Oscar Nominee, Plans To Expand Into Danish Features

Danish director Jorgen Roos, whose short, "A City Called Copenhagen," was nominated for an Oscar this year, plans shortly to enter the production ranks with his own features, he reported in New York, Friday (21). Roos is in New York, for about 10 days, enroute back to Denmark after attending the Academy Awards ceremonies in Hollywood last week.

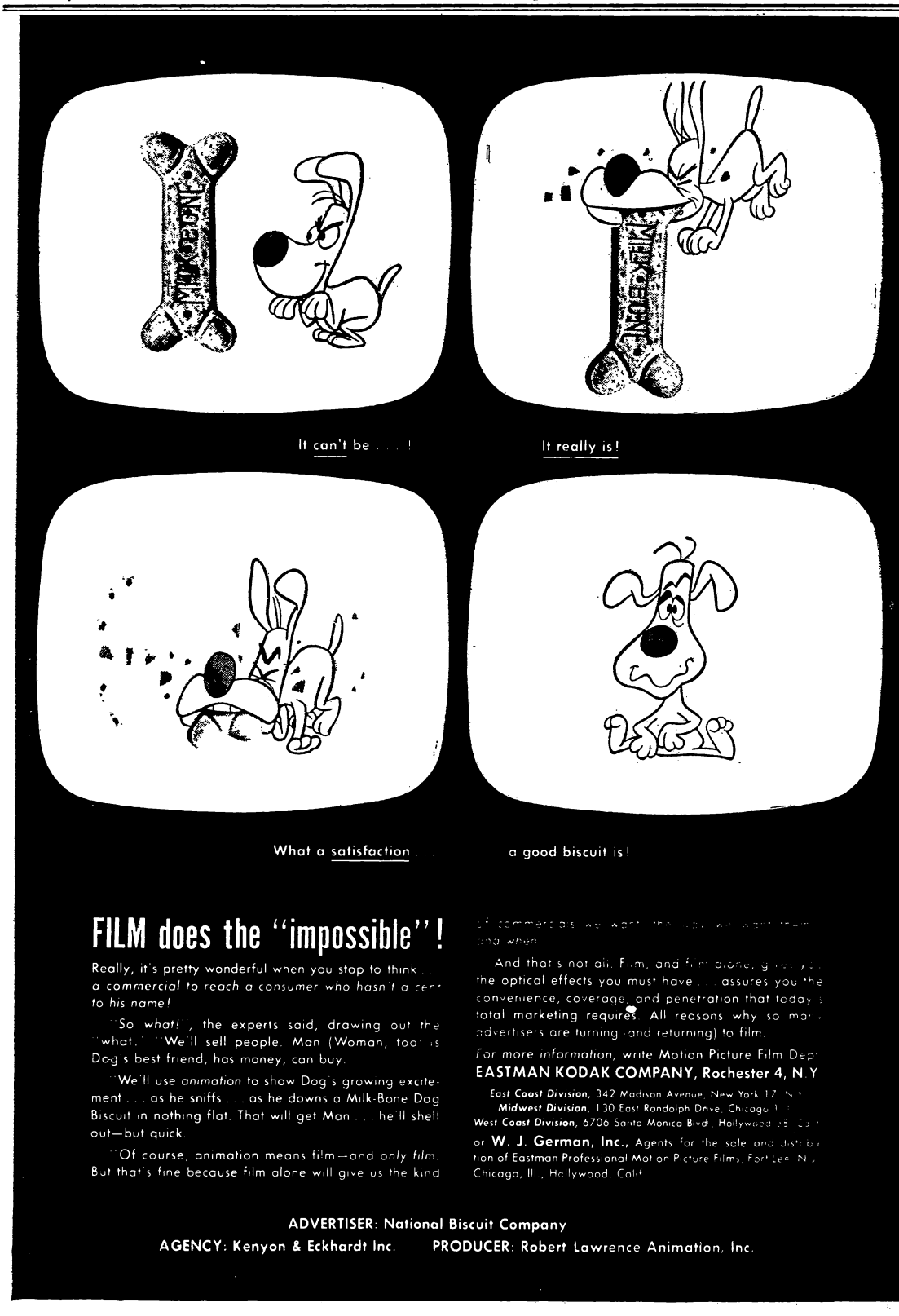
The 38-year-old director said that he's decided that the only way he'll ever make any real profits from his films is by producing them himself. As a director, he's had some percentage-of-profit deals with other producers, but always found that, for one reason or another, the point at which he would share in the profits never quite arrived. Thus the decision to produce his own projects.

Considering the fact that he already writes, photographs and edits his own works, this will make him a quintuple-threat man.

Roos' latest film is a 30-minute featurette about the Faroe Islands, "Foroyar," which is set to be shown at the upcoming Cannes film fest. Like "Copenhagen," being distributed this side by Tom Brandon's Brandon Films, "Foroyar" was sponsored by government funds—costing approximately $30,000, which isn't chicken feed for a short's budget in Hollywood or Denmark. Reason for the substantial budget, he explained, was that it was a government project, designed for promotion and goodwill around the world.

Working on his own, Roos estimated he would turn out a satisfactory full-length feature for between $50,000 and $60,000 in Denmark. Even so, such a picture does not have an easy time of it winning back its costs in the domestic market. Two million people out of the country's total 4,400,000 would have to see the film to put it into the black.

The comparatively low costs of production in Denmark has begun to attract a number of outsiders, Roos reported, and not all of them particularly commendable characters. Local production is perking along, turning out an average of about 15 feature a year. The director contemplates no trouble securing financial backing for his upcoming features, the situation being similar to that elsewhere in the world: if you have a good reputation and a good project, there's always money around ready and willing to invest.



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YUGOSLAVS PROTECT OWN PIX PLAYOFF

By STOJAN BRALOVIC

Belgrade.

State Secretariat for Education and Culture of Yugoslavia issued recently an order on compulsory showing of fixed number of domestically produced feature and short films. According to this order, all film theatres, which had on their programs up to 20 domestic films last year are in obligation to show at least two domestic features on their program this year. The compulsory showing of domestic films, under the order, grows progressively with domestic films production. The order "for the protection of domestic film industry," prescribed the penalty, amounting to 10% of gross income, for those movie enterprises which failed to show publically domestic films fixed under the order.

The first Yugoslav feature in colour, CinemaScope technique, "Miss Stone," which had tremendous success in Yugoslavia, has been sold so far to 25 foreign countries. Last year, as stated by the spokesman of the Vardar-Film of Skoplje, Macedonia, producer of this feature, "Miss Stone" was shown in Western Germany, Greece, Chile, Liban, Australia, Norway, Brazil, Burma and Iran.

"The Little Man," another feature produced by Vardar-Film, has been shown in Argentina and Burma, together with five shorts produced by the same company.

The Yugoslav Council for film production decided to request the government to pass a new film law—which will cover distribution too. The draft of the new law is already prepared, covering the rights and obligations of the producers, while other things will be regulated later through discussions of the parties concerned.

The State Secretary for Education and Culture, Krsto Crvenkovski, representing the government in the council plenum, suggested that the future film production should lay an emphasis on the principles of Yugoslav present development.

Calcutta Made 36 Pix in '60

Calcutta.

During 1960, Calcutta Studios produced a total of 36 pictures in the Bengali language of which seven were comedies, six crime-with-romance, four devotional, one musical and one fantasy. Seventeen were social dramas. Five of the total produced proved successful.

Ksdudita Pashan, based on a Tagore story, ran 57 weeks in Calcutta at one house.

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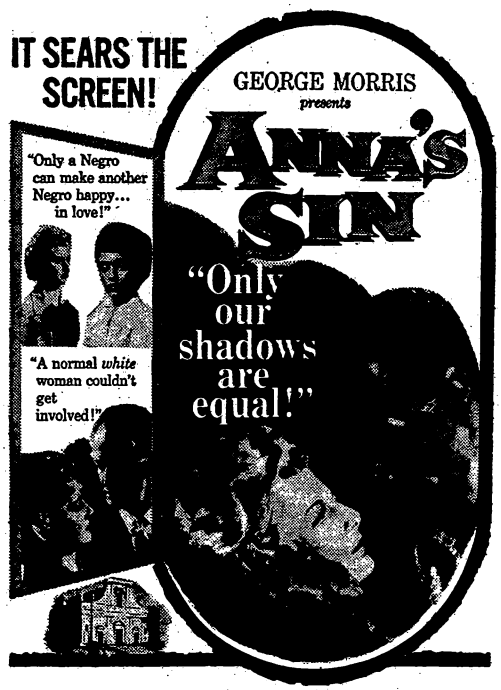

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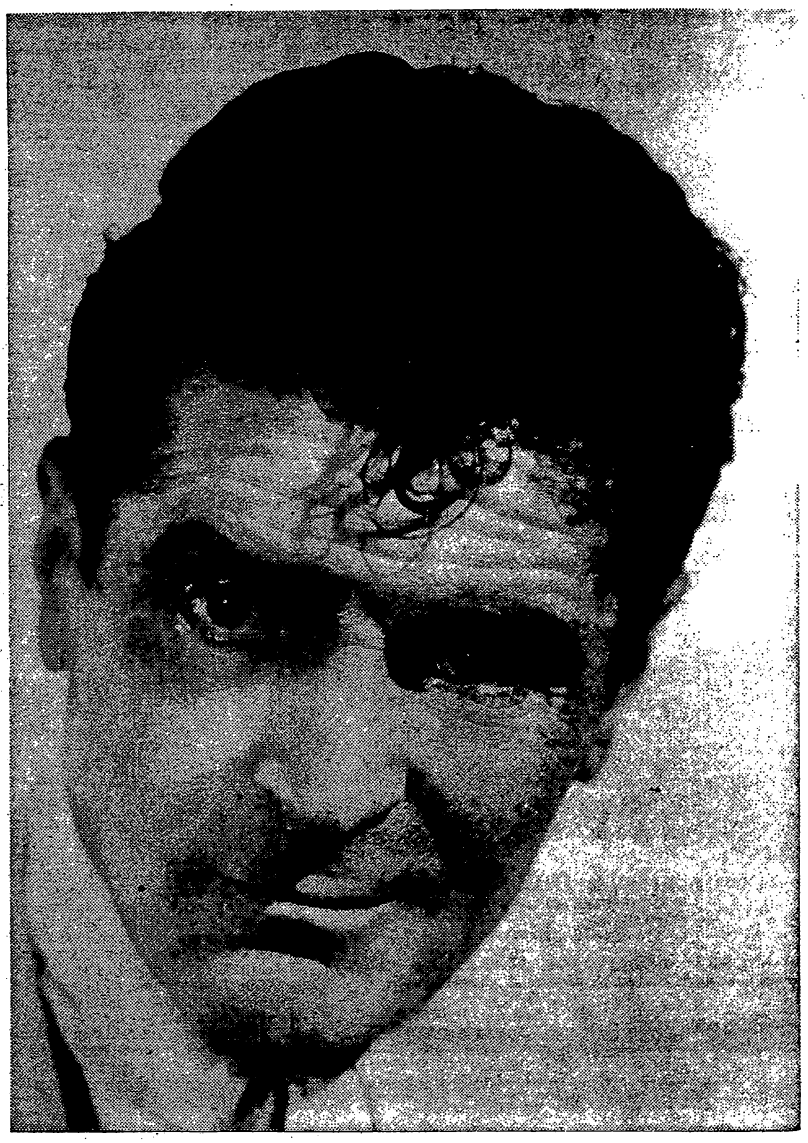

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Greece's Film Boom Falters But Coproductions There Loved

By RENA VELISSARIOU

Athens.

For the first time in years business has declined for the Greek motion picture theatres. During the first half of 1960-1961 winter season the cinemas of Athens, Pireaus and suburbs area have sold 4,972,776 tickets while during the same period last year the corresponding figure was 5,170,366. Which is to say, there is a decrease of 16.76% totally. This decrease however is higher in the first run cinemas reaching 22.22%.

Note that while many theatres have started operating this season attendance has dropped. Winter cinemas in the Athens-Pireaus and suburbs area reached 142 instead of the 117 of last year. Theatre building boom has been contagious among the Greeks. Apart from the 24 new cinemas which have been constructed in the Athens-Pireaus area there is an equal number of new theatres in the provinces.

Reports from Salonica, key city of Northern Greece, are not so pessimistic. Business there is up and there is an increase of 3.10%.

Films Released

During this period 248 new pictures have been released in this territory. Yank films are still leading the pack with 109 films. Local production follows with 37 and then the French with 29, German, 19, British 16, Italian 13 and Russian 12. The balance is from different other countries.

Company to suffer from new competition is the Th. Damaskinos & V. Michaelides concern which in the past covered 60% of the whole business. They are off 37.81%, representing Warner Bros., Universal, Columbia and Rank. Skouras Films, which here ranks second is doing the 12.89% of the business, representing 20th Century-Fox and United Artists. Paramount agent here. Savvas Films, rates 5.80%. The balance is covered by distributors of local films and the new distribution offices.

New distributors trying to establish themselves in the market are the Andreas Hallotis Co., Spentzos Films, Elli-Movie Enterprises and Akropolis Film. These companies are supplied mostly by the European market.

No TV

Greece is one of the few European countries not invaded by television, and it is not going to be for another three to five years according to the last statement of the Government on the subject. So, the motion picture trade here will not have to suffer from this danger for some years to come.

Athens has now 25 first run theatres. Prime earner is the Orpheus which sold 358,535 tickets in 128 days of operation this season according to the official report of the Statistic Bureau of the Union of Greek Film Importers and Distributors. Second is the Pallace with 329,172. Third is the Titania with 316,816. The Rex dropped to the fourth place instead of the third held last year.

Pireaus has six first run theatres. Top grosser is the Olympion owned by the new distribution office, the Andreas Hallotis Co.

Salonica, the third key city of Greece, has 12 firstrun theatres the best being Titania and Olympion controlled by Damaskinos & Michaelides.

Local Production

Greek film production reached its peak with a record of 104 films. This advancement in quantity, however, was not followed by an equal improvement in quality except for a few pictures which are really good. The majority of Greek films are still for local consumption only or for indulgent communities abroad.

Film which represented Greek production abroad was "Never On Sunday" directed by Jules Dassin, with Greek actress Melina Mercouri in the leading part. It was hardly a Greek picture since made by a foreigner with American guarantee.

Finos Films releases with Aliki Vouyouklaki as leading lady are scoring still. Last year with the "Thrashing Is a Blessing" and this year with "Aliki In The Navy" she swept the market. Her popularity is like Brigitte Bardot's in France.

Most Greek films, however, are not grossing as much money as they used to. Audiences are more discriminating.

Prospects for 1961 as regards local production are not too optimistic. Not a new picture has started rolling as yet though in the past year at this same period more than 10 pictures were before the cameras.

Greece Int'l Production Centre?

Various foreign pictures have been shot in this country and their producers expressed satisfaction with Greek aid. Favorable factors are the climate, picturesque scenery, cheap labor, low cost of living, favors granted by the Greek Government.

The climate is indeed exceptional. 20th-Fox shot two pictures here last Autumn; the "It Happened in Athen" and "Lion of Sparta" without losing a day of shooting. "Lion of Sparta" especially which started rolling Nov. 1, ended on January 20 right on schedule. This last film had Government support which provided more than 2,000 soldiers. Director-producer Rudolph Mate and writer-producer George St. George will shoot with the conditions prevailing in this country.

American Pictures shot on location here so far are Metro's "The Angry Hills," Columbia's "Surprise Package" and "Guns of Navarone," Fox's "It Happened in Athens" and "Lion of Sparta," Roger Corman's "Atlas," and "Nine Miles To Noon" produced by Lecoler.

This coming spring and summer several foreign pictures are scheduled to be shot here. Carl Foreman is planning to shoot a picture in Rhodes Island again called "Holiday" with Lana Turner and Anthony Quinn. Rudolph Mate and Georges St. Georges will shoot "Fort Rupel" based on a real war incident during the last war and there are many hopes that Fox's "The King Must Die" will be shot in Athens and Crete Island where the story really is developed rather than in Spain.

Spyros Skouras of N. Y., has spoken of building big new studios here, and switching part of his production. As to that, who knows? A great deal presumably depends on concessions Greek Government is willing to grant.

Greek Imports to U.S.

Greek Motion Pictures Inc., principal distributor of Greek product to Greek language houses in States, is scouting for its own mid-Manhattan theatre, Mrs. Chelly Wilson, prexy, reports.

Company's product now goes out principally through the Cameo Theatre, on Eighth Ave., and through the Olympia in Astoria. The Avon in Chicago also is a key outlet for the Greek pix.

Distrib brings in about 30 new Greek pix a year, of which 10 are subtitled in English.

Bergman 20-Year Prize From Spain

Valladolid, Spain.

Ingmar Bergman again walked off with main honors at the April 9-16 Valladolid International Film Week of Religious and Human Values. Last year he was awarded The Golden Standard for "The Seventh Seal" and this year his "The Virgin Spring" repeated in the category of religious values. In the hotly contested sector for The Golden Sheaf of Wheat (human values), Germany's "Death Is the Price of Love" was declared the winner.

Mexico took twin honors when "Macario" was awarded the special City of Valladolid plaque and the brand new Cultura Hispanica prize for the best Spanish language film.

Also presented for the first time this year was the International Critics Award (FIPRESCI), bestowed upon the Italo tragi-comedy, "Tutti a Casa."

A hasty consolation award, The St. George Cup, went to the most heavily applauded entry of the film gathering, the French entry, "Voyage in a Balloon."

Yank screen fare unrewarded, except for honorable mention given the Allied Artists release, "Crime and Punishment, U.S.A." Most commentators thought Billy Wilder's "The Apartment" and the same director's "Spirit of St. Louis" had little rapport with the scope of the Valladolid film meet.

CYPRUS AS IMPORTER

Island Heavily Exhibiting U.S. and Western Product

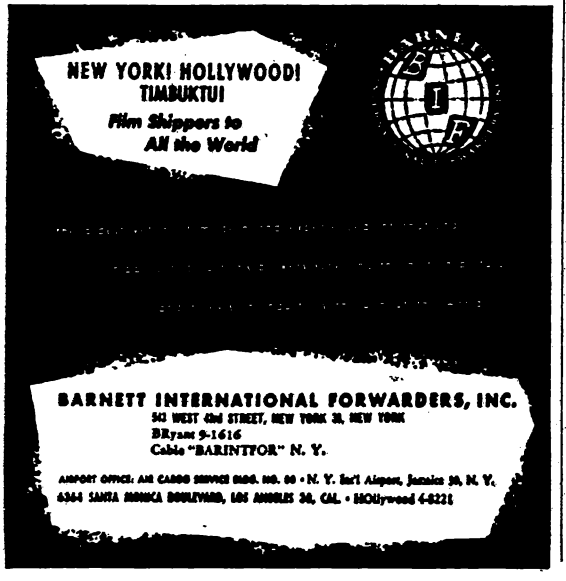
Mediterranean Island of Cyprus, recent trouble spot of cross-purposes between Britain, Greece and Turkey, is a lively market for motion pictures. In 1959 the island imported 721 items, of which 382 came from America.

This was a substantial increase, from 263 Yank works, the year previously.

Greece, which has its own not inconsiderable production industry, placed 81 films in Cyprus theatres during 1959.

Other suppliers: France, 67; Britain, 60; Turkey, 59; Italy, 27; West German, 23.

There are 56 theatres showing films on the island, about 33,000 seats.



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Russian-Eye View of San Francisco Festival

Translation of article by Alexander Karaganov from Moscow Literary Gazette Exemplifies Delight at Reception of 'Ballad of a Soldier' but Dismay that Soviet Army Footage Was Cut from 'Mein Kampf'—USSR's Point of View.

Moscow.

(Verbatim)

At the opening of the festival the festival director, Irving Levin, Mayor George Christopher, Jean Renoir and one of the favorite actresses of our youth, Mary Pickford, delivered speeches. Miss Pickford spoke about the significance of movies for the mutual understanding of peoples and recalled her trip to Russia where she made many friends, though she did not speak the language.

On the first evening of the festival the French film "Love Game" (producer, Philippe de Broca) was shown. It is a film dealing with the love of two friends for one woman. One of them, the husband of the heroine, is a good for nothing who enjoys life and who does not want to bother himself with the superfluous troubles of life. The other is more positive, and Susanne, the heroine, finally decides to become his wife. But at the last moment she changes her mind and runs back to her "bad lot" of a husband. In this film there are scenes which are played simply and with authenticity. But the whole story of the young men develops apart from any real-life situation.

This not only impoverishes the background of the story, but weakens its characters as well. The result of the narrowness of subject and action is that the poetry of love turns into a glorification of feelings which have been created just previously and which are not enriched with the inner emotional experience of contemporary men. The weaknesses of the "Love Game" are quite characteristic of many western films which we saw in San Francisco.

Praise For Danes

The Danish film "A Stranger Knocks" (scenario, Finna Metlinga; producer, Johann Jacobsen) was, in its own way, a sensational show. The basic theme of the film is a conflict, which has something in common with the famous story of Lavreney and Tchuchrai's film "Forty-first."

He and she. He—escaped from a fascist prison, having formerly been a member of the Gestapo. She—the widow of a killed anti-fascist. In the course of the film we learn, that the stranger who later becomes the lover of the heroine was the executioner who tormented and then killed her husband. When the heroine finds out about her lover's past, when she sees that he—even when leaving her house—remains a brute, proclaiming principles which are despised and hated by human beings, she shoots . . .

The Danish film reminds one, involuntarily, of a polemic, interwoven with direct quotations. For even the music in "A Stranger Knocks" sometimes sounds like a variation of the musical theme of the musical theme of "Forty-first." Though these films are very similar in their external subject, however, they are at opposite poles in many other regards.

In the film "Forty-first" there exists the poetry of true love; there you can find the hymn of loyalty to a great cause; this loyalty does not give way in the face of strong love or the fear of death. In the Danish film love is replaced by physical passion. On the screen erotic scenes are displayed which are rare in their frankness. Even Americans, who are used to the display of sex on the screen, were embarrassed. It is characteristic that the decisive disclosure takes place just in one of these scenes, in a moment when the tension of passions override all other emotion. Passion is shown in the film as a power which equalizes the executioner and his victim; both are her slaves. The film, which should have been wrathful, becomes conciliatory in spite of the final shot.

The philosophy of the hero of the film, that people are sinners, manifests itself with inevitable force; the heroine's timid, at best, protest against this philosophy, is undermined by the whole course of action. Indeed, the heroine lives out her disloyalty to the memory of her husband. In a dispute with her lover she talks about the impossibility of forgetting and forgiving the crime. But her experience and dissent with the Gestapo man, who fights for forgiveness and forgetting of everything, still remains somewhere at the periphery of the dramaturgy of the film; the rise of sexual motives which is now in fashion in western films, discredits and kills the theme of anti-fascism.

Examiner Quoted

The greatest event of the festival was the showing of "Ballad of a Soldier." On the day of its first performance the hall was overflowing. The spectators were even sitting on the steps of the theatre. After the last sequences, the applause was long and bouyant. And in the next afternoon at the second showing, all the spectators rose and greeted the Soviet film and its creators with a five minute ovation.

The press was unanimous in its judgment of the film. In its opinion, the "Ballad raised the whole atmosphere of the festival, determined its spirit. Charles Einstein, the entertainment editor of the San Francisco Examiner, wrote an article under the heading, "The year in which the San Francisco Festival came of age." He wrote, "We did not ever expect such a success with the festival as we had this year. The festival was opened in 1957; and the first three years served to lay its foundations. More inspiring than that was the break of this year. And we must thank the Russians for it. The presence of their film "Ballad of a Soldier" and the appearance of its producer and of two young film stars in San Francisco — all that taken together has transformed the competition with its excellent program into an event of world-wide significance."

Along with the "Ballad" the trade Czechoslovakian film "Romeo, Juliette, and Darkness" (authors of scenario, Jiri Weiss and Jan Otchenashek; producer Weiss) greatly stimulated the interest of the participants. A deep impression was produced by the Mexican film "Macario" (producer, Roberto Gavaldon). The spectators, and also the jury, highly appreciated in addition the films "A Night in Rome" (Italy), "The Diary of Sucko" (Japan), "The Little Guide of Tormez" (Spain).

As To 'Mein Kampf'

The atmosphere at the Metro Theatre was full of tension on the night, when the Swedish documentary film "Mein Kampf" was presented. For many Americans have never in reality known the horrors of war, have never met face to face the fascist brute; here they saw film documents, which showed the inception, the growth, the monstrous crimes, and the disintegration of Hitlerism.

But the film aroused great amazement in those people who had seen it before in Cannes. For this showing a number of sequences had been cut— sequences which had been dedicated to the operation of the Soviet Army. This attempt to belittle the decisive contribution of our army in the destruction of Hitlerism was a distinctive tribute to the "cold war"; it was most unworthy of a film which claimed objectivity in its portrayal of the great struggle of all nations against fascism.

Along with the works of great talents which enrich the current world cinema, there were shown at this festival a number of films which permitted a comparison of the modern film with the past; these comparisons place the cinematography of modern times in an unfavorable light. I do not exaggerate and speak about western cinematography in general; for this is a very complicated and contradictory phenomenon. While I do not seek universal generalizations, I particularly want to talk about a tendency, the symptoms of which were rather distinctly apparent in a number of films at the festival. The fact is that it seem as if many westerns cinematographers are at a crossroads — the themes, the conflicts and the techniques of the imitative arts of the past years are already mastered, and nothing new is found so far. They either, like imitators, repeat the past, or just initiate innovatory search without making any essential discoveries.

I am not speaking now about the mediocre cinematographers who are incapable of greater achievements. Let us consider the American film "Shadows" which is a production of very talented actors. This film is an improvisation with no particular point. It shows episodes of the life of a Negro girl, her brothers and companions who lead the dissipate life of American "Beatniks." The producer of this film, John Cassavetes, and the actors worked without a previously planned scenario. They composed dialogs while they were working and invented episodes and whole scenes.

U. S. 'Shadows'

Experiments in the field of improvisation are connected with the striving towards authenticity for cinematography authenticity which is now widely seen in the cinemas of all the world. Those people who saw "La Dolce Vita" or "The Savage Eye" know that the style of those films allows the insertion of whole scenes which are taken directly from the street — without actors, without any organization of the photographed episode; bits of life are conveyed to the screen in their roughness and their natural picturesqueness.

However, the ambition of the creators of the film "Shadows" to achieve naturalness and authenticity does not become a means of reaching cognition or a means of the artistic mastering of the world. Thus it seems to be nothing but a device, a device designed for a sober, perhaps for an exceedingly sober spectator, who cannot be touched by anything, who has seen everything, who knows everything, who ironically sneers about everything in life. First the cinematographers were surprised by its exotic experimental devices, by its arrangements which accentuated life, with its unexpected foreshortening, with its bright allegories and symbols. Now they want to surprise their viewers with the truth of that device. They decidedly break the conventionalities which estrange the screen from those who sit in the hall.

Esthetic Angles

It is well-known that the cinematographer not only refuses to cut off pictures of real life, but even stresses them, shows and clarifies them with an extra light in order to accentuate life, to sharpen its events and facts by means of goal-directed photography and by cutting. This external limitation and the accentuated selectivity of the cinematographic reproduction of reality in the hands of an authentic realist increases the cognitive possibilities of the cinema. But the painstaking approach to an absolute naturalness by the means which are used in the "Shadows" and other similar films, quite often estranges the artist from the great truth and weakens the cognitive power of his art.

The aspiration for authenticity, naturalness, simplicity of every sequence, of every word, is present in the "Ballad of a Soldier" and in the works of art of many Soviet cinematographers. But other premises and goals rest on the basis of these films. The creators of the "Ballad" do not want to surprise someone with the truth, naturalness for them is not a device. They have in front of them not a sceptic with ironic sneer, but a human being, vital, alive, who is of no less worth than the artists themselves, and who is interested in truth.

In their attitude towards the spectator there does not exist even the vaguest hint of the attitude which could be expressed in the following words: "Now we shall show you! . ." They work for the spectator as for a friend and almost tell him: "Let us together observe life and its details closely, not only in order to perceive its multicoloredness but also its pithiness. For it is very often in the small and insignificant that the great is hidden.

Meanwhile in this hard "Odyssey" of a soldier there appears the great warmth of a great people, the inflexible loyalty to one's obligation, a sterness and tenderness, moral demands, which go to the point of ruthlessness, cordial goodness, selfless sympathy with the grief of others.

The Jury unanimously considered the "Ballad of a Soldier" the best film of the festival. Grigori Tshuchal received the "Golden Gate" award for the best production. Still yet another work of Soviet filmmakers was distinquished by an award; the short film "Revenge," which was produced by Irene Poplavsky from a short story of Chekhov. M. Jashiny played the main role.

The decision of the Jury aroused a ready response in the press of San Francisco, New York and other American cities. In the newspapers there appeared articles about the "triumph of the Russians," interviews with the members of the delegation . . .

It should be said, however, that also beforehand the press, radio and tv dedicated much room in their publications and paid great attention to the arrival of the Soviet delegation in San Francisco; especially to the arrival of Tshuchrai, Ivashov, and Prochorenko in Hollywood, and to the numerous meetings with our journalists.

The Cold War

The work of the Jury, of its organizers and leaders, the critical appraisal of the "Ballad of a Soldier," our encounters with men of letters and scientists, the lecture about Soviet film art which I had the occasion to give at Standford University, and the conversation after it with the students, the talking of Tshuchrai and of our young actors with American filmmakers —all these events showed that the idea of the "cold war" does not find any support in the circles of creative American intellectuals. Among the Americans with whom we talked were many of those whose consciousness is burdened by prejudices toward the Soviet Union. However, these prejudices in general did not hinder the endless stream of varied questions; our partners in the talks we gave were anxious to learn the truth about the Soviet country and its art; and the prejudices appeared to be feeble and impotent when opposed by facts. In almost all of our conversations the exciting subject of peace was unavoidably touched on, the subject of broadening the connections between our people; and these conversations sprang up everywhere; at press conferences, and at receptions, simply on the street, in movie theatres while awaiting the show.

Naturally, among our partners we met also those who were more interested in the "problems" of screening "Doctor Zhivago" than in the truth about the Soviet Union. When I think of the hospitality and cordiality of all those who organized the festival, I would commit a sin if I were to fail to mention some episodes which testify to the still existing "cold war."

'Emigrant Rabble'

When our delegation gave a reception for the participants of the festival and for the press, four gentlemen of the emigrant rabble organized a picket at the entrance. They tried to palm off cheap leaflets on us and began to sing: "Brothers, you are slaves, you are oppressed beggars" and so on in that tone. These gentlemen did not calm down even when they were met with rebuff by the members of the Soviet delegation; they began to distribute their leaflets among our guests. This was on the street. At the next the following scene occurred: a new guest came into the club with a leaflet in his hands, read its heading aloud—threw it away and went on to greet the organizers at the reception. Thus, our guests walked up the stairs which were covered with discarded leaflets . . .

There occurred yet two or three other episodes which is usual, reminded one of the activity of those forces in the U.S.A., which fan the "cold war." But we felt also something else; we became convinced that the ideas of peace which were proclaimed by N. S. Khrushchev at the General Assembly also are forcing their way into America. This process will continue. It will be supported by cultural exchanges — by every new meeting of cultural workers, by every honest competition of art. And the festival in San Francisco was precisely such a competition.

Up 'The Cosmonauts'—But Not Russian

Indie Producer Alex Gordon Also Rides Topicality Of John Birch Society

Hollywood.

Indie producer Alex Gordon has registered titles "The Cosmonauts" and "Alias John Birch" with MPAA and is formulating a fall lensing date on a "back to back" basis for the pair.

"'Cosmonauts' will make no direct reference to the Russian spaceman who made space history, but will deal with fictionalized efforts of the two major powers in the space race," Gordon said. Ruth Alexander is presently scripting the feature from her own idea.

Gordon said "Birch" will be a fact-fiction treatment of the founder of the present John Birch Society, and will delve into "communistic influence" on American college campuses.

An estimated $600.000 budget has been alloted for each pic, he said, and either one or both may figure in his multiple pic deal with Columbia Studios, "depending upon pending negotiations."

Producer has set himself for "Birch" scripting chores, based on personal research.

Prior to production of two pix, producer will complete "Mask of the Red Death" and "War Against Crime" under his indie banner for pending Col release.

Finland Reduces Cinema Taxes

Helsinki.

The entertainment taxes for cinemas in Finland have been reduced, thus helping the film industry to better compete against hardening tele competition.

The reduction will amount to 5% in two classes for foreign pictures. For art pictures with a message the tax will go down to 15% from 20%, and lightweight pictures to 30% from 35%. The so-called "punishment class" of 50% tax for not recommendable i.e. too violent or oversexy) pictures remains as it has been.

It was pointed out that domestic pictures are tax free if they do not fall into a "punishment class" which has happened only once. Also, foreign pictures made especially for children are tax free. It further is noted that the classification decisions, which are made by the state-controlled censorship board, are subject to change.

Big Click on TV, Aussie Exhibs Book Jolson Pix

Sydney.

Recently, "The Jolson Story" (Col), went out again over a major tv commercial loop and drew raves.

Film exhibs in the nabes quickly awakened to the popularity of this Columbia oldtimer and decided to cash in on the public's yen. They booked "Story" and "Jolson Sings Again" for dating as a dual bill. And biz has been boffo with the pair.

How Foreign Product Scored In U.S.

Continued from page 1

toral spectacles raked in an amazing $4,640,000 at American box-offices.

Good Generally

The overall situation of foreign films in the U.S. continues onwards and upwards. Excluding for the the moment British features which, with so much U.S. production in London, are becoming increasingly hard to define, a total of 740 foreign pix, in both subtitled and dubbed versions, earned an estimated gross U.S.-Canadian theatrical rental of $27,316,119 in 1960, up substantialy from the $21,500,000 reported on 708 lingual films in 1959.

Add to the "foreign" figure the $22,974,986 earned by 135 British pix last year and the total for all non-American films in the U.S. market comes to $50,291,105 on 875 pix in 1960. This compares with $39,626,486 earned by 824 films in 1959.

VARIETY's check for 1960 covers the operations of 35 independent distributors in the U.S. (against 32 in 1959, as well as 10 (vs. seven in 1959) so-called "major" companies—American International Pictures, Allied Artists, Columbia, Metro, Paramount, 20th-Fox, Universal, United Artists, Warner and Buena Vista.

The extent to which these "majors" now dominate the distribution of non-American product in the U.S. can be seen in the accompanying chart showing 67 major-handled pix accounting for $32,207,555 of the $50,291,105 earned last year. The bulk of the remaining money was earned by about five or six indies, plus those distribs who service Spanish and Japanese language houses.

Steve The Mighty

While British comedies were aggressively assaulting the U.S. box-office and Steve Reeves was dominating the Italo imports for the second straight year, France's most famous structure since the Eiffel Tower, Brigitte Bardot, continued to go her own neat money-making way, usually without benefit of clergy or the Production Code approval enjoyed by her chief competitors from abroad. Eight Bardot imports, including two newies, brought in $1,627,000 around the U.S. and Canada in 1960. It's significant to note that a little over one-third of this amount was earned by one pic, "Babette Goes to War," which was distributed by Columbia and which did have a Code seal.

Of the almost $11,000,000 increase in overall non-American pic earnings last year, more than $4,000,000 was accounted for by the rise in British takings, from $18,644,190 in 1959 to $22,974,986 in 1960. For the purposes of this VARIETY estimating, any film which qualifies for Britain's Eady plan is considered "British." Thus the 1960 total would include as "British" the earnings of two Walt Disney pix, "Third Man on The Mountain" and "Kidnapped," even though to the naked eye they would seem as American as apple pie, or, "Pollyanna."

British Grossers

Of last year's total British receipts in the U.S., $17,487,486 were earned by such major company releases as "Sink The Bismarck," "Jack The Ripper," "Sons and Lovers," "Our Man in Havana," "Three Worlds of Gulliver" and "Circus of Horrors." Columbia, with nine British pix in release, accounted for over one-fourth of the total British take. Col, too, had a corner on the British comedies with "The Mouse That Roared," "Our Man in Havana," "I'm All Right Jack" and "Please Turn Over."

Giving "Mouse" and "Havana" stiff competition as the most successful British comedy of the year was the indie-handled "Carry On Nurse," which, at yearend, had already racked up $1,500,000 for Governor Films and was still going strong the first months of this year. Including approximately $1,000,000 in further grosses on 1959's "Room at The Top," Walter Reade's Continental Distributing did almost $3,000,000 worth of business on British films, including "The Entertainer," "Expresso Bongo" and "The Battle of The Sexes."

Accounting for a major portion of the increase in earnings on non-British imports last year were the Italian specs, a couple of Russian films acquired by U.S. companies outside the cultural exchange agreement, and one film each from Germany and Japan. All of this product was dubbed into English and none of it indicated that the U.S. was suddenly going artie in its tastes.

The take on Italo films in the U.S. rose from $9,720,060 in 1959 to $12,265,913 last year, and there wasn't an art house earner in the bunch. Including the four previously mentioned Steve Reeves epics ("Hercules Unchained," "The Giant of Marathon," "The Last Days of Pompeii" and "Goliath and The Barbarians"), 15 Italo specs, many of which had U.S. pre-production financing, brought in $8,298,113 at the U.S. b.o. Clearly when and if the muscle goes out of these specs, the Italians may be in a hard way. Luckily, in the current year, they have some extremely potent "class" product lined up for the American market, including "La Dolce Vita," "Rocco and His Brothers" and "L'Avventura." Their story will be told when 1961 is summed up.

French Tops In Art

Almost single-handedly, the French film industry provided a continuity of true art house product for the U.S. market last year. It was in 1960, in fact, that the effects of the "nouvelle vague" were first felt on domestic shores. Aside from the Bardot entries, which are beyond identifiable time and space, the most successful single French pic in the U.S. last year was Marcel Camus' "Black Orpheus," winner of the 1960 Oscar as best foreign language film (ironically, the language of this French film was Portuguese). Ilya Lopert distributed it. Film has taken in more than $600,000 by the end of the year, both dubbed and subtitled.

Other top new wave money-makers were the controversial but highly praised "The Lovers" and "Hiroshima Mon Amour," as well as Francois Truffaut's "The 400 Blows," all handled by Zenith International. These pix, with "Orpheus," accounted for approximately $2,000,000 of the total $5,190,000 earned by French product here last year, a slight gain over the previous year. Another substantial moneymaker was Trans-Lux' exploitation feature, "Nude in A White Car."

The most spectacular earnings increase of the year was that registered by Russian product. However, the U.S. State Department can rest easy: very little, if any, of the increase from $175,000 in 1959 to $1,833,481 in 1960 is finding its way back to the Kremlin. To be sure, the Russians got $67,000 for each of the seven cultural exchange pix they sold the majors but, altogether, the six exchange pix which went out in 1960 (the seventh went out this year) had trouble grossing $350,000. The bulk of this was earned by just two of the films, the ballet "Swan Lake" and kiddie feature, "Circus Stars."

The hike in Russian pic take was scored by the independently acquired cartoon feature, "The Snow Queen," which Universal released after virtually remaking it with new soundtrack, music and Art Linkletter prolog, and Sig Shore's fantasy-spectacle, "The Sword and The Dragon." Together these films earned almost $1,300,000. Both pix were bought outright, with Shore reportedly having paid Artkino $25,000 for the spec.

Also contributing to the Russian total was the approximately $30,000 earned by Janus Films' release of "Ivan The Terrible, Part II," and the estimated $135,000 brought in by Artkino's Russ imports.

German Product

German product also scored a sharp increase in 1960, rising to an estimated $1,233,375 from $662,160, with most of this being the result of "Journey to The Lost City" which earned close to $500,000 domestic. The exploitation pic boasted of approximately two thrills a second, and for good reason: AIP prexy Jim Nicholson edited Fritz Lang's two original features into just one, 90 minutes long. That didn't leave much time for dull explanations of various plot details.

A major disappointment was the final tally on the U.S. release of "Rosemary," that semi-stylish satire on postwar German society which did great in its initial stanzas, particularly in New York, but was spotty elsewhere. It had originally been hoped that this would be the picture to "open up" U.S. arties to acceptance of German product comparable to that given French and Italian films. Though it earned something in the neighborhood of $175,000, a real German artie smash has yet to arrive this side.

Most of the rest of the German monies were earned by DeRochemont's dubbed "Embezzled Heaven," also a disappointment since it was expected to appeal strongly to Catholics and evidently didn't, plus the German language features released by Casino films.

The bulk of the total Japanese earnings of $2,014,000 also was earned by 208 features imported especially for the Japanese language houses on the West Coast and in Hawaii. These pix did an estimated $1,300,000, up slightly from last year. It was one Toho-made sci-fi feature, however, Col's "The Battle in Outer Space," which pushed Japan's earnings up into the two million column. Adding coin, as well as prestige, to the Japanese record last year were Brandon Films' seven "festival" imports, particularly "Ikaru."

Sweden's earnings rose too, from $477,168 in 1959 to $635,000 last year, and again almost entirely as the result of Ingmar Bergman. The bulk of the 1960 money was still being earned by his "Wild Strawberries" and "The Magician," since "The Virgin Spring," the 1961 Oscar winner, was playing only a few dates before the end of the year. "Spring," which was proving to be the biggest Bergman grosser here even before winning the Oscar, should turn out to be one of the important chapters in next year's VARIETY survey.

Belgium Special

Belgium's gift to U.S. exhibition last year was one pic, the documentary, "Masters of the Congo Jungle," released this side by 20th to the tune of $475,000. Accounting for most of the Indian total were the three pix of Satyajit Ray's trilogy, "Pather Panchali," "Aparajito" and "The World of Apu." And of the three Danish pictures on the market, one called, of all things, "Call Girls," was the main breadwinner.

Still contributing importantly to the overall picture of foreign receipts in the U.S. are the special language houses. Azteca, which took over the distribution of Clasa-Mohme product last August, and Columbia pretty much have the three-million dollar-plus Spanish-speaking market in hand. Greek Motion Pictures, headquartered in New York, services the Greek language houses, last year bringing rentals of close to $105,000 on 30 new imports, about 10 of which are subtitled to be available to outside houses should they so desire.

U.S. Majors Share of Imports

The extent to which the major companies reaped the major benefits from the distribution of non-American product in the U.S.-Canadian market in 1960 can be seen in the table below. Number of pictures is shown in the parentheses.

COUNTRY OF ORIGIN	MAJOR COMPANY SHARE ESTIMATED RENTALS		TOTAL ESTIMATED RENTALS	
Britain	$17,487,436	(30)	$22,974,986	(135)
Italy	11,228,113	(24)	12,265,913	(116)
France	810,000	(2)	5,190,000	(105)
Russia	1,096,481	(7)	1,833,481	(50)
Germany	574,475	(2)	1,233,375	(72)
Japan	536,000	(1)	2,014,000	(226)
Belgium	475,000	(1)	475,000	(1)

Of the total estimated U.S.-Canadian rental of $50,291,105 earned by 875 non-American films in 1960, $32,207,555 was earned by 67 films released through U.S. major companies. Of the estimated total rentals of $27,316,119 earned by 740 foreign non-English language pictures (non-British, whether dubbed or subtitled in English), $14,720,069 was earned by 37 films released through the majors. For the purposes of this survey, the U.S. major companies are American International, Allied Artists, Columbia, Metro, Paramount, 20th-Fox, Universal, United Artists, Warners and Buena Vista.

Foreign Film Take In U.S.

The following is a country-by-country breakdown of the estimated U.S.-Canadian rentals earned by non-American film product in 1960. The figures in parentheses represent comparable figures for 1959.

ORIGIN	NO. OF PICS		RENTALS	
Britain	135	(116)	$22,974,986	($18,644,190)
Italy	116	(96)	12,265,913	(9,720,060)
France	105	(78)	5,190,000	(5,178,508)
Mexico*	96	(106)	3,277,000	(3,200,970)
Japan*	226	(218)	2,014,000	(1,160,480)
Russia	50	(59)	1,833,481	(175,000)
Germany	72	(81)	1,233,375	(662,160)
Sweden	15	(9)	635,000	(477,168)
Belgium	1	(..)	475,000	(.....)
Greece*	31	(53)	110,000	(107,050)
India	5	(2)	103,350	(200,000)
Spain*	15	(..)	89,000	(.....)
Denmark	3	(4)	44,000	(32,000)
Norway	1	(1)	30,000	(50,000)
Finland	2	(..)	10,000	(.....)
Argentina	1	(..)	3,000	(.....)
Israel	1	(1)	3,000	(9,900)
TOTAL	873	(824)	$50,291,105	($39,626,486)

Films tabulated were released in the U. S. by 35 independent and 10 "major" distributors. Included in the latter category are American International Pictures, Allied Artists, Columbia, Metro, Paramount, 20th-Fox, Universal, United Artists, Warners and Buena Vista.

* The bulk of this revenue was earned by unsubtitled product shown in special foreign language theatres catering to ethnic groups.

Greater Union Leases Its Capitol in Sydney To Rudas for Revues

Sydney.

Tibor Rudas, ex-vauder turned producer, and Greater Union Theatres, ace cinema loop, have just consummated a pact for the lease of the 2,800-seat Capitol here, thereby giving Rudas an outlet here for his "Crazy Gang" revue. Capitol has long played second-release fare, with an occasional splurge on first-runs. House is actually owned by the city and is on a long lease to GU.

Rudas, who originally came here as a dancer, supplied talent to the Tivoli circuit and to show biz interests in the Far East. Later, he swung into solo production with "Oriental Cavalcade" and "Ziegfeld Follies," spotting these shows in the Tivoli here and at the Tivoli in Melbourne. Rudas had a falling out with the Tivoli group over terms and found himself minus showcases in the key cities.

Understood that Rudas also will spot his shows in the 3,500-seat State, Melbourne, from time to time.

Legit here is presently booming and biz should continue at a high level through the winter season.

"My Fair Lady," for example, is in its third year here for J. C. Williamson Ltd. "Irma la Douce" is also a click for the same management. "West Side Story" is winding up a good run for Garnet Carroll, with a revival of "Student Prince" in next for Carroll. "Glass Menagarie" is solid for the Elizabethan Trust. "World of Suzie Wong" moves in next month under the new James Laurie management the the Minerva, King's Cross, on a house deal with Metro.

Gleason Cast as Deaf Mute in 20th-Fox Pic Being Made in France

Paris.

Jackie Gleason does not like dubbing no matter what the general outlook is on this subject for pictures. He has solved this problem for himself in "Gigot," which he begins here next week (Gene Kelly directing for Seven Arts), with Ken Hyman producing, and 20th-Fox distributing. Gleason wrote the yarn but John Patrick is doing the script and dialog. Gleason's solution is in making his character a deaf mute. Remainder of the cast will be French, speaking in English because it is a Yank picture which unfolds in Paris.

One delay may be caused by inability to find enough local thesps with the ability to speak acceptable English. They will all have accents. Gleason does not care whether the picture is dubbed later for foreign showing, but he feels that the voice and action must go together for best results. In this case, he will depend on pantomime, but the all-French cast will give it a unity of tone.

"Gigot" has a 17-week shooting sked, and then Gleason heads back to the U.S. in September for his daughter's wedding.

SWEDEN'S NEW HOUSE TRUMPET-SHAPED

Washington.

A new 750-seat trumpet-shaped theatre, with several new gimmicks of design, opened recently in Malmo, Sweden, and is probably Scandinavia's most modern film house, reports Nathan D. Golden, of U.S. Dept. of Commerce.

Called the Royal, its projection both has six projectors, three of them for special system films, two for 70-mm film and one for the standard 35-mm.

The screen, 20 meters by 8 (a meter is 3.28 feet), is curved in an arc, which is said to give a third dimension effect to the picture. Also, maximum accoustic effect is achieved by designing the auditorium so that no part of the walls, floor or ceiling are parallel and by use of absorbent materials. The ceiling has thousands of small holes from which fresh air comes.

Gota Film Co., with five other Malmo houses, operates the Royal.

WB Option Registration

Washington.

Warner Bros. has filed a statement with Securities & Exchange Commission seeking registration of 122,700 shares of common stock.

The shares will be issued to key employes under the company's stock option plan.

Englund Ready To Start on 'Ugly' Despite Laos

Tokyo, April 18.

Despite the current crisis in Laos, producer-director George Englund is determined to bring "The Ugly American" to the screen. With Marlon Brando as Ambassador MacWhite, Englund reaffirmed his intention of rolling the Universal cameras in Thailand June 19 for filming of the controversial bestseller by William Lederer and Eugene Burdick.

Here on his third preparatory trip to Thailand, Englund said, "As far as I'm concerned, I'm planning to shoot the picture there. If there is some reason not to, I feel I would be so advised by the Thai government. Obviously if open warfare breaks out in Laos, it would effect our project."

Englund is visiting Hong Kong and Manila as well as here and Thailand to cast the film's Oriental roles. Traveling with Englund are casting director Bill Batliner, production manager Marshall Green, cameraman Cliff Stine, art director Al Sweeney and first assistant director Terry Nelson.

Englund has pencilled six weeks of Thailand locations followed by eight weeks of shooting in Hollywood. He expects to have a cast rounded out shortly. Among prospects is Japanese actor Eiji Okada, who registered in the Franco-Japanese production of "Hiroshima, Mon Amour."

Explaining the lengthy interlude since he took on the "Ugly American" project in mid-1959, Englund said that much of time lag has been due to his manner of approach. He acknowledged also that Brando's prolonged participation in "Mutiny on the Bounty" remake accounted for part of the delay. The State Department took no delaying action, Englund made clear.

Oscar for 'Spring' Just One of Several Recent Honors Won by Bergman

Stockholm, April 18.

When Ingmar Bergman received word that his film, "The Virgin Spring," has been awarded an Oscar, he commented: "An Oscar award in the U. S. is a charm. The financial success which an Oscar can produce means aid in making new experiments."

The newly founded Swedish State Film Board, which is to make annual awards to "producers of high quality films," announced on April 17 that 250,000 crowns ($50,000) of the 890,000 crowns ($198,000) of prize money had been awarded to Ingmar Bergman's "Devil's Eye." The next day Bergman also received word that "Spring" had received first prize at the religious film week in Valladolid, Spain.

Other Swedish productions that received Swedish awards include Alf Sjoberg's "Domaren" (The Judge) (Sandrews), which got $50,000 (it will be Sweden's entry at the Cannes Film Fest). Lars Magnus Lindgren's "Are There Angels?" (Sandrews) received $20,000. Olle Hellbom's and Olle Nordemar's "All We Children in Bullerbyn" (Artfilm) was awarded $20,000.

Bewhiskered 80-Yr.-Old Nippon for Yank Film

Tokyo, April 18.

While a man who has not shaved since World War II would seem an unlikely prospect for the film, "Marines, Let's Go!" (20th), such a person received a choice role in the pix. Eighty-year-old Kenkichi Kawashima, who sports a white silken beard, plays the grandfather of a Korean girl in this comedy. For Kawashima, otherwise the proprietor of the Kawashima Curio shop in Kyoto, it is the second role in an American picture.

He was in "Teahouse of August Moon" (M-G). Kawashima, regarded as an expert on Japanese swords, said he decided to let his beard grow during the war and hasn't set foot in a barber shop since. His reason: "Laziness."

Who's Who of New York Importers

Though the business of importing and distributing foreign films in the U. S. has become increasingly respectable—both financially and artistically—in the post World War II years, not all the color has gone out of the business.

Members of New York's importing fraternity are still an extremely individualistic lot. Perhaps in no other branch of the film business are there so many strange juxtapositions of high art and low commerce. Thus the same guy who may gamble his shirt to acquire and promote an avant garde pic about Uruguayan social conditions, may also, with another subsidiary, be distributing a nudie epic entitled "Falling Fig Leaves."

Another distrib may be fighting the Legion of Decency tooth and nail one minute, anent a Legion condemnation of an exploration of love, French-style, and the next minute courting Catholic cooperation for the promotion of a film biography of a noted saint.

The derby hat operators are still functioning, but only on the fringes of the business. Not seen in New York for some time is the distrib who, to spice up a couple of innocuous Swedish imports, shot some nudie footage on a New Jersey beach which he spliced, indiscriminately into both an urban drama and a rural slapstick farce.

There remains a high rate of personal eccentricity among importers, but perhaps no higher than among the other practitioners of film business. One newcomer to the ranks who came on big at the beginning of last year, wheeling and dealing with imported product, bidding (along with scores of others) for "La Dolce Vita," and generally behaving like a large factor, suddenly disappeared in August. He decamped from his midtown office in the middle of the night, taking with him his objects d'art and leaving, for his partners, a large pile of unpaid bills.

These guys, however, are the exception today. Film importing has grown up, and foreign films are now big business. Because of the nature of that business, which is so risky, the most successful importers are also generally the most individualistic, in artistic point of view if not in business practices. At least two major companies, United Artists and Columbia, have seen the dollars and sense in the artie market and made tie-ups with, respectively, Lopert Films and Kingsley International.

And, if any one individual can be singled out as having given tone and class to the New York importing fraternity as it is constituted today, it must be the late Joe Burstyn who not only sponsored American interest in Italy's great post-war neorealistic product, fought the bluenoses singlehanded, but also gave the importers their favorite gathering place—the Russian Tea Room on West 57th Street. Burstyn set more than one pattern.

The following is a rundown on the most active of the today's importers and distribs listed, to spare egos, in alphabetical order:

ASTOR PICTURES INTERNATIONAL (Franklin Bruder, Everett Crosby). Newly reorganized to handle class product from abroad, scoring the year's major coup by acquiring "La Dolce Vita." Also has the Italo "Rocco and His Brothers" for the U. S.

ATLANTIS FILMS (George Morris). A small outfit which hit the jackpot several years ago with an early Brigitte Bardot display, "The Girl in The Bikini."

BENTLEY FILMS (George Roth). Handled French, British and Italian product last year.

BRANDON FILMS (Tom Brandon). Last year concentrated on distribution of a package of seven class Japanese pix, with "Ikaru" being the most noteworthy. Also handling the early German sound version of "Three-Penny Opera." In addition has vast 16m library of "screen classics."

JOSEPH BRENNER ASSOCIATES (Joe Brenner). Deals principally in exploitation product. Sample titles: "Morals Squad," "Girls, Inc."

JOSEPH BURSTYN INC. (Faye Miske). Last year put out the Italo "Heaven on Earth" and now prepping "European Nights." Has a number of the top Italo and French pix of the early postwar years.

CASINO FILMS (Munio Podhorzer). Specializes in product for German language houses. Podhorzer, however, also is New York rep for Franco-London Films, and other top European producers.

CONTINENTAL DISTRIBUTING CORP. (Irving Wormser). Walter Reade's producing-distributing arm. Coproduced "Room at The Top," and a number of other important British imports including the current hit, "Saturday Night and Sunday Morning." The "major" of the indies.

ELLIS FILMS (Jack Ellis). Concentrates on French product, with two of its most important recent releases being "Back to The Wall" and BB's "Crazy for Love."

EXCLUSIVE INTERNATIONAL (Edward Gray). recently reorganized to handle both domestic and foreign product, with plans also to coproduce pix with Lex Films of Italy.

GOVERNOR FILMS (Dave Emmanuel). Hit the bigtime in 1960 with the British "sleeper," "Carry On Nurse." Also has "Carry On Constable" and "Carry On Sergeant."

FILMS AROUND THE WORLD (Irvin Shapiro). Last year had "Rosemary" and "Game of Love." This year, cashing in on "Breathless."

HARRISON PICTURES CORP. (Ed Harrison). Currently concerned principally with the Satyajit Ray trilogy from India, "Panther Panchali," "Aparajito" and "World of Apu."

HOFFBERG PRODUCTIONS (Jack Hoffberg). Handles wide variey of French, Italian, Mexican films, plus 16m, and library of Spanish language product.

JANUS FILMS (Bryant Haliday, Cy Harvey). Two of the youngest and most active guys in the business. Firm a close relationship with Svensk Film and its most famous export, Ingmar Bergman, whom the firm has promoted to U. S. respect and fame.

KINGSLEY INTERNATIONAL (Edward L. Kingsley). "And God Created Woman" helped create Kingsley's good fortunes. Prexy works closely with Columbia Pictures. Deals in top class product (upcoming: "La Verite"). Also emphasizes class short subjects, foreign and domestic.

LOPERT FILMS (Ilya Lopert). United Artists' importing subsidiary. Nothing but top product: "Black Orpheus," "Tunes of Glory," "Never on Sunday" etc.

LOUIS DE ROCHEMONT ASSOCIATES (Borden Mace). More active in theatrical and non-theatrical film production than as a distrib. This year handling Lutheran Associates' "Question Seven" as well as the domestic "Sand Castle."

LUX FILM (E. R. Zorgniotti). The remains of I.F.E. Releasing Corp. Recently most concerned with final playoffs of I.F.E. product, left when that operation closed down, but planning some new Italo releases.

WILLIAM MISHKIN (William Mishkin). Exploitation stuff. Sample titles: "Sexpot," "Vice Dolls," "No Morals," "Hotbed of Sin."

PRESIDENT FILMS (Joe Green). Handles French, Swedish, Italo product. Making money with the Danish "Call Girls."

SHOW CORP. OF AMERICA (C. Robert Mamby, Fred Schneier). One of the newest of the class importers. Last year handled "Man in The Cocked Hat," "The Poacher's Daughter" and "Next to No Time."

TIMES FILM CORP. (Jean Goldwurm). This year more famous for its highly publicized Supreme Court battle vs. the Chicago censors than for its new releases. Upcoming sked, however, includes "Plein Soleil," "Elevator to The Gallows."

TRANS-LUX DISTRIBUTING (Richard Brandt). Importing-distributing branch of the Trans-Lux enterprises. Usually picks one exploitable feature a year and goes all-out. Most recent releases: "Nude in A White Car," "The Savage Eye."

UNITED MOTION PICTURE ORGANIZATION (Richard Davis). This year has the highly praised Italo comedy, "Big Deal on Madonna Street."

VITALITE (Sig Shore). Took over operations of Fred Schwartz' Valiant Films earlier this year. Handles exploitation product, as well as class stuff such as "The Angry Silence."

ZENITH INTERNATIONAL (Daniel Frankel). Another of the top class companies. Has done particularly well with "new wave" product from France: "The 400 Blows," "The Lovers" and "Hiroshima Mon Amour."

'Spartacus' Scores At Gala Preem in Berlin

Berlin, April 18.

"Spartacus" (U) was preemed here last week at 1,500-seat Titania Palast. Although not too conveniently located, Titania Palast, however, has the biggest cinema screen in the country.

"Spartacus" made a considerably better impression on local audience than most of the big scale pix seen here lately. For a big film, it received about-average reviews here. Crix in particular praised the performances and director Kubrick's ability to achieve even intimacy on the big screen.

John Mills Named To Brit. Film Institute

London, April 18.

Lady (Isobel) Barnett, the tv personality, actor John Mills, Kenneth Adam, BBC topper; and J. S. Fairfax-Jones are new appointments by the Chancellor of the Exchequer as governors of the British Film Institute.

Robert Clark, the film executive, has been reappointed for a further term.

Indie Prod.-Distribs' Decline, Fall Main Topic in British Film Industry

London, April 25.

The decline and fall of the independent producer-distributor is currently one of the main talking points in British film industry circles.

Within the last few weeks one old established outfit, Renown Pictures Corporation, announced it was going into voluntary liquidation though it was solvent. Now reports are buzzing concerning the fate of another indie which is widely known to be experiencing financial difficulties, with a threat of bank foreclosure within the next few days.

These developments have given new credence to the long-held belief that the small man does not have much of a chance these days. There are, of course, exceptions to every rule, and one of the exceptions along Wirdour Street (London's film row) is the unequalled success of Nat Cohen and Stuart Levy, the joint heads of Anglo Amalgamated Film Distributors. They have been riding high for many years, both domestically and internationally.

Most other indies, however, have been feeling the pinch. And it is no secret that exhibs have applied the squeeze. There invariably has been a take-it-or-leave-it attitude to the salesman representing an indie distrib when he has tried to bargain for better terms. A request for a 30% rental, for example, was usually countered with a 15%, take it or leave it, offer. Usually it had to be taken.

That sequence of events undoubtedly was a key factor in cueing the arrangement whereby Columbia and British Lion set up house jointly a month ago under the umbrella title of BLC. And there is a general belief in and around Wardour Street that the pattern inevitably will be followed by others and that before long there will just be a handful of major distributors handling the British Hollywood output.

Titanus-Metro Newest 'Supply' Pact With U.S.A.

Rome.

The recent pact linking Metro with Titanus Films of Rome is only the latest in a series of moves designed to secure Italo-made product for Yank release—from the very start of production. Titanus-Metro deal calls for delivery of six pix in three years to the Yank company for worldwide release, with Metro to deal exclusively with Goffredo Lombardo's company on Italy productions.

Paramount, which in past years has made several deals with Dino DeLaurentiis (for "War and Peace," "Tempest," "Under Ten Flags," "Five Branded Women," etc.), is now mulling a similar deal with Galatea Films. First for Paramount-Galatea would be a Sidney Poitier starrer, "The Iron Man," but pact if sealed would be a longterm proposition.

Columbia is currently engaged in a series of pic deals with Dino DeLaurentiis, involving both release and production ("Barabbas," "Two Enemies," etc.), and has another pact with Morris Ergas' Zebra Films for a series of features being made in this country. Col has also bought a large number of Italian pix for various areas.

20th, which over a year ago was reportedly scared away from a deal with Galatea (to produce "Cleopatra," "The King Must Die," "Esther and the King," and others) in fear of a new Italian tax move, (only "Esther" was made for 20th by Galatea), may now "come back" to Italy after all with its harried "Cleopatra" effort. Company also produced "St. Francis of Assisi" here, but under Plato Skouras' aegis.

UA has from time to time been involved in various manners with local productions, though no longterm agreement was involved. "Jessica" (DEAR), currently being directly by Jean Negulesco in Sicily with a cast headed by Maurice Chevalier and Angie Dickinson, will get a UA release; ditto for "The Valiant" John Mills starrer to be shot on Italo locations for B.H.P. Films (London) and Euro International (Rome).

Universal has shot several pix in Italy, but all on its own. These have included "Raw Wind in Eden," "Romanoff and Juliet" and, most recently, "Come September." Warners has similarly avoided deals with Italian companies, except for a (highly profitable) series of purchases of local pix for Italo release. At least two of these have paid off in top coin: "Il Moralista," and "Europe at Night."

Other Yank "coproduction" activity in Italy has recently included Embassy International's deals with Lux Films (for "Wonders of Aladdin") and with Titanus (for "The Last Days of Sodom and Gomorrah"), both involving production phase as well. American-International has also made some local pre-production deals in recent past.

Among other Yank companies showing an interest in coproducing with Italy is Astor International, which recently bought a series of It. pix (Delta, Rocco and his brothers) for release.

DENMARK'S AIR STRIKE

Talent's Quarrel Weakens Screen's Opposition

Copenhagen.

The spring of 1961 has been rendered uneasy by a strike of all actors against the radio and television systems, both controlled by the kingdom. This is, naturally, a matter of who collects what but with the air media having makeshift programs there has been a drift of the citizenry to the legitimate houses, Royal Opera, the cabarets and so on.

It follows that the downtown firstruns here have benefited, too, though they do pretty well under all circumstances.

Recent big grossers among Yank imports have been "North By Northwest" at World Cinema and Universal's "Black Lace" at Kino-Palaet.

British Projecting Space TV Satellites as Reality for 1964; 20,000 MPH Whirl; $2,800,000 Cost

London, April 25.

British scientists hope to have a television satellite in Space by 1964—to beam top tv shows like "Sunday Night at the London Palladium" to all parts of world (including the U. S.) from space and to relay other countries' tv programs to Britain.

Appointment of U. K.'s top rocket scientist Geoffrey Pardoe—man behind the Blue Streak project—to direct the satellite team of nine scientists has just been announced by Sir Robert Renwick, chairman of the British Space Development Co.

Founder members of the recently formed company (initial capital $56,000) include Associated Television, Decca Radar, Hawker Siddeley Aviation, Pye Radio, Rank Television and Rolls Royce.

Outlining the scheme, which has to have Government approval before the first satellite is rocketed into Space, Leonard Matthews, one of the nine-member team of scientists, said: "At a modest estimate, the cost of the first satellite should be about £1,000,000 ($2,800,000). Its operational path will be 12,000 miles from the earth and its speed about 20,000 mph."

Matthews, who is Assistant Technical Controller (Communications) of Associated Television, said the first satellite would be one of two types—the first weighing 50 lbs. and the other 500 lbs. Choice would depend on the rocket facilities available.

Quality of reception between, say, London and New York, without any ground link, was likely to be much better than at present.

Single satellite could be used for only part of the day, but later this difficulty would be overcome by sending up a chain of them—possibly eight.

Said Matthews: "America has already made great strides with the use of satellites for telephone communications, but I understand she has not yet progressed very far with their use of radio and television. The Russians do not appear to be at all interested in satellite development along these lines. At least I heard nothing about it when I was in Moscow two months ago.

"Yet satellites will give tremendous advantages over the present radio link system. They will give a much wider coverage. They will, I think, be more reliable for there will be a lot less to go wrong. And they will bring a much better television news service from the world's trouble-spots which often have no television link under the present system."

Space tv-satellites—which might keep whizzing round the earth for 20 years or so — will carry their own spare-parts which will automatically swing into operation in case of mechanical faults, but Matthews thought a human rocket-riding "space mechanic" was also a possibility.

Summer Reruns

"CBS Reports" will go into a six-show repeat pattern this summer, starting in June. Decision marks a departure from original CBS planning, in that "Reports" had been envisioned as a year-round effort in new shows.

Idea, however, is to spell the Fred Friendly staff somewhat as well as to recoup some of the coin involved in having sustained the program since January, a state of affairs CBS frankly didn't expect.

By slotting reruns, CBS was able to pull in some summer business on the show via the substantially lower price scale, with Lipton and Fedders buying in for shortterm spans.

30-Year Quest For AT&T's Biz Brings 'CBS Reports' Coin

Bell Telephone has purchased sponsorship of two "CBS Reports" programs and has taken options on two more. All four shows will relate to developments in space, in which Bell parent AT&T has a vital interest, and Bell would have bought more had "CBS Reports" exec producer Fred Friendly had additional space projects on the drawingboard.

First of the Bell shows will be tomorrow night's "Why Man in Space?" with CBS and N. W. Ayer agency having rushed to firm the deal in time for the program, which had been scheduled a couple of weeks ago. Second Bell-sponsored show will come next fall, with the two under option planned for winter and spring. Exact nature of the three other shows isn't set, but one may deal with the Venus probe, another with the Saturn missile project.

Although the Bell deal isn't a big one in terms of billings, with a firm commitment of only about $450,000 involved, it's a major feather in CBS' cap. For one thing, AT&T is a big prestige client for a show like "Reports." For another, this marks the first time CBS-TV

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CBS' Salant In Swipe At Those Huntley-Brinkley Tail-End Quips On NBC

Dick Salant, in his first major address since assuming the presidency of CBS News, predicted last week that the trend toward more electronic journalism, particularly in prime viewing hours, will continue to accelerate.

At the same time, in a speech before the Hartford Advertising Club Friday (21), he took an oblique swipe at the NBC Huntley-Brinkley competition. In evaluating the goals a tv news show must aim at, he asked:

"Are we satisfied when the viewer turns off the program at its end only with a recollection of some quip of the news broadcaster? Or do we aim, rather, for the viewer at the end of the program to think about the facts and issues which he saw on his television screen? I hope we will find the happy medium between style and viewpoint on the one hand and understandable content and substance on the other—with wit used only to illuminate and style and personality only a means to the end of understanding rather than the end itself."

Salant predicted many advances in news techniques in the next few years — communications satellites permitting instantaneous transmissions from all over the world, miniature cameras and tiny tape cartridges to dispense with developing and printing. But he also said that the "Knotty issues" over the form and nature of broadcast journalism will continue, whether for example to do three minutes of headlines on the hour or to expand news programs to half-hour length.

Salant also told the Hartford admen that if CBS Inc. dropped all its news and pubaffairs programming and substituted mass entertainment and sold these out, its pretax profits would increase by as much as 65%. Though he didn't go into specific figures, CBS' pretax profits last year were $23,000,000; that means that CBS is spending, out of pocket, some $15,000,000 a year on news and pubaffairs.

Schaefer Beer Buying WNEW-TV 'Rookie' Spec

Schaefer Beer seems to be making it a habit of bankrolling one-hour specials on WNEW-TV, N.Y. Brewery a month ago commissioned a one-hour St. Patrick's Day spec produced by the station, and now has placed a second special, "Biography of a Rookie," on the outlet for May 8 airing.

"Rookie" is a one-hour baseball special, produced by Dave Wolper and filmed by Hollywood cameraman James Wong Howe about the rapid rise of L.A. Dodger Centerfielder Willie Davis. Mike Wallace narrates.

Economics Of a Station Break

An additional 10-second station break may sound infinitesimal when stacked up against an overall network or station operation, yet over a year's span the pyramiding of the income can swell to staggering proportions.

It's estimated that the additional 10 seconds (extending station breaks to 40 seconds over the ABC-TV skein) will benefit the network's five o & o stations to the tune of some $2,500,000 in the course of a year. (Networks say it will restrict the 40-second break to two announcements on the o&o's.)

An affiliate station manager in a key market has revealed off-the-cuff that his profit picture will be enhanced by a third through the simple expedient of an additional 10 seconds. This becomes understandable in the light of the o & o potentials, for it could mean a clean $500,000 annual bonanza for a key station operation o & o or affiliate.

That's why, to avert any possible station defections to ABC, the CBS and NBC webs have no alternative but to follow suit.

Paley, In Stepped-Up Role, May Give Key Address To CBS Affils

It Figures

CBS-TV will carry Vice President Lyndon B. Johnson's address before the annual Brand Names Foundation Dinner next Thursday night (4) on its full network. Telecast will preempt "Face the Nation."

As a matter of coincidence, CBS-TV prexy Jim Aubrey is chairman of the Brand Names Week planning committee.

Indication of the increasingly active role being taken in CBS affairs by board chairman William S. Paley is the fact that he may address the opening-day luncheon of the CBS Television Affiliates Assn. convention in N.Y. a week from tomorrow (Thurs.).

Paley's attendance at the affiliate conclaves in recent years has been casual, consisting of a token appearance and possibly a few welcoming words. But this year, if plans work out, he'll make a major address on the state of CBS and the medium to the affiliates as the key opening-day's address.

Network has taken the unusual step of renting the Trans-Lux Theatre on Lexington Ave. & 52d St. for the opening day morning session (4) at which it will review the past season and its successes in the area of new programs and ratings and will preview footage from next season's shows. Robert Young and probably Robert Sterling will narrate the preview on film. CBS prexy Jim Aubrey, programming v.p. Oscar Katz and sales administration veep Bill Hylan will report on the prospects for next season.

Following the Paley lunch will be the affils' customary closed session. On Friday (5), affils will get reports from Dick Salant and Blair Clark on the revamped CBS News operation, from v.p.-general counsel Tom Fischer on the Washington picture, and Jack Cowden, information services veep, on advertising-promotion publicity. CBS prexy Frank Stanton will provide the wrapup address Friday afternoon.

In the evening, prior to the departure for most of the affils to Washington for the National Assn. of Broadcasters conclave in Washington, there'll be the traditional banquet and show, with some 30 stars from both coasts in attendance as well as news and sports personalities. Actual show isn't completely booked yet, but so far Jack Carter and Gordon & Sheila MacRae are on the bill. Web was unable to get its big comedy guns —Jack Benny, Red Skelton, Danny Thomas and Andy Griffith—in for the meeting.

CBS-TV Legalites Salvage a 400G Gleason Special

Television lawyers are generally regarded as something of a necessary nuisance in broadcasting, but CBS-TV last week was thanking its lucky stars $400,000 worth for its staff of legal eagles.

The network's staff of attorneys could take all the credit for saving that much in time and programming charges involved in the Jackie Gleason "Million Dollar Incident" special. For on Thursday morning (20), a N. Y. Supreme Court justice enjoined the web from showing the special the following night. But by Thursday afternoon, the CBS attorneys had persuaded Justice William C. Hecht to amend his injunction so the telecast could go on virtually intact.

In the morning, Justice Hecht had granted an injunction sought by George (Bullets) Durgom, pro-

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How About That —L&M's ABC Buy

Liggett & Myers just bought a half-hour alternate-week of ABC-TV's upcoming 60-minute (7:30-8:30) telefilm series, "Follow the Sun." Cigaret goes into the Sunday night 8 to 8:30 period in a selloff from chief underwriter Kaiser Industries.

Decision to again buy ABC comes after the client recently pulled back all of its advertising on the network, in the wake of threats by Italo-American groups to boycott sponsors of "The Untouchables."

While some observers felt that L&M pulled out a total of $11,000,000 as the result of the threats against its "Untouchables" bankrolling, other felt that L&M had a mad-on against ABC. As it turns out, it couldn't have been much of a mad-on, because L&M's participation in "Follow the Sun" is worth about $2,000,000 to the network.

WNEW-TV: Korn-on-the-Cob

By BOB CHANDLER

Metropolitan Broadcasting Corp.'s exec v.p. for television, Bennet Korn, has found the secret that unlocks the profits for an independent station like Met's WNEW-TV in the highly competitive seven-station New York market. Fact is, he's gone beyond that—he's found the combination to both profits and rising prestige.

The station of late has been catching the most discriminate of viewing taste with such entries as political commentator Dr. Albert Burke, the BBC-TV Shakespearean cycle, "An Age of Kings," the weekly John Crosby stanza, its medical specials, its timely one-shot on the Nazi era, "Remember Us?" and such varied cultural attractions as its one-shot on Chopin.

Korn doesn't regard these as "bonus" programs for the egghead, or "conscience of a broadcaster" shows, or on-the-record offerings for his FCC log. Rather, they form an integral part of his attack on the problem of how to make money with an indie in a seven-station market.

This attack has a two-pronged approach. One phase is the programming philosophy, and the WNEW-TV approach is that of "diversity." The other, and possibly the more fascinating, is the financial attack, which requires what the musically-oriented Korn terms a "virtuoso performance" in the delicate balancing of fiscal factors.

The basis of the financial attack is the station's circulation. This will determine the rate which Korn can set and which will bring enough billings to operate in the black. The trick is to program the station so that this circulation, or audience size, can be maintained, yet to pay for the programs at a rate low enough so that the program costs won't exceed the billings return. In other words, buy the shows that bring a fairly respectable audience, peg the rate card to that audience and make sure the income exceeds the outgo, particularly that amount spent at the beginning of the cycle for the program material.

That's the balancing act, simplified, but the problem is how to maintain audience levels and reasonable program costs in a highly competitive market. This is where the programming philosophy enters, and with it another balancing act which can best be called "averaging." Whereas a network ordinarily figures on the basis of single programs paying their own way, Korn averages out his entire schedule.

One reason is that most of his business is national spot, so that there are few single-sponsorship factors to consider. Another is that he's got to think in terms of overall station circulation, not that of specific terms. As a consequence, he figures expenditure and income on an overall level, rather than in reducing it to terms of single shows paying their own way.

Accompanying this consideration is the diversity philosophy of programming. In figuring on a specific circulation level, Korn decided to aim at the area of a 5 or 6 rating as an average, which in N. Y. translates itself to between 275,000 and 300,000 homes. On that level, he decided that rather than specialize in a particular type of program, such as WPIX's syndicated vidpix identity of WOR-TV's feature film specialization, he would program on a diversified basis to attract various viewer groups, all with that 5 rating average in mind.

Because of this, and because of the "averaging" approach, Korn was able to mix his purchasing and programming. He's bought a few expensive first-run syndicated stanzas, several less expensive off-network reruns, and a lot of older material in areas such as dramatic anthologies that audiences can't get in the current network programming crop. To this he's added selected feature films which aren't too expensive—fourth or fifth run entries, but quality pictures. Then there are such live shows as wrestling, a big factor in the station's programming, and finally, the kidshows, with cartoons and short subjects as the base but implemented by such top live per-

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1st Quarter Sales Up, Sez Stanton

CBS sales for the first quarter are up over the corresponding quarter in 1960, CBS prexy Frank Stanton told the company's annual stockholder meeting last Wednesday (19). He said that sales have increased for the quarter in six of the company's eight operating divisions, and named CBS Electronics as one of the divisions which has operated unsatisfactorily.

Stanton said 1960 represented the highest sales mark in the company's history, with profits at their third highest level, despite the recession. He said that if the general economy improves this year, "our sales for the year will be somewhat better than in 1960" and "our effort will be to try to produce profits at the 1960 level or better."

Meeting, at which CBS board chairman William S. Paley presided, approved a new 10-year stock option plan to replace the one which terminated last month, and reelected the company's

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OF HOPE (BOB) & FULFILLMENT

'Sticks & Stones'll Break My Bones—'

ABC-TV has been coming in for more than its share of critical abuse these past few weeks, as witness:

The network's decision to extend station breaks an additional 10 seconds, cueing cries of "excessive commercialism" and forcing the other webs to fall in line;

Prexy Ollie Treyz's cries of "copy-catism" in accusing the other networks of imitating ABC's crime-adventure formats, resulting in stinging abuse of Treyz & Co. for forcing the rival networks to play it the same way, with a particular blast directed at ABC by Jack Gould in last Sunday's (23) N. Y. Times;

The continuing resentment and campaign of the Italian community for perpetuating criminal stereotypes on "The Untouchables" with resultant sponsor boycott threats.

But the AB-PT parent company stock (thanks chiefly to ABC-TV) goes up and up and up.

NBC's One-Sixth Of Prime Time For Public Service Shows Next Season

Whether it be a case of further satisfying its insistent "corporate ego" or submitting to public pressures or responding to a combination of the two, NBC-TV next season is going to program more public service material in prime time than it ever has in its history. It may not be as much as many critics desire, but just the same the web says it will be carrying four hours of guaranteed public service each week in the hours from 7:30 to 11 p.m. That's out of 24½ hours available a week.

Add to this an hour and 15 minute, a week of news (Huntley-Brinkley and the Sunday evening "Meet the Press" (both programs are just to the light side of being actual prime timers) and the weekly nighttime total jumps to five hours and 45 minutes. This compares to the total of four-and-a-half hours a week being done this season, counting everything.

NBC says it could wish for more sales in this area, but it is still getting more sales for news, information and culture than it has ever gotten before. What seems to have helped advance sales are three "object lessons": Lipton making tea sales out of "JFK," a study of the Presidency; Procter & Gamble figuring that a rerun of "Victory at Sea" was great for pushing a hard product like Crest; and Purex, in several programmatic ways, being able in two years to increase sales and thus treble the value of its stock on the market.

As for client prospects next season, there is the case of Don Hyatt's special projects group. It's SRO and can't handle any more stanzas. Most of the ones it's doing appear likely to fall into the Sunday DuPont series.

There is also the Gulf biz, in

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The 2 P.M. Facelift

Dating practically back to 1949, the 2 to 2:30 afternoon slot on CBS-TV had been taking a beating as the graveyard of the web's daytime sked. Starting with Jack Paar and later seguing into Steve Allen, Robert Q. Lewis and Jimmy Dean, not to mention an unlamented item called "Full Circle," CBS pumped a succession of personalities and programming into the period, all in turn falling victim to the 2 p.m. jinx.

Surprisingly enough it has remained for a game show, the Pete Arnell-Irving Mansfield "Face the Facts" to lick the bugaboo, as evidenced by initial rating returns.

Miles Bid For Kuklapolitans; $1,400,000 Buy

Chicago, April 25.

Burr Tillstrom's Kuklapolitans, sans Fran Allison, are returning to NBC-TV next fall in a five-minute crossboard format, if the web can clear a suitable station lineup in the 5 p.m. (EST) period. Sponsor Miles Labs wants the top 106 markets.

Buy represents a $1,400,000 commitment on basis of a full 52 weeks, and it represents "found money" for NBC because it's in a time period the network doesn't normally offer for sale. What attracts Miles is that it follows "Here's Hollywood" with a reasonably good Hausfrau following. ABC's "American Bandstand" was under consideration for a time but was rejected because Geoffrey Wade agency felt its audience was largely teenage. Miles will be pitching Bactine and Chox Vitamins and wants to reach the femmes and moppets.

New "Kukla and Ollie" strip will probably be done in color.

Fri. NBC Belongs To the Chi Boys

Chicago, April 25.

That the Friday night lineup has finally taken shape in NBC-TV's fall schedule attributes largely to some coups scored by the web's central division.

Angus Robinson's staff came through with a part sponsor, American Dairy Assn., to cement Dinah Shore in the 9:30 period (switching off with 16 "Bell Telephone Hours"); got Brown & Williamson, uprooted from the Thursday sked, to switch to "Captain of the Detectives" in the preceding hour; and plucked the Seven-Up coin that now entrenches Larry White's circus shows "World of Entertainment," (with European performers) at 7:30.

Latter was a save, since the fizzery earlier had had a yen for the new five-minute "Kukla & Ollie" strip but wasn't satisfied with any berth NBC could offer. Miles Labs then grabbed off "K&O" for 5 p.m. across the board.

Central office also got a fat daytime order from Pillsbury, representing an hour per week in quarter-hour segments. Buy runs through summer and fall and, on a four brand rate, amounts to a $1,700,000 outlay.

RENAULT, COLGATE SPORTS COIN TO CBS

CBS-TV has come up with a couple of new sports clients. Renault, which hasn't seen action on the web since its sponsorship of the Winter Olympics, picked up one-fourth sponsorship of the PGA Golf Tourney from Chicago, July 29 and 30, while Colgate bought in for one-sixteenth of the Sunday "Baseball Game of the Week" for a 22-week span.

Renault deal brings the PGA telecast to the half-sold mark, with Williamson-Dickie Co. already in for a quarter. Needham, Louis & Brorby set the deal. Colgate business, which started weekend before last, was set via Ted Bates.

FANCY RATINGS, FANCY PRICES

By GEORGE ROSEN

It's very possible that with the single exception of Bob Hope, there's not another personality in all tv who can call his own shots on time preemptions or who, sight and script unseen, can pre-guarantee a Top 10 Nielsen rating, and actually deliver. Such is the unprecedented then-and-now pull of the tv comic—a pull which initially asserted itself when he first embraced the video medium back in '50 and is still going hot.

Hope is the closest anybody has ever come close to batting .1000 over a more-than-decade span in walloping the competition, as witness the following statistic: Since his Easter Sunday bow back in '50, Hope has done 80 specials on NBC-TV. There are 68 Nielsen average audience ratings on record. Of the 68, he won the rating race 57 times, soaring ahead of the competition with 87% wins against their combined 16%. That the impact is still there was evidenced by the Arbitron payoff on last week's Hope special, when he pulled a 26.4 (40% share of audience) against "Hawaiian Eye's" 13.8 and "My Sister Eileen's" 7.8.

All of which is a preamble to Hope's current status in an era of stratospheric cost figures. By virtue of his built-in Nielsen and the ability to deliver a Top 10 entertainment—name your own time slot and competition—a Hope tv special comes high. In fact it comes out somewhere near $400,000 per show (based on a $350,000 gross plus $50,000 required advertising). At six specials per season (the Hope minimum target) that's $2,400,000 for a half-dozen shows. The number of single sponsors around who are willing or can afford to go for that kind of loot for such minimum exposure over a season's span are few and far between, if not totally extinct.

Yet that's the way Hope wants to play it—one sponsor. Thus far he's unsold for next season. Buick had him for the past couple of seasons, but has bowed out. Had Hope agreed to a two-way sponsor spread, thus easing the burden of that 400G per-show tab, Buick would have been a cinch to come back.

Yet for all the Hope magic, if he would only agree to playing the sponsorship field to embrace more than one bankroller, it would ease the burden of the NBC sales boys. In fact under such optimum conditions the network (to whom Hope is under longterm exclusive contract) would persuade the comic to go for eight instead of six specials.

For one thing there are a lot of auxiliary factors going in Hope's favor next season, when recognition will probably hit peak fulfillment. There's the NBC "Project 20" essaying of "The Bob Hope Story" as one of the more important events to kick off the new tv season. But even more importantly is Hope's projection of the first international show to play overseas (accenting Asia, Africa and other troubled areas) as a sort of "advance man" of Global TV which would best characterize Hope's unique position today as a "one man Peace Corps," and also re-

(Continued on page 188)

FCC Orders Full Dress Hearing On Complex NBC-RKO Station Deals; A Field Day for B'cast Lawyers

Washington, April 25.

Rube Goldberg and Dr. Frankenstein hybrid, the NBC-RKO package broadcasting deal, near-monstrous in its complexities and ramifications, will be tackled head-on by Federal Communications Commission.

Rejecting idea of approving the multi-city swaps and sales without hearings—the easy way out—FCC ordered a consolidated hearing on the scheme. Date will be set later. Consolidated, that is, with this exception—the key Philadelphia phase will get separate treatment before the various other deals are considered.

Involving directly or indirectly no less than 22 applications before FCC, the richest and biggest of all broadcast swap-sales project owes its origin to the 1956 consent decree under which RCA-NBC has to shed its Philadelphia radio-tv properties because it allegedly coerced Westinghouse into giving them up.

After disposing of the Philadelphia propositions, Commission plans to issue a hearing order for the other broadcast applications involved. In its current announcement, FCC turned down an RKO request for postponement of NBC's renewals of its Philadelphia and Washington, D. C., licenses, pending action on applications for those outlets. Also rejected was a Philco request for separate consideration of NBC's Philadelphia license renewals as well as Philco's application for NBC's outlets in that city. But Philco and Westinghouse were made parties to the consolidated proceedings.

To complicate the issue, litigation of all breeds is still pending,

(Continued on page 188)

Lever Turns Other Cheek

Directly after Lever Bros. dropped a survey of how, in its eyes, tv audiences had dropped off, the bankroller bought into another network stanza for the '61-'62 season. Buy was for a minute-and-a-half a week in ABC-TV's "Corrupters."

Stanza, slated for Fridays at 10 in the fall, also has participating biz from Alberto Culver and P. Lorillard.

Garry & CBS-TV In a Hassle Over Switch to Olds

Seems a year hardly goes by that doesn't find Garry Moore and CBS-TV in a hassle over some aspect of the sponsorship of his Tuesday night show, particularly as it relates to full-hour sponsors. This year's no exception—CBS and Moore are having another go-round—but their positions are completely reversed from previous occasions.

Moore has always insisted on at least one full-hour sponsor in the alternate-week sales pattern for the sake of his format. This year, however, he's put the kibosh on the only full-hour bankroller CBS has been able to find. As of yesterday (Tues.), however, Moore had "reconsidered" and softened his stand.

The new hassle involves Oldsmobile, which has agreed to pick up an alternate-week hour on the show. With Plymouth cancelling its skip-week hour, CBS had plenty of takers for two alternate half-hours, but out of deference to Moore's previous wishes, looked for a one-hour bankroller and finally came up with Olds.

CBS' sense of triumph was shortlived, however, when it told Moore the good news. He flatly refused to accept Olds as an advertiser, claiming that to do so would be to damage his "integrity" before the public. In his view, switching from Plymouth commercials to Olds plugs in so short a time would destroy his viewers' faith in his integrity.

Web was flabbergasted, but said that contractually, it had the right to accept any sponsors it wanted. Moore replied that this was okay with him, but that he would not deliver the Olds commercials or the commercial leadins and that he would not drive an Olds.

After several meetings, Moore retreated from this stand and indicated he'd give Olds his cooperation. CBS then moved full speed ahead to try to close the Olds deal by the end of this week.

Goodyear Exits 'Pete & Gladys'

Goodyear Tire & Rubber has cancelled its alternate-week sponsorship of CBS-TV's "Pete & Gladys," despite the show's rating track record. The Harry Morgan-Cara Williams comedy has been consistently in the Top 40 Nielsen ranks.

At the same time, however, Goodyear shifted a portion of its money into CBS' "Douglas Edwards With the News," moving into an alternate Tuesday and Thursday pattern which opened up when Schlitz cancelled out of the Edwards show. Understood that Goodyear's budget is limited and that it prefers programming with a news-pubaffairs image to straight entertainment, so that it grabbed the Edwards opening but had to drop "Pete." As to the balance of coin from the comedy, it's indicated it would like to buy occasional news specials in the fall.

Carnation continues as the alternate client on "Pete & Gladys."

SEALTEST IN SNAG ON NEWHART DEAL

While Sealtest appears determined to carry forth its commitment for next season on the half-hour Bob Newhart stanza over NBC-TV, there are some problems that have cropped up and slowed down a final agreement on the Wednesday show.

Reportedly, Sealtest (out of N. W. Ayer) wants to sell off every third show after the first five weeks of sponsorship in the 10-10:30 time period. There is also the matter of finding someone to pick up the tab in the regions that Sealtest doesn't want.

Ayer feels the matter will be cleared up within a few days.

Decline of the Special

If, as now seems a certainty, there will be less than half the number of tv specials on the networks next season as there were this year, it's because most sponsors today are wedded to frequency and the hard-sell. Subsisting on specials alone, they find, simply doesn't pay off. It's like living on cake when it's the bread-and-butter pattern of cross-the-board or weekly exposure that holds the answer in today's competitive market.

Not that everyone shares the same conviction. There will still be the Equitables, the Hallmarks and the clients who will go for an occasional Bob Hope and a Dinah Shore, not to mention an Oscarcast and an Emmy presentation, but by the large sponsors today (in contrast to the flourishing period of the specials when they were built-in fixtures on the webs) are taking the procter & Gamble route—an infrequent special that's anchored on daily or weekly program frequency.

Greenbrier In Blue Funk As Product Protection, Fuss on Station Breaks, Program Control Loss Bother Admen

By ART WOODSTONE

One major defeat after another is being handed the ad agencies by the tv networks this year. This thought evidently gave the Madison Ave. leaders down at Greenbrier in White Sulphur Springs, W. Va., for their annual meeting a profound source of worry.

What the agency men are going to do to counteract their loss of bargaining power with ABC-TV, CBS-TV and NBC-TV nobody seems to know. Agency losses have not been about little things but on grounds they hold precious.

Belted on the matter of product protection, mutilated in the battle over the length of station breaks offered by networks to placate affils and virtually drowned this selling season in their efforts to sustain their control over program content on the webs, the tv agencies were consequently suffering during the meeting of the American Assn. of Advertising Agencies from mental disorders ranging colorfully from Greenbrier blue funk to Greenbrier purple rage.

As the speeches on the floor (e.g. "Encouraging Creativity Through Persuasive Techniques," "Pyschoanalysis And Advertising," and "The Ever Fresh Feminine Eye") continued, the backrooms at the resort reportedly seethed, particularly because of the most recent setback handed Mad Ave. in the electronic wars: George Gribbin, boss of Young & Rubicam, got an answer to his missives (to all webs) warning against the extention of time given to local station breaks, but his warnings were otherwise ignored. As one agency man from New York put it: "There's no question about it—the networks will give 42-second breaks. We have no recourse but to accept that as a fact."

Y&R wasn't the only agency to complain—just the first agency to complain on the public record. At least a dozen others have reportedly told the webs how poorly they received the word about stretching station break time at the expense of time for the network programs which they sponsor.

In this case, some agency heads have come to the conclusion that no effective course of action against Ollie Treyz (ABC topper), Jim Aubrey (CBS) or Bob Kintner (NBC) is available. To stop "incursions" such as this station break biz, they say, requires concerted action, yet concerted action by the agencies is clearly a violation of the laws written on restraint of trade.

Product Protection

Loss of product protection is probably the biggest source of Mad Ave. complaint, if not the newest. Webs—due to the complications of selling participations in 60-minute programs—have refused to offer advertisers the formerly traditional guarantee against also selling to competitive producers. First, the advertisers lost the right to protection against rivals buying into the adjacencies or programs next door. More recently, they have, for all intents and purposes, lost much of the protection they had against competing product in the same show. Just as an instance, Warner Lambert and Colgate are on the same shows over a NBC-TV. They aren't likely to be on the same week and, also, it can be argued that a mouth wash and a toothpaste aren't directly competitive, but nevertheless the copylines (about cleaner breath) are similar enough to give both companies the morning after feeling in their mouths.

A survey isn't necessary to see the way the networks have been turning back stanzas for next season that have had agency or sponsor backing. It's hardly a secret how many times in the last five weeks Kintner, Aubrey and Treyz have emphatically rejected offerings like the Jane Powell anthology (BBDO), "The Law & Mrs. Jones" (Benton & Bowles, others of the P&G agencies), and many more.

'Admen to Blame, Too'

Washington, April 25.

The advertising profession should bear a greater share of the criticism for low-quality broadcast fare, according to LeRoy Collins, President of National Assn. of Broadcasters.

Collins told the annual convention of American Assn. of Advertising Agencies: "Thus far, the broadcasting profession — networks and local broadcasters — have borne most of the criticism for not carrying more 'blue-ribbon' programming. The broadcaster has the public license, the ultimate responsibility to the people, so he is the natural target.'

"But those who use broadcasting as an advertising medium, and profit greatly thereby, should share more of this responsibility."

NAB Code Allows 70-Second Breaks

Washington, April 25.

National Assn. of Broadcasters injected itself into the hassle over network station breaks by citing the TV Code section allowing a maximum 70-second station break during prime time.

TV Code boss E. K. Hartenbower described the tv blurb rules as "an extremely difficult and delicate area of regulation." Station break ceilings as well as other rules governing commercial time standards are undergoing a "thorough" examination by NAB.

Hartenbower went on: "The time standards section of the TV Code states that station breaks between programs 'shall consist of not more than two announcements plus the conventional sponsored 10 second ID'. In addition, there is a 70-second total limit applicable to station breaks falling within the station's highest rate period."

MORE 'CHECKMATE' COIN FOR CBS-TV

"Checkmate" has reached the three-quarter mark on sponsorship, with Colgate and Revlon buying alternate-week, half-hours in the Wednesday 8:30-9:30 stanza. Liggett & Myers is already in for an alternate-week half-hour; ciggie outfit had given CBS a verbal order for an alternate-week hour but then decided to cut it in half.

"Checkmate" sales, coupled with the web's SRO on the Saturday night "Defenders," leave only two new hour stanzas on which CBS-TV has to concentrate its selling effort, both of them Thursday night entries. One is "Frontier Circus," the only new hour on which CBS plans to sell one-minute participations. It's already signed DuPont for a shorttermer, total of four participations.

Other is "The Investigators," which at least at this point CBS intends to sell in traditional half-hour pattern (in fact, the network is insisting that all participating sales patterns will be restricted to the 7:30-8:30 timeslots and won't carry over into the rest of the evening schedule). No bites yet on "Investigators," slotted at 9-10.

"Defenders" SRO represents complete renewals of the Saturday 8:30-9:30 time period, with Kimberly-Clark picking up an alternate hour and Lever Bros. and Brown & Williamson renewing their skip-week half-hours.

Memphis—Rodger May, erstwhile sales exec for Plough Radio, has exited that post to take over the general managership of WHBQ, General Teleradio AM outlet here. The new WHBQ skipper who is w.k. in southern radio circles, was associated with WNOX prior to coming to Memphis.

Stereo FM Gets Okay

Washington, April 25.

Stereophonic broadcasting via FM has been given the greenlight by Federal Communications Commission after lengthy study. FM broadcasting, already on the upbeat, should get a further shot-in-the-arm as result.

Okayed was a system combining methods of Zenith and General Electric. Commission said equipment capable of receiving the transmissions should be available to stereo fans "in the near future."

"A new dimension to broadcasting" was how FCC described the development.

'Greater Norfolk' Bid (1 Big Market) Could Hike Billings $1,250,000

Norfolk, April 25.

The three stations in the Norfolk-Portsmouth and Hampton-Newport News market have a problem —and they've banded together in an attempt to solve it.

The problem is simply that the Census Bureau and many timebuyers regard Norfolk-Portsmouth and Hampton-Newport News as separate markets, despite the fact that the FCC regards them as a single market and that the transmitters of the three stations are no more than nine miles apart. In fact, the Hampton-Newport News station, WVEC-TV, has its transmitter located right in the middle of downtown Norfolk.

Together, the market would constitute the 27th market in the country. But figured as separate markets, Norfolk-Portsmouth ranks 47th and Hampton-Newport News 120th.

To lick the problem, WTAR-TV and WAVY-TV in Norfolk-Portsmouth have gotten together with WVEC-TV and hired a single ad agency, Liller, Neal, Battle & Lindsey of Richmond, for a nine-month joint advertising-promotion campaigned aimed at advertisers and agencies to educate them on the Greater Norfolk market, replete with statistics about a 10-year growth rate two and a half times greater than the U.S. average. Aim is a 25% billing hike for the market in the next year or two, or $1,250,000 more tv advertising dollars for the three stations.

WNEW-TV

Continued from page 172

sonalities as Sandy Becker and Sonny Fox.

The diversity, Korn points out with some relief, does work; it does bring in that hoped-for 5 or 6 average and makes the financial clockwork tick. In fact, WNEW-TV's research indicates the station reaches every home in N. Y. at least once in four weeks.

But in terms of the commercial lineup, there is one group in the audience elements which that lineup misses. This is the egghead, the selective viewer. And if a station is committed to diversity in programming, it must reach everybody, not just 90% of its audience. Hence the WNEW-TV "prestige" shows, not simply conscience programs but an integral part of the basic commercial approach of getting to all of the market in small segments.

Korn readily admits that financially, and circulation-wise such programs figured to pull down the "average," but has found of late that in fact they don't. "An Age of Kings" is running an average 6 rating, pretty high for Shakespeare, and of course it's fully sponsored via Standard Oil of N.J. Dr. Burke is pulling down 4's and 5's, much higher than anticipated. But Korn was prepared to take the risks involved as part of the overall average, and the financial and rating rewards are just that much more gravy. Meanwhile, the egghead shows have fulfilled their function of filling the diversity gap, and moreover have added the extra bonus of rising prestige.

Korn admits that he's got a couple of things going for him, not the least of which is Metropolitan's group-ownership status. He can buy programs a little more cheaply via two-station buys; he can amortize some of his specials by running them on Met's other stations.

TV-Radio Production Centres

IN NEW YORK . . .

Composer **Luther Henderson Jr.**, and **Frederick O'Neil**, first v.p. of Actors Equity, have joined the production staff of "Point of View," a projected weekly vidtaped series emceed by Negro performer **Nipsey Russell** . . . Britisher **Caron Gardner**, a "Miss London After Dark" winner, guests on ABC-TV's "Joe Franklin Show" tomorrow (Thurs.) . . . Comedian-actor **Paul Lynde**, currently starring in "Bye Bye Birdie," will do his first guest shot tonight (Wed.) on the Perry Como Show . . . Composer **Eddy Manson** has seven nominated films in the forthcoming American TV Commercial Festival. Manson was musical director of "Day of the Painter," which won an Oscar in the short subjects field . . . **Art Van Horn**, ABC newscaster holidaying in St. Croix, V.I. with missus, **Phyllis Battelle**, the Hearst headliner.

Jan Murray went Hollywood-wise to discuss a film deal; his "Charge Account" strip for NBC-TV was taped ahead until he returns on Friday (28) . . . **John Frederick** doing some of the blurbs to appear on **Jack Paar's** latenighter . . . Network press dept. departures: **Chuck Henderson** from NBC (after eight years); **Mel Spiegel** from CBS (after 19 years) . . . **Dwight Weist**, WNBC newscaster, participating Friday (28) in a pay-tv panel at N.Y.U. sponsored by the Evening Chapter of the Society for the Advancement of Management . . . **Tex Antoine** Sabbath stanza, "Journey Into Nature," celebrating its first anni on April 30 . . . Singer **Jay Kapfer** (on "Sing Along with Mitch") also waiting tables and cashiering as a partner in The Key, Village restaurant . . . **Billy Wilder, Anna Maria Alberghetti, Burt Lancaster, Tina Louise** and **Hugh O'Brien** appearing this week on syndie radio package, "Assignment Hollywood". . . . **Dr. Allen B. DuMont**, founder of the old DuMont web, named honorary member of the American Institute of Electrical Engineers . . . **Herman Maxwell**, formerly of WNBC, going to WINS as salesman . . . **Carl Lindemann Jr.**, veep over programming at California National Productions, father of his first boy, born last week in Old Greenwich and named Carl III . . . **Harry Salter** took time out from prepping his "Stop the Camera" package to fly to Kansas City Monday (24) to act as a judge in the weeklong National Federation of Music Clubs competitions . . . **Don Morrow** signed by Sinclair for radio and tv blurbs . . . **Louis R. LaPorte**, director of facilities engineering at CBS, promoted to Rear Admiral in the U.S. Naval Reserves' Civil Engineers Corps. . . . **Fred Ruegg**, CBS Radio v.p. in charge of station administration, back to N. Y. after a tour of CBS o&o's and a speech before the L.A. Chapter of the Society for the Advancement of Management . . . **Joan Murray**, secretary in the CBS-TV press info dept., one of the eight Miss Rheingold finalists, first Negro to reach that high in the competition . . . CBS-TV Spot Sales shifted **John A. McElfresh** from the Chi office to N.Y. as an account exec . . . **Charles Steinberg**, CBS-TV press info v.p., invited to make the Phi Beta Kappa induction address May 8 at N.Y.U.'s Washington Square College . . . For second year in row, **Ed Pierce** will produce the east coast segment of Emmy Awards on NBC-TV on May 16.

IN CHICAGO . . .

Jack Eigen, nine weeks after he returned to WMAQ, is SRO. Says he's no longer interested in working the show from a nitery lounge, because studio audiences have better manners . . . WCFL deejay **Dan Sorkin** will double as straight man for comic **Bill Dana** (Jose Jiminez) during his three-week engagement at Mister Kelly's. Starts May 8. Sorkin recently married Kelly's pressagent, **Janet Kaup** . . . **Jack Burke** promoted to manager of CBS Radio Spot Sales here . . . **David Susskind's** "Open End," recently sloughed by WBKB, has been donated to educational station WTTW for two months, during which time station will seek an angel to pick up the tab permanently for a credit line . . . WGN-TV's "Treetop House" taking summer hiatus, with a sponsor in the wings for the fall. **Paul Saliner's** "At Home" show is kaput next month . . . NTA's midwest topper, **Allen Ash**, traveling in a leg cast after a diving board mishap . . . Adult Education Council has affiliated itself with **Phil Lind's** WAIT interview show to select guests . . . **Bob Lewandowski** hosting "Press Internationale," new pub-affairs series on WBKB . . . WGN-TV's syndicated "Great Music From Chicago" picked up another award, this one from National Assn. for Better Radio and TV . . . **Herb Graham** narrated "Porpoise Posse," the theatrical short that has been playing at Chicago Theatre.

IN LONDON . . .

Back from filming in Hollywood and U. S. tv appearances, comedian **Dave King** is rehearsing for his debut as a straight actor in "The Machine Call It Murder," due for early production in Associated Television's "Drama '61" Sunday night series . . . Young American actress **Julie Allan** gets a break in "The Actor," latest in Associated Television's "Danger Man" skein. Born in Boston, daughter of writer **Ted Allan**, Miss Allan came to U. K. as a child and is a former member of **Sam Wanamaker's** Liverpool Playhouse company . . . **Peter Hamilton**, producer of BBC Television's "What Makes A Saint," due for screening Sunday (30) believes program contains first-ever moving pictures taken inside Spanish Carmelite convents . . . Novelist **Rosemary Timperley**, who began writing for television only 18 months ago gets her fourth play "The Demands of Love" screened by Associated-Redifusion Television tomorrow (27) . . . Singer **Anne Shelton** starts a new request program for BBC Television Sunday (30).

IN WASHINGTON . . .

Sen. William Proxmire used three pages of the Congressional Record kudoing **Dr. Alfred Burke's** "Way of Thinking" series syndicated by MetroMedia and printing two Burke scripts in full . . . WTTG-TV has dropped **Milt Grant**, local Dick Clark type . . . WRC-TV newsman **Bryson Rash** elected to the board of directors of the National Press Building Corp. . . . **Margaret Nelson**, formerly of St. Louis and Nashville stations and ad agencies, named WTOP Radio's new pressagent . . . **Charles Crawford** upped to director of research and sales development at WTOP Radio . . . NBC will use WRC-TV's **Jim Simpson** in web coverage of the Tournament of Champions golf classic in Las Vegas May 7 . . . WTTG-TV will televise an actual cataract operation April 30, with **Mark Evans** narrating.

IN TORONTO . . .

Duke Ellington in town with Harry Carney, sax man, to tape the weekly "Music Makers" show for CBC release later this month, with the Duke to be guest conductor . . . Nabobs of Canadian radio present a live broadcast in mid-Atlantic on maiden voyage of Empress of Canada from Liverpool to Montreal. **Norman McBain** will emcee, with radio broadcast to be carried on trans-Canada network of the CBC on evening of April 27. New Empress is 650 feet long, carries 1,074 passengers, has lounges and restaurants tagged the Canada Room, St. Lawrence Room, Banff Club, Salle Frontenac etc. . . . **Danica d'Hondt** taken on as regular panelist of "Live a Borrowed Life," weekly quiz show of CBLT, after previously being a guestar . . . **Vita Linder**, unannounced sexy voice of "Shadows" over CBLT (radio), has switched to her first tv series and lining up "Around the World," 30-mins. program of news, views and European personality interviews for CFTO-TV . . . **Scott Peters**, erstwhile deejay who went dramatic, leaving for Florida to play

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HOW TO NAB ATTENTION . . . at the N.A.B. CONVENTION!

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WCBS-TV VIEWS THE PRESS
With Charles Collingwood
Director: Robert Goodman
15 Mins., Sun., 3:45 p.m.
WCBS-TV, N. Y.

"WCBS-TV Views the Press" is taking up where the late Don Hollenbeck left off in radio some years back in appraising the print media. This time it's Charles Collingwood who's calling the shots. The premiere stanza had quite some "bite." Actually the video dimension adds nothing, for basically it's a radio show. It's what is said that counts.

Collingwood was chiefly concerned with recapitulating the Cuban disaster in pinpointing the laxity of the nation's press. Going back to the first revelation in October '60, as reported in the Hispanic American Review and up to the N. Y. Times Page 1 story back in January of this year, Collingwood proved that knowledge of CIA intervention was available, but that no one carried through, and these adequately-substantiated leaks were just dropped by the press. So how could the press cop a plea "because no one told us?"

All of this was well and good, giving the program a sense of direction, a goal and a purpose. And it was good researching. When Collingwood finished with the Cuban situation, he dwelt on the voluminous coverage of the Eichmann trial (confessing that a lot of the reporting was good) and the subordinating of the story in the wake of the Russian spy yarn, Cuba and now Algiers, finally escaping into trivia with a flippant observation on the N. Y. gambling scandal.

Collingwood had himself a meaty morsel, backed with strong documentation, in appraising the Cuban fiasco. As a stinging rebuke of U. S. journalistic standards and practices, it was healthy "viewing" (although even here it might have been enhanced with a hard-hitting critical analysis and summation rather than have it left dangling).

What immediately comes to mind is: "After Cuba, what?" Revelations of such enormity are few and far between. As a continuing cycle, the inherent danger lay in the latter part of Collingwood's program, suggesting that it may take more than just "viewing" the press to give it strength and a point of view. *Rose.*

HIGHLIGHTS OF THE 1961 CIRCUS
With Arthur Godfrey, ringmaster; Trevor Bale Tigers, Weaver Sisters, The Volodors, Stanaks & Santos, Stephenson's Dogs, Youngs & Walter Patterson, Otto Griebling, Gerard Soules, Otto Schmitt's Elephanta, Flying Gibsons, Galla Shawn, Klauser's Bears, Zacchini Cannon Act
Exec Producer: Jack Philbin
Producer: Charles Andrews
Director: Michael Zeamer
60 Mins., Thurs., 8 p.m.
TOP VALUE STAMPS
NBC-TV, from Greensboro, N. C. (tape)
(Campbell-Mithun)

What added up to a handsome trailer for the Ringling Bros. and Barnum & Bailey Circus and a sock spec for Top Value Stamps was "Highlights of the 1961 Circus" aired Thursday (20) via NBC-TV. Hour-long taped show from the Greensboro, N.C., War Memorial Coliseum ably caught the big top flavor as some RB&B&B's celebrated turns displayed their talents.

Neatly riding herd on the assorted acts was ringmaster Arthur Godfrey who showed he was no mean equestrian himself. Godfrey not only smoothly handled the emcee chores in his familar, casual style but put his multi-gaited steed through its paces in eye-popping fashion.

More than a dozen acts were paraded on the homescreens at a time that undoubtedly caught a sizable juvenile audience. Few moppets (and their elders, too) could likely resist the amusing antics of Stephenson's Dogs, the spectacular feats of Trevor Bale's lions and tigers, the grace of the Flying Gibsons aerial act or the ingenuity of Klauser's Bears.

Plugs for Top Value were frequent but failed to interrupt the show's overall continuity. "The Greatest Show on Earth" also got a lot of mileage out of this special. For example, Godfrey occasionally came up with such aside comments as "you must come to the circus this year, it really is different . . . don't miss it in your town."

Gilb.

GENTLEMEN'S DECISION
(Our American Heritage)
With Dean Jagger, Robert Emhardt, Barbara Babcock, Jay Barney, Bill Berrian, Phillip Bosco, James Duncan, Hazel Jones, Dirk Kolman, Allen Nourse, David O'Brien, Mark O'Daniels, Ken Konopka
Producer: Mildred Freed Alberg
Director: Jack Smight
Writer: John Whedon
30 Mins., Sat. 9:30 p.m.
EQUITABLE LIFE ASSURANCE SOCIETY
NBC-TV, N. Y.
(FC&B)

Sometimes it seems that the production staff of "Our American Heritage" recognizes a great urgency in recounting highlights of history and varied events that color the country's chronicle. They seem to feel that there is much to say and little time to do it, especially, in this Civil War Centennial Year, when one can't flip a calendar without noting some important anniversary of that conflict.

It is this drive to recount as much as possible and crowd a great many events into their scant half-hour that is reducing the effectiveness of this stanza. In Saturday's (22) session, the opus told of the two great decisions in the military career of Gen. Robert E. Lee. As he faced the necessity of surrendering the Army of Virginia to Gen. Grant, the story recalled his decision to take off his Union Army uniform, and go with the South. The second—whether to surrender formally or order, as suggested, his army to disperse and carry on the war via guerrila tactics. Lee properly reflected the folly of such a move and chose instead, formal surrender and cessation of hostilities.

In a half-hour, it was difficult to properly depict the General's torment in facing up to these huge decisions. Despite the capabilities of Dean Jagger, depicting Gen. Lee, there was little time to develop the various themes within this time period. However, all production elements and the cast were generally excellent. Jay Barney as Gen. Longstreet; Robert Emhardt, as Gen. Scott, and the various other supporting players, performed with taste and excellence. Mildred Freed Alberg ensured maximum effectiveness with allround production knowhow.

Jose.

THE EICHMANN TRIAL
With Jim Bishop
Producer: Vince Dempsey
30 Mins., Mon.-Fri., 6:30 p.m.
GLICKMAN CORP. (half)
WABC-TV, N. Y. (tape, live)
(Newmark, Posner & Mitchell)

Relatively intensive coverage of the Eichmann trial is being offered New Yorkers by WABC-TV. Along with the tapes (supplied by Capital Cities Broadcasting to all tv outlets), the ABC flagship is providing the commentary of Jim Bishop, which in narrow tv terms is not especially professional but frequently interesting and informative.

Bishop's unprofessionalism is

(Continued on page 190)

THE MILLION DOLLAR INCIDENT
With Jackie Gleason, Everett Sloane, Jack Klugman, Peter Falk, William Redfield, Harvey Lembeck, Paul McGrath, George Jessel, Bill Zuckert, Michael Higgins, Millette Alexander, Salome Jens, Woodrow Parfrey, Sorrell Booke, Russell Golden, Bernard Hughes, Robert Dane, Charles Martin, Harry Stanton
Producer: Gordon Duff
Director: Norman Jewison
Writers: Gleason, A. J. Russell, Sydney Zelinka, Walter Stone
90 Mins., Fri. (21), 8:30 p.m.
TIMEX
CBS-TV (tape)
(Warwick & Legler)

There was a time, say four years ago in the heyday of "Playhouse 90," when Jackie Gleason's "The Million Dollar Incident" would have made an okay offbeat entry for such a series. It would have figured as a nice change of pace, enhanced by the Gleason playing-himself casting and his authorship, but that's about all.

In today's television context, however, "Incident" takes on the status of one of the season's major specials; it doesn't deserve the distinction. It's basically a throwaway, a sometimes ingenious, occasionally amusing kidnapping yarn that manages to maintain interest in spite of its many flaws, but never arises above the commonplace.

Gleason's basic story, adapted by A. J. Russell, Sydney Zelinka and Walter Stone, varies from the ingenious to the ludicrous. His kidnapping plot is clever, his kidnappers are believable, but the people he should know best—the CBS execs and his own sidekicks like Jack Philbin and Bullets Durgom, are either so fuzzy or silly that they almost undo the ingenuity invested in the story.

That story has Gleason kidnapped during the days of his CBS Saturday night showcase and held for $1,000,000 ransom, which CBS is designated to pay.

The acting, too, varied. The kidnappers, Everett Sloane as the ringleader and Jack Klugman and Peter Falk, walked off with the honors, and Klugman got in the best comedy turn of the show in a drunk scene with Gleason. On the other hand, William Redfield as producer Jack Philbin, Harvey Lembeck as manager Bullets Durgom (changed at the last minute to "Eddie" to comply with an injunction prohibiting use of his name), and Paul McGrath as the unidentified CBS bossman had a pretty tough time of it. Gleason's characterization of Gleason would give a psychiatrist a few interesting hours of speculation, but Gleason the actor played Gleason the personality in fine style.

Even the direction, by Norman Jewison, varied with the script. The scenes in the hideout were extremely well done, but the pandemonium that reigned in the CBS and Gleason offices wasn't confined to the script. Jewison couldn't get his people to jell.

Chan.

Tele Follow-Up Comment

The Chevy Show

"The Happiest Day," with Irvin Graham contributing original book, music and lyrics, was a frothy tale hardly worthy of great effort but certainly not deserving of the poor handling given it by its co-directors Bob Finkel and Dean Whitmore, who apparently were unable to cope with the line of fantasy demanded by the script. Indeed, this "Chevy Show" hour Sunday (23) on NBC-TV was only fantasy when Wally Cox, as a guardian angel, was on stage.

Of course, Cox had the only original role, so to speak, and that may have had something to do with his superlatively light performance. Still and all, the weaknesses of direction were evident throughout the first 40 minutes of the 60-minute show; How many times has an audience seen the lovely Janis Paige cast as a poor working girl, or Jack Carson as the poor slob who can't hold onto his girl (until the final curtain) and Charlie Ruggles as the wise, endearing old man? Obviously, the casting was far from ingenious. However, as the rich boy who wins then loses the beautious secretary, Craig Stevens was alright, but then his role made very few demands on him.

There was a shrillness to the acting that must be laid at the doorstep of the co-directors, of whom Finkel was also producer. Yet when it came time for Cox, as Miss Paige's "guardian angel" who arranges for "The happiest day" in her life (a date with her boss, Stevens), he is delightful. Graham, the author, had a better idea of what he wanted to do with his angel than he did with his people; Cox was made out as a kind of Greek chorus and ethereal engineer, who moved what little plot there was.

Graham's lyrics were deft and his music, while not whistleable, still served its purpose. *Art.*

Bell & Howell Close-Up

"90 Miles to Communism," ABC's "Bell & Howell Close-Up" special on Castro's Cuba, both profited and suffered by its topi-

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Foreign TV Reviews

OTHELLO
With James McCracken, Maria van Dongen, Rudolf Knoll, Robert Thomas, Leonhard Paeckl, Heinz Borst, Mary Davenport, Siegfried Tappolet, Wolfram Mertz
Producer: Ettore Cella
Director: Herbert Graf
Conductor: Nello Santi
150 Mins.; Sun. ,8.05 p.m.
Swiss Television from Zurich

As a first step in a closer collaboration between Swiss state-owned, non-commercial tv and the Zurich Stadttheatre, initiated by Zurich's new opera chief, Herbert Graf, this videotape version of '60-'61's most successful opera production was telecast to a generally warm response by longhair buffs and laymen alike.

Inevitably with experiments like this, technical deficiencies were still evident, especially some cases of faulty lighting and sound control. However, in view of the fact that the Stadttheatre where the tape was shot during a regular performance of the Verdi opera, is unequipped for telecasting and that lack of time cancelled out lengthy rehearsals and preparations, it was an amazingly well-handled job.

Even on the small tv screen and sans color, this Herb Graf production, which opened the current season last fall and has emerged as the season's top b.o. and word-of-mouth entry, impressed as a theatrical event of rare magnitude. Beside the topnotch directorial job as well as the fiery batoning by young Italian maestro, Nello Santi, this was chiefly due to an ensemble of magnificent singing voices which included three U. S. singers: tenor James McCracken whose Othello ranks among the best to be found today; contralto Mary Davenport as Emilia and tenor Robert Thomas as Cassio. High powered performances, both vocally and acting-wise, were also turned in by Maria van Dongen (Desdemona) and Rudolf Knoll whose Iago was remarkably free of false histrionics. The opera was sung in its original Italian, with short summaries in German before every act. *Mezo.*

THE NEW AMERICANS
With Ian Trethowan
Producer: James Bredin
60 Mins., Wed., 9:35 p.m.
Associated TeleVision, from London

Reporter Ian Trethowan, who clicked last year with his "Main Street, U.S.A." skein, aimed to portray the new American administration, its personalities and objectives, in this hour-long filmed digest. On the whole, he succeeded. Chief impression, for overseas viewers, was of an alert body of men, alive with social conscience and snipping energetically at red tape. Trethowan contrasted the Kennedy regime with the outgoing Eisenhower outfit and claimed that men who aren't ashamed to read books were replacing the golfers. He also emphasized that it was too early to judge the new President's capacity, but clearly established that he thought it pretty huge.

The hour kicked off with an outline of the new Cabinet personalities, and President Kennedy himself, in the first tv interview he's granted to foreigners, explained how he interpreted the "New Frontiers" he intended to cross. He stressed the need for education in the scientific field. Press Secretary Pierre Salinger touched on the new administrative methods sparked by Kennedy—direct communication with Cabinet officers, his liking for opposing views to be presented to him coherently so that he could come to a quick decision.

Less familiar on this side of the Atlantic were the internal problems, and Labor Secretary Arthur Goldberg firmly stressed the need for reducing unemployment from its present seven per cent level to a minimum of four per cent. Similarly, Chester Bowles cast light on the Kennedy desire to re-establish good relations with Africa, Asia, and Latin America, but without impairing cooperation with Europe and NATO.

Such new devices as the Peace Corps were explained, and the feel of this part of the program, augmented by the lively comments of Attorney-General Robert Kennedy and Special Assistant Bundy, was of a thrusting body of men, determined to give the American image a new look.

Trethowan went on to examine the difficulties likely to be encountered with Congress. Kennedy supporter John Brademas dissected the differences with the British system, where executive and legislative bodies are one, and the dissident voice of Republican Senator Barry Goldwater was the only cloud in the silver sky. He came out against any compromise with the Commies, wanted the Cuban revolution struck down by force if need be and an out-and-out declaration that the cold war would result in an American victory.

Maybe, for internal consumption, "The New Americans" was too heavily pro-Kennedy on too slim evidence of present achievement. But it certainly gave an encouraging boost to American prestige on this side of the water. Ian Trethowan was capable throughout, though lacking in the final ounce of personality ideally required. James Bredin was the admirable producer. *Otta.*

AUF DEN SPUREN DES HENKERS
(On the Tracks of the Hangman)
Writers: Peter Schier-Gribowsky, Carsten Diercks
40 Mins.; Tues., 9:20 p.m.
West German TV, from Hamburg (film)

The trial of the Nazi war criminal, Adolf Eichmann, has had its effect on German television. "On the Tracks of the Hangman," telecast the day the trial started in Israel, was a 40-minute documentary which traced Eichmann's life from his home town, Solingen, to his Argentinian hideout. Report deserved a high rating and was one of the best documentary programs seen on domestic tv lately.

The creators, Peter Schier-Gribowsky and Carsten Diercks, deserve a special compliment for having had the courage to leave nothing unsaid and to exploit all the possibilities to acquaint German televiewers with the character and mentality of the mass killer. They interviewed eye-witnesses and even approached some of his relatives. It was depressing to hear that some used to think very highly of him. Some called him "a dear good fellow" when asked what impression he made on them. It was brought out that this man, murderer of millions of innocent people, liked classical music, played the violin and led a respectable married life. The two reporters also utilized excerpts from documentary pix on Nazi concentration camps.

Schier-Gribowsky and Diercks did an outstanding job which will be long kept in mind. It was also a necessary report for those who are apt to forget certain things too easily. Technically, the program was outstanding. *Hans.*

DUBLINERS
Director: Michael Ingrams
Writer: Jack White
30 Mins., Fri., 10:30 p.m.
Associated-Rediffusion, from London

This amiable filmed report took as its connecting link the literary reputation of Dublin. Thread of argument was that the most potent scribes — Bernard Shaw, Swift, Sean O'Casey, and James Joyce— had achieved their memorable work by emigrating. Was exile indispensable for Dublin writers? The subject was thrown at students, actors, artists and the like, and their comments were broken up by reminiscent anecdotes of the aforesaid giants. Director Michael Ingrams assembled the material so that it wasn't overweight with literary musings, and himself spoke a clear, but conventional, commentary on the sound-track.

Highspots were the dabs of portraiture touched in by elderly Dubliners. Garbage-man Paddy O'Reilly stood outside Bernard Shaw's birthplace and recalled how he'd written to the dramatist suggesting that the house should be marked by a plaque. Shaw had written back, saying that posterity would be adequately serviced with his collected works. However, the

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WANNA BUY A TV STUDIO?

BBC-TV: 'Never on Sunday'

Glasgow, April 25.

"Difficult" plays, plays of a sophisticated nature, and dramas dealing with "the darker side of life" will not be screened on BBC-TV on a Sunday evening, according to Sir Arthur Ilords, the BBC chairman.

He says so in a letter to Mr. J. J. Campbell, Glasgow lawyer, who had protested in a letter that many plays shown on Sunday evenings were "not only sickly, sentimental slush, but also, for youthful viewers, dangerous occasions of sin." Attorney claimed that viewing of Sunday night plays was now banned in many homes, and asked Sir Arthur if the BBC had any safeguards in force against the danger of corruption of youth.

Campbell made specific reference to the play "The Wrong Side of the Park," commenting that, although the author obviously regarded the adulterous theme "as a tender flower, to be preserved in memory's garden, nevertheless health-minded citizens would be more inclined to regard it as a poisonous weed to be forgotten."

The complaining viewer-attorney added, in his protest letter: "Almost every Sunday night now, the same dismal moans and grunts come over the air, from a motley throng of characters, many looking quite demented and all extremely tense in their hot chase after forbidden fruit. It really does get very tiresome."

In his reply, the BBC topper defended the showing of "The Wrong Side of the Park," saying the main body of responsible opinion had felt that the play was an attempt to illustrate the tragedy of failure, misalliance and unhappiness.

"To remove, as you ask, plays that are disquieting in their analysis of human nature would be to impose a censorship that could prevent the presentation of serious drama."

But Sir Arthur agreed that the accent on Sunday evenings should be on material suitable for general family viewing.

"You will find," he said, "that a change in this direction has already been made and that 'difficult' plays, plays of a sophisticated nature, or plays which deal with the darker side of life — they represent only a small proportion of our drama production—will be kept out of Sunday evenings."

Italy's Second TV Network Finally Gets a Govt. Okay; Will Preem Nov. 4

Rome, April 25.

The long-awaited second Italian tv channel will be officially inaugurated on Nov. 4, this year. Official announcement was made here by RAI-TV topper Marcello Rodino at a press conference also attended by the new RAI-TV director general, Ettore Bernabei.

Move comes after a protracted period of preparation and rumors (it had at one time been thought that RAI would start its second network during the 1960 Olympic Games), though as pointed out, it will still become a fact 13 months ahead of schedule. Official agreement which extended RAI-TV's government monopoly in fact states that the net must provide a "Second Program" before December, 1962.

While the current "National" program will continue at its current 10-hour-a-day clip, the new outlet will at least at the start be limited to two-three hours every evening, probably in the 9-11 p.m. niche.

Not much is known at present concerning the type of fare to be exposed, RAI merely stating that

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BBC, Govt. Renew Tint TV Huddles

London, April 25.

The BBC and the Government have launched new huddles to discuss the coming of color television. This was admitted by the Postmaster - General, Reginald Bevins, in a reply to questions in the House. Present situation is that Bevins regards the question of line definition as of more current urgency than color.

Asked why he did not allow the BBC to have a pilot experimental scheme using 405 lines instead of 625 to gain more practical experience of transmission and reception, Bevins was emphatic: "It would be a mistake. Once you allow an experimental system on 405 lines you are liable to create a demand for sets that in three or four years time may well become out of date."

Bevins denied that "he was pandering to the interests of Independent Television Authority. I must consider what the BBC has to say since they reopened the matter following earlier discussions."

Japan's 6,360,141 Sets

Tokyo, April 25.

Registered tv sets in Japan as of end of January totalled 6,360,141, an increase of 369,579 for the month.

Breakdown per key city area: Tokyo, 2,248,994; Osaka, 1,496,819; Nagoya, 920,617; Kumamoto, 577,556; Hiroshima, 360,822; Sendai, 309,256; Sapporo, 267,970, and Matsuyama, 176,648.

NBC's $15,230,000 2-Week Wrapup On '61-'62 Entries

Since April 10, NBC-TV has firmed up business for '61-'62 worth a total of approximately $15,230,000. About $9,720,000 of it is in deals for nighttime hours (time & talent), about $5,000,000 for daytime programming and another $410,000 for sports.

Biggest confirmation came from Nabisco for a full alternate-week hour of "Wagon Train." Other nighttime biz came from Colgate ("Thriller"), Warner - Lambert ("Captain of Detectives" and "Wells Fargo"), Brown & Williamson ("Detectives"), Liggett & Meyers ("87th Precinct"), and R. J. Reynolds (alt. half of "Train," which makes the Wednesday show full up since Ford owns the other 30-minute period).

Big daytime buys were by Thos. Leeming for about $1,500,000, Pillsbury for $2,000,000 and Ex-Lax for $1,500,000. Ford and Philip Morris, each paying $200,000 for a quarter of the event, topped the sports buys with purchases in the National Football League championship game.

ABC-TV's $1,000,000 Speidel Sponsor Coin

Speidel (watch band manufacturer) has bought a scatter plan in ABC-TV hour shows estimated at $1,000,000 for next season. In all, company has bought 28 minutes in three telefilm stanzas.

Spread of participations for Speidel on ABC-TV covers "Corrupters," "Naked City," and Surfside 6."

EASILY OBTAINED BOTH EAST, WEST

With tv network shows attaining peak 80% celluloid next season, and with live or live-on-tape entries hitting a rock-bottom level, the whole question of what to do about those huge studio and theatre facilities (both east and west) with which NBC and CBS appear to be stuck grows increasingly vexing.

In sharp contrast to the days when Max Liebman and the Jaffe boys were grinding out those NBC-TV specials at the network's vast Brooklyn studios, today it's a forlorn site. Only occasionally is it reactivated for a special but otherwise it has a ghost-town status. Yet over the years NBC was obliged to pour millions into the facility.

It's costing NBC something like $300,000 a year for the lease of the Ziegfeld theatre, N. Y. To all intents it can now be called the "Perry Como Theatre" since that's the only show coming out of the ex-legit showcase. The contract with the original owners stipulates that NBC would have to restore it to its original shape should it decide to dump the theatre. That would tote up to a bundle of dough. Since any self-respecting network merits at least one big showcase for audiences, and since there's no other available facility to house the Como show, NBC is obliged to stick with it.

Then there's the plight of NBC at Burbank on the Coast which, like Brooklyn, represents an investiture of millions but with little action today. Just to open the doors of the plant (like Brooklyn) costs $12,000 a day—so NBC plans to keep it shuttered throughout the summer. Only three daytime shows will be originating from the Coast, anyhow, and two of these are berthed at Sunset & Vine; the other is a tape remote.

It's the fall prospects—or lack of them—that creates the Burbank headache. Aside from a periodic Dinah Shore, Bob Hope, Dean Martin or some such special, the vast, sprawling facility—NBC's answer to CBS' Television City—will hit a blank.

The giant CBS plant on the Coast, with hardly any nighttime action and a handful of daytime shows (the latter only by the grace of shifting originations from N.Y.) poses similar problems. In the days when its giant studios were created, apparently no one foresaw the virtual takeover by film.

Scattered throughout the Gotham are a flock of CBS theatre-studios. Not as many as two, three years ago, but still an overabundance of them—many more than needed for the few tape-on-live contributions to the network skein.

Wickham's Exit

Cleveland, April 25.

Ben B. Wickham resigned Friday as managing director of WJW-TV and as a vicepresident of the Storer Broadcasting Co., station owner.

10% Tax Bite on British Com'l TV To Yield $23,500,000 to Exchequer; 'Go Easy on Those Rolls & Bentleys'

By HAROLD MYERS

London, April 25.

Though there had been widespread agitation for moves to cut into commercial tv profits, the industry was caught by surprise with the Chancellor of the Exchequers decision to impose a 10% duty on all charges for commercial tv advertising from May 1 onwards. This will yield around $23,500,000 a year to the Treasury and will make a slight dent in the earning capacity of the major tv companies.

It will, however, seriously hurt the smaller regional companies which, while making a healthy profit, do not have the scope for returns comparable with the four majors. The main victims indeed will be the small regional stations which have either just come on the air or are just about to start transmission.

One particular case in point is that of Westward-TV which is due to start a commercial service in the West of England next weekend (29). Peter Cadbury, chairman of the programming company which has the concession for that area, reckons that the duty will rob them of about $280,000 a year—an appreciable slice by any standards, but particularly so in view of the fact that the Westward tv license, like those of all the other commercial programmers, is due to expire in 1964 when the present Act comes to an end.

It is early days yet to assess the real impact of the levy, and the program companies have not had time to decide whether to bear the burden alone or whether to pass it on either wholly or in part to the advertisers. It is thought likely, however, that they will have to carry the cost themselves as there have been many beefs about the high cost of television commercials.

One surprising reaction to the Budget decision was the comment in the Daily Express editorial. The

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WMAR-TV Bldg. Plans

Baltimore, April 25.

Application for permit to erect new building to house WMAR-TV studio and offices on York Road just outside city line, has been filed with Baltimore county government. It was announced that station will continue to emanate actual broadcast signals as before from tower on Television Hill near WJZ-TV. Studio programs originating from the New York road location will be channeled to the transmitter on Television Hill via microwave links.

Studio-office building will have more than 50,000 square feet of floor space and architecture will be along modernized colonial lines that will fit in with building in area.

Niles Trammell's 'We Wuz Robbed' In Fighting Rap

Niles Trammell, as both a partner and managerial factotum of WCKT in Miami, has no intention of taking the threatened loss of his station lying down and even now is mapping an appeal to the Supreme Court. The ex-NBC president who relinquished his network pension rights and consultancy status in order to team up with the Cox-Knight publishing interests in running the NBC affiliated station in Miami, feels he and his partners are taking a bum rap.

Station, of which Trammell owns 15%, took the 10-count in an FCC examiner's preliminary report which took away the channel franchise (although a full FCC decision is still pending).

To the claim (during the period when the industry was on the D. C. hot seat) that, in seeking the VHF franchise, he had trafficked with FCC members, Trammell points to the fact that he did no more, no less than others were doing in the industry at a time when, in actuality, it was the fashion of the FCC membership to seek out the broadcasters.

Going in Trammell's favor is the Peabody award the station received last week, indicative of WCKT's recognition of its public service responsibility. Also a track record of industry contribution dating back to his longtime NBC prexy regime when he played a key role in developing broadcasting patterns.

Who's Gonna Take Brit. TV Tax Rap?

London, April 25.

Top level meetings have been taking place during the past few days among the commercial programming companies to decide whether any of the 10% of tax on tv advertising from May 1 imposed by the Chancellor of the Exchequer in his budget last week can be passed on or whether it must be met by the networks themselves.

On present performance it looks as if the Chancellor's estimate was a cautious one. He calculated that it would yield $23,500,000 a year but the estimated yield for March alone would have been over $2,330,000.

The return for the 10 commercial tv companies for March hit a new high with total ad revenue exceeding $23,334,000, and in the first quarter of the year the income was running 20% above the same quarter last year. The March total was 22½% better than March 1960.

Leading the field for March was Associated-Rediffusion, the company which has the weekday concession in the London area, with total ad revenue, according to Nedia Records, of $4,984,000. Associated Television were close behind in second place with $4,676,000, followed by Granada with $4,448,000 and ABC-TV with $2,800,000. The latter company has only weekend concessions for the Midlands and North of England territories.

Autolite Buying 'Racer' on ABC-TV

Hollywood, April 25.

Ford Motors, through its subsidiary, AutoLite, has signed on as sponsor of the new teleseries "The Racer" scheduled to air in the 7:30-8 p.m. Friday time slot over ABC-TV in October.

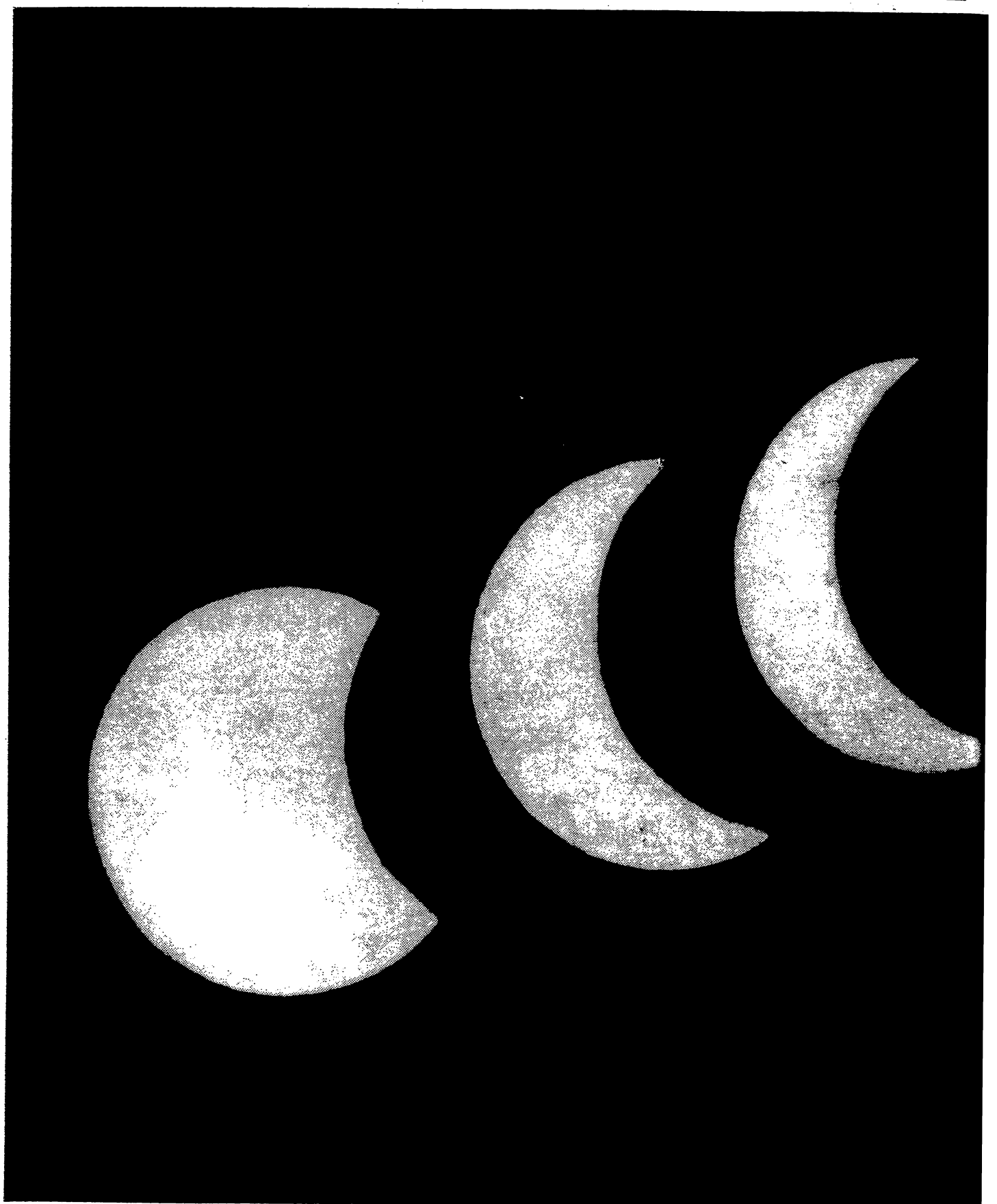
According to series producer Phil Shuken, 13 segments of the John Ashley-Brian Kelly co-starrer have already been lensed at Republic Studios, and an outstanding slate of 39 more segs will enter production shortly. Budget for the series is estimated at $58,000 per skein in a format dealing with sports and race cars. Part of series' filmage will be lensed in Europe, producer said.

Sale to Ford through ABC Films quashed prior rumors that "Racer" might be dropped by the auto company, although it acquired option of series through recent purchase of the AutoLite Battery Corp.

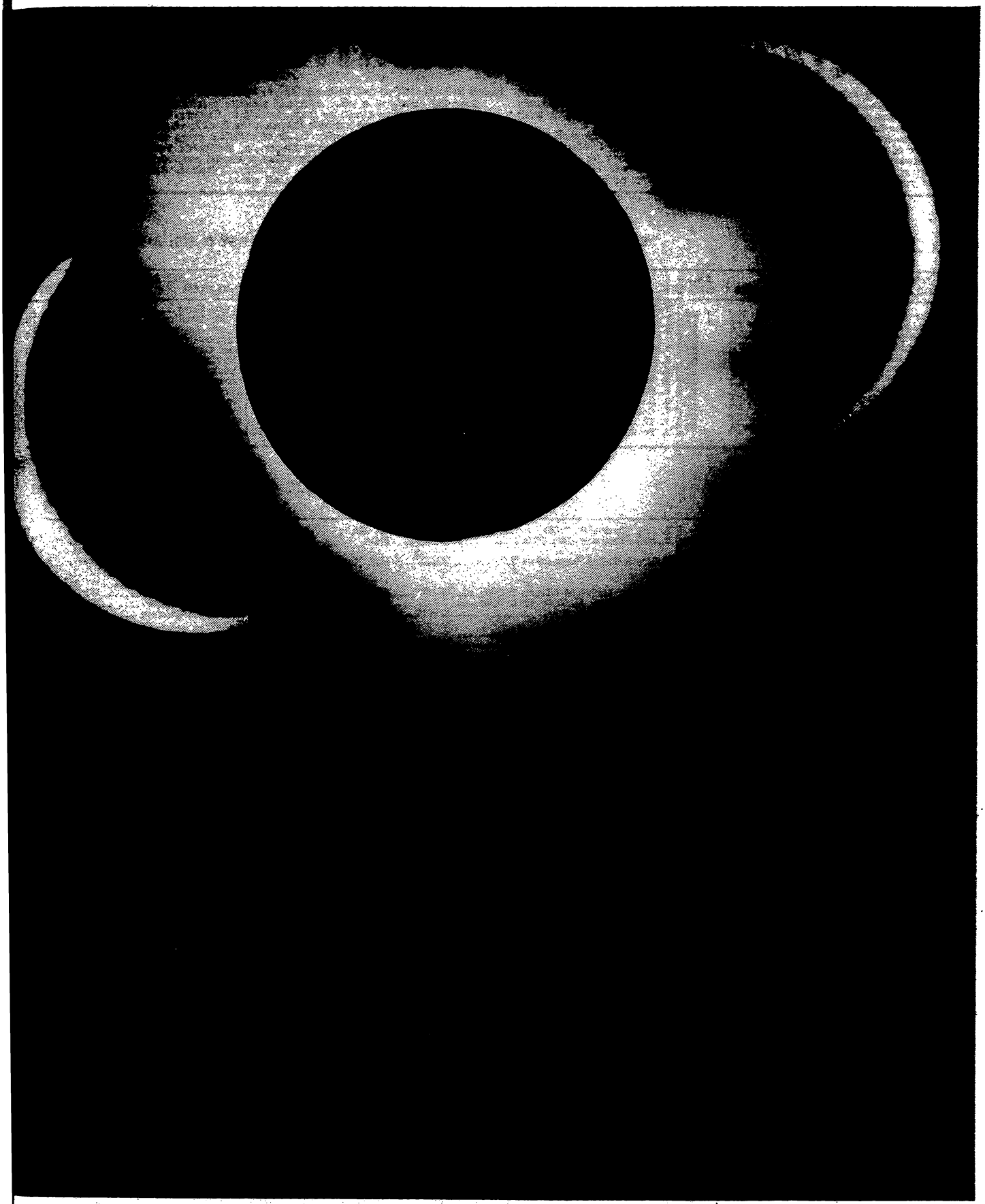
Series format was originally owned by Nick Schenck who sold it to AutoLite in a package deal calling for Albert J. Cohen to produce. Latter lensed several episodes before Shuken took over reins.

Present producer, summoned from Europe by ABC Films last week for lensings, will script a half dozen more segments, after which he will fulfill a supervisory capacity due to another commitment.

Shuken's other assignment involves more than a score of scripts for the continuing "The Real McCoys" teleseries, of which he is signed as chief writer.



There is nothing harder to stop than a trend



C-TV only network to show overall audience gain this year*

Overall audience gain or loss, 1961 over 1960*	
ABC-TV	+12%
IET Y	— 3%
IET Z	— 5%

*: Network home hours, (Average Audience n commercial hours viewed). National Nielsen Reports, 1 January through 11 March, 1961 vs. r period 1960. All sponsored hours, 6:30-11 Sun., 7:30-11 PM. Mon. through Sat.

One network's loss, as the fellow said, is another's gain.

And, actually, our 12% jump this year gives us a neat 35% share of network viewing for the period.* An average of 9,099,000 homes per minute delivered for the advertiser.

The reason, of course, lies in such uptrending reasons as *The Untouchables, My Three Sons, The Real McCoys, 77 Sunset Strip, The Flintstones,* etc.

Why not uptrend with us?

ABC TELEVISION NETWORK

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	KNXT	36
1.	Perry Mason (Sat. 7:30-8:30)	KNXT	36
1.	Untouchables (Thurs. 9:30-10:30)	KABC	36
2.	77 Sunset Strip (Fri. 9:00-10:00)	KABC	33
3.	Jack Benny (Sun. 9:30-10:00)	KNXT	31
4.	My Three Sons (Thurs. 9:00-9:30)	KABC	28
4.	Perry Como (Wed. 9:00-10:00)	KRCA	28
4.	Real McCoys (Thurs. 8:30-9:00)	KABC	28
4.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	28
5.	Lawrence Welk (Sat. 6:00-7:00)	KABC	27
5.	Ed Sullivan (Sun. 8:00-9:00)	KNXT	27
5.	Wagon Train (Wed. 7:30-8:30)	KRCA	27

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	18	33
2.	Lock-Up (Sat. 7:00)	KNXT	Ziv-UA	16	31
3.	Bozo The Clown (Mon.-Fri. 6:00)	KTLA	Jayark	14	33
3.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	14	24
4.	Best Of Post (Tues. 7:00)	KRCA	ITC	13	22
4.	Manhunt (Mon. 7:00)	KRCA	Screen Gems	13	22
5.	Mr. Ed (Fri. 7:00)	KRCA	MCA	12	23
6.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	11	19
6.	Sea Hunt (Tues. 7:00)	KNXT	Ziv-UA	11	19
7.	Grand Jury (Thurs. 10:30)	KRCA	NTA	10	33
7.	Third Man (Wed. 7:00)	KNXT	NTA	10	21
7.	Tombstone Territory (Fri. 7:00)	KABC	Ziv-UA	10	19

PROGRAM	STA.	AV. RTG.
Seven Keys	KTLA	10
Fight; Bowling	KABC	18
News; Weather; Sports	KRCA	12
Huntley-Brinkley	KRCA	14
Best Of Post	KRCA	13
Huckleberry Hound	KTTV	14
Quick Draw McGraw	KTTV	11
Seven Keys	KTLA	13
Manhunt	KRCA	13
Huckleberry Hound	KTTV	14
Take A Look	KABC	10
Seven Keys	KTLA	11
Seven Keys	KTLA	13

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Untouchables (Thurs. 9:30-10:30)	WFIL	50
2.	My Three Sons (Thurs. 9:00-9:30)	WFIL	42
3.	Gunsmoke (Sat. 10:00-10:30)	WCAU	39
4.	Ed Sullivan (Sun. 8:00-9:00)	WCAU	36
5.	Perry Como (Wed. 9:00-10:00)	WRCV	35
5.	Real McCoys (Thurs. 8:30-9:00)	WFIL	35
6.	Flintstones (Fri. 8:30-9:00)	WFIL	34
6.	Lawrence Welk (Sat. 9:00-10:00)	WFIL	34
6.	77 Sunset Strip (Fri. 9:00-10:00)	WFIL	34
7.	Candid Camera (Sun. 10:00-10:30)	WCAU	33
7.	Law & Mr. Jones (Fri. 10:30-11:00)	WFIL	33

1.	Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	27	69
2.	Mike Hammer (Sat. 10:30)	WCAU	MCA	26	52
3.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	21	50
4.	Johnny Midnight (Thurs. 10:30)	WRCV	MCA	19	43
5.	Quick Draw McGraw (Fri. 7:30)	WFIL	Screen Gems	18	38
6.	Lock-Up (Tues. 7:00)	WRCV	Ziv-UA	17	43
7.	Popeye (Mon.-Fri. 6:00)		King Fea.,		
	(Sun. 11:00)	WFIL	UAA	16	42
8.	Jim Backus (Thurs. 7:00)	WRCV	Screen Gems	15	35
9.	Huckleberry Hound (Tues. 7:30)	WCAU	Screen Gems	14	26
10.	Medic (Tues. 10:30)	WFIL	CNP	13	24

Expedition; Music	WFIL	8
Fight; Bowling	WFIL	15
Fight; Spare; Bowling	WFIL	15
Newsreel; Weather	WFIL	12
News; Prison Break	WFIL	10
News-Edwards	WCAU	10
Take A Look	WFIL	17
Rawhide; Classics	WCAU	24
Newsreel; Weather	WFIL	16
News	WFIL	12
Bertie The Bunyip	WRCV	6
Early Show	WCAU	14
News; Weather	WRCV	14
Huntley-Brinkley	WRCV	16
Newsreel; Weather	WFIL	18
News	WFIL	14
Laramie	WRCV	26
Garry Moore	WCAU	23

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Gunsmoke (Sat. 10:00-10:30)	KDKA	48
2.	Candid Camera (Sun. 10:00-10:30)	KDKA	47
3.	Untouchables (Thurs. 9:30-10:30)	WTAE	45
4.	Ed Sullivan (Sun. 8:00-9:00)	KDKA	44
4.	What's My Line (Sun. 10:30-11:00)	KDKA	44
5.	Garry Moore (Tues. 10:00-11:00)	KDKA	42
6.	Have Gun, Will Travel (Sat. 9:30-10)	KDKA	41
7.	Jack Benny (Sun. 9:30-10:00)	KDKA	39
8.	Dennis The Menace (Sun. 7:30-8:00)	KDKA	37
9.	G.E. Theatre (Sun. 9:00-9:30)	KDKA	34
9.	Rawhide (Fri. 7:30-8:30)	KDKA	34

1.	Manhunt (Thurs. 10:30)	WTAE	Screen Gems	37	58
2.	Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	30	50
3.	Brothers Brannigan (Sat. 10:30)	KDKA	CBS	28	47
4.	Sea Hunt (Sat. 7:00)	KDKA	Ziv-UA	21	40
5.	Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	20	41
6.	Tombstone Territory (Fri. 7:00)	WIIC	Ziv-UA	13	25
6.	Walter Winchell File (Thurs. 7:00)	WIIC	NTA	13	24
7.	Popeye (Mon.-Fri. 6:00)	WIIC	UAA	12	35
	(Sat. 8:00)				
8.	Jim Backus (Fri. 7:00)	WTAE	Screen Gems	11	19
8.	U.S. Marshal (Wed. 7:00)	WIIC	NTA	11	20
9.	Mr. Ed (Thurs. 6:30)	KDKA	MCA	10	22

Best Post; Good Look	WIIC	16
News; Sports	WIIC	14
Huntley-Brinkley	WIIC	16
Fight; Bowling	WTAE	21
Fight; Sports; Bowling	WTAE	17
Wrestling	WIIC	18
6 O'Clock Adventure	WTAE	16
News-Esso Reporter	KDKA	20
News-Edwards	KDKA	22
News-Esso Reporter	KDKA	24
News-Edwards	KDKA	23
6 O'Clock Adventure	WTAE	19
Gene Autry	KDKA	6
Safari	KDKA	9
Rawhide; Classics	KDKA	34
News-Esso Reporter	KDKA	25
News-Edwards	KDKA	25
6 O'Clock Adventure	WTAE	22

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	What's My Line (Sun. 9:30-10:00)	KMOX	45
2.	Andy Griffith (Mon. 8:30-9:00)	KMOX	41
2.	Untouchables (Thurs. 8:30-9:30)	KTVI	41
3.	Candid Camera (Sun. 9:00-9:30)	KMOX	40
4.	Danny Thomas (Mon. 8:00-8:30)	KMOX	35
4.	Garry Moore (Tues. 9:00-10:00)	KMOX	35
4.	Gunsmoke (Sat. 9:00-9:30)	KMOX	35
4.	Real McCoys (Thurs. 7:30-8:00)	KTVI	35
4.	Red Skelton (Tues. 8:30-9:00)	KMOX	35
5.	My Three Sons (Thurs. 8:00-8:30)	KTVI	34

1.	Two Faces West (Thurs. 9:30)	KSD	Screen Gems	31	52
2.	San Francisco Beat (Sat. 9:30)	KMOX	CBS	22	37
3.	Sea Hunt (Fri. 10:00)	KTVI	Ziv-UA	19	33
4.	Death Valley Days (Sat. 9:30)	KSD	U.S. Borax	17	29
4.	Lock-Up (Wed. 9:30)	KSD	Ziv-UA	17	27
5.	Huckleberry Hound (Thurs. 6:00)	KTVI	Screen Gems	15	30
6.	Popeye (Sat. 11:30)	KMOX	UAA, King	14	61
7.	Phil Silvers (Tues. 6:30)	KMOX	CBS	13	25
8.	Highway Patrol (Tues. 9:30)	KTVI	Ziv-UA	12	19
	(Sat. 10:00)				
8.	Third Man (Wed. 10:00)	KTVI	NTA	12	24

Take A Look	KTVI	13
Death Valley Days	KSD	17
News; Weather	KMOX	21
Jack Paar; Inaug. Ball	KSD	21
San Francisco Beat	KMOX	22
Naked City; Hong Kong	KTVI	22
6 O'Clock Report; Wea.	KMOX	18
News-Edwards	KMOX	17
Detectives Diary	KSD	7
St. Louis Hop	KSD	8
Laramie	KSD	17
Garry Moore	KMOX	34
News; Weather	KSD	26
Gold Award Theatre	KSD	21
News; Weather	KMOX	22
Jack Paar	KSD	21

MIAMI

STATIONS: WTVJ, WCKT, WPST. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Perry Mason (Sat. 7:30-8:30)	WTVJ	36
1.	Ed Sullivan (Sun. 8:00-9:00)	WTVJ	36
2.	Candid Camera (Sun. 10:00-10:30)	WTVJ	32
2.	Gunsmoke (Sat. 10:00-10:30)	WTVJ	32
2.	Perry Como (Wed. 9:00-10:00)	WCKT	32
3.	Lassie (Sun. 7:00-7:30)	WTVJ	31
3.	Surfside 6 (Mon. 8:30-9:30)	WPST	31
3.	Untouchables (Thurs. 9:30-10:30)	WPST	31
3.	Wagon Train (Wed. 7:30-8:30)	WCKT	31
4.	Jack Benny (Sun. 9:30-10:00)	WTVJ	30

1.	Sea Hunt (Fri. 7:00)	WTVJ	Ziv-UA	31	56
2.	Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	25	50
2.	Shotgun Slade (Mon. 7:00)	WTVJ	MCA	25	43
3.	Death Valley Days (Sat. 6:30)	WTVJ	U.S. Borax	24	52
4.	Third Man (Sat. 10:30)	WTVJ	NTA	22	51
5.	Brothers Brannigan (Sat. 7:00)	WTVJ	CBS	21	46
6.	Trackdown (Thurs. 7:00)	WTVJ	CBS	20	40
7.	Mr. Ed (Mon. 7:00)	WCKT	MCA	19	33
7.	Quick Draw McGraw (Tues. 7:00)	WCKT	Screen Gems	19	28
8.	Two Faces West (Wed. 7:00)	WTVJ	Screen Gems	18	34

Hollywood Special	WCKT	20
Trackdown	WTVJ	20
Mr. Ed	WCKT	19
Disney Presents	WPST	16
Fight; Bowling	WPST	13
Westerner; Telethon	WCKT	10
Disney Presents	WPST	18
Huckleberry Hound	WCKT	25
Shotgun Slade	WTVJ	25
Big Show	WTVJ	35
Woodpecker; Bear	WCKT	25

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top six syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Nov.-Dec. 1960 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program could not be properly judged for comparative performance. Therefore, Nov.-Dec. data will be limited to those syndicated shows which played in all weeks.

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KCMO	44
2.	Real McCoys (Thurs. 7:30-8:00)	KMBC	39
3.	Andy Griffith (Mon. 8:30-9:00)	KCMO	38
4.	Wagon Train (Wed. 6:30-7:30)	WDAF	37
5.	Untouchables (Thurs. 8:30-9:30)	KMBC	36
6.	Have Gun, Will Travel (Sat. 8:30-9)	KCMO	35
7.	Candid Camera (Sun. 9:00-9:30)	KCMO	34
8.	Donna Reed (Thurs. 7:00-7:30)	KMBC	31
8.	Jack Benny (Sun. 8:30-9:00)	KCMO	31
8.	77 Sunset Strip (Fri. 8:00-9:00)	KMBC	31

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV SH.
1.	Sea Hunt (Sat. 6:00)	WDAF	Ziv-UA	30	67
1.	U.S. Marshal (Sat. 9:30)	KCMO	NTA	30	58
2.	Huckleberry Hound (Thurs. 6:00)	KMBC	Screen Gems	27	51
3.	Coronado 9 (Thurs. 8:00)	KMBC	MCA	25	38
4.	Death Valley Days (Thurs. 9:30)	KMBC	U.S. Borax	19	35
4.	Jeff's Collie (Sat. 5:30)	WDAF	ITC	19	50
5.	Blue Angels (Sun. 10:00)	KCMO	CNP	16	42
5.	Man From Cochise (Mon., Wed., Fri. 6:00)	KMBC	NTA	16	38
6.	Lock-Up (Wed. 9:30)	WDAF	Ziv-UA	14	25
7.	Dangerous Robin (Sun. 9:30)	WDAF	Ziv-UA	12	21

PROGRAM	STA.	AV. RTG.
News; Weather	KCMO	13
Sports; News	KCMO	10
Fight; Bowling	KMBC	12
Fight; Spare; Bowling	KMBC	11
News; Sports	WDAF	17
Huntley-Brinkley	WDAF	19
Bachelor Father	WDAF	29
This Is Your Life	WDAF	30
Polka Parade	KCMO	10
Bowling With Molen	KMBC	10
News; Weather	WDAF	18
Picture Of The Week	WDAF	8
Big Show	KMBC	8
News; Sports	WDAF	16
Huntley-Brinkley	WDAF	19
Naked City; Hong Kong	KMBC	25
What's My Line	KCMO	20

COLUMBUS

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Real McCoys (Thurs. 8:30-9:00)	WTVN	43
2.	Untouchables (Thurs. 9:30-10:30)	WTVN	42
2.	Gunsmoke (Sat. 10:00-10:30)	WBNS	42
3.	My Three Sons (Tues. 9:00-9:30)	WTVN	40
4.	Candid Camera (Sun. 10:00-10:30)	WBNS	35
4.	Maverick (Sun. 7:30-8:30)	WTVN	35
4.	Flintstones (Fri. 8:30-9:00)	WTVN	35
4.	77 Sunset Strip (Fri. 9:00-10:00)	WTVN	35
5.	Perry Mason (Sat. 7:30-8:30)	WBNS	34
5.	Rifleman (Tues. 8:00-8:30)	WTVN	34

1.	Mike Hammer (Sat. 10:30)	WBNS	MCA	38	70
2.	Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	28	55
3.	Whirlybirds (Thurs. 7:00)	WTVN	CBS	26	43
4.	Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	25	52
5.	Rescue 8 (Tues. 7:00)	WTVN	Screen Gems	21	35
6.	Circus Boy (Mon. 6:30)	WTVN	Screen Gems	19	41
6.	Woody Woodpecker (Wed. 6:30)	WTVN	Kellogg	19	44
7.	Sea Hunt (Mon. 7:30)	WBNS	Ziv-UA	18	30
8.	Pony Express (Wed. 7:00)	WTVN	CNP	17	35
9.	Dangerous Robin (Fri. 10:30)	WTVN	Ziv-UA	16	33

Fight Week; Bowling	WTVN	13
Spare; Bowling	WTVN	12
Fred Taylor	WBNS	11
Huntley-Brinkley	WLWC	13
News	WBNS	26
News-Edwards	WBNS	24
Outdoors	WBNS	12
Huntley-Brinkley	WLWC	12
News	WBNS	26
News-Edwards	WBNS	26
Traffic Court	WBNS	16
Adv.; JFK; Wea.; Magoo	WBNS	13
Huntley-Brinkley	WLWC	13
Cheyenne	WTVN	31
News	WBNS	21
News-Edwards	WBNS	21
Michael Shayne	WLWC	16
Eyewitness To History	WBNS	16

DALLAS – FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Gunsmoke (Sat. 9:00-9:30)	KRLD	46
2.	Real McCoys (Thurs. 7:30-8:00)	WFAA	40
3.	Untouchables (Thurs. 8:30-9:30)	WFAA	39
4.	Candid Camera (Sun. 9:00-9:30)	KRLD	35
4.	Have Gun, Will Travel (Sat. 8:30-9)	KRLD	35
5.	My Three Sons (Thurs. 8:00-8:30)	WFAA	33
5.	Rebel (Sun. 8:00-8:30)	WFAA	33
5.	Wagon Train (Wed. 6:30-7:30)	WBAP	33
6.	Garry Moore (Tues. 9:00-10:00)	KRLD	32
6.	Donna Reed (Thurs. 7:00-7:30)	WFAA	32

1.	Death Valley Days (Sat. 9:30)	KRLD	U.S. Borax	32	67
2.	Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	14	30
3.	Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	13	28
4.	Sea Hunt (Fri. 10:30)	WFAA	Ziv-UA	11	38
5.	Brothers Brannigan (Tues. 9:30)	WFAA	CBS	10	18
6.	Roy Rogers (Sat. 10:30)	KRLD	R. R. Prod	10	48
7.	Soldiers Of Fortune (Wed. 6:00)	KTVT	MCA	10	23
8.	Amos 'n' Andy (Fri. 6:00) (Sat. 6:30)	KTVT	CBS	8	15
9.	Coronado 9 (Wed. 9:30)	WBAP	MCA	7	13
9.	Manhunt (Wed. 10:30)	WFAA	Screen Gems	7	41

Fight; Bowl	WFAA	7
Dangerous Robin	WBAP	6
Fight; Spare; Bowl	WFAA	6
Newsreel; News	WFAA	13
Huntley-Brinkley	WBAP	14
News; Weather	WBAP	12
Huntley-Brinkley	WBAP	14
Sports; Paar; Inaug. Ball	WBAP	13
Paar; Inaug Ball	WBAP	11
Garry Moore	KRLD	32
Lone Ranger	WBAP	6
News; Weather	WBAP	15
Huntley-Brinkley	WBAP	17
Newsreel; News	WFAA	14
Huntley-Brinkley	WBAP	14
Perry Mason	KRLD	26
Naked City; Hong Kong	WFAA	26
Sports; Jack Paar	WBAP	7
Jack Paar	WBAP	8

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	Gunsmoke (Sat. 9:30-10:00)	WISH	42
2.	Flintstones (Fri. 8:30-9:00)	WLWI	37
3.	Real McCoys (Thurs. 8:30-9:00)	WLWI	36
4.	My Three Sons (Thurs. 9:00-9:30)	WLWI	35
4.	77 Sunset Strip (Fri. 9:00-10:00)	WLWI	35
4.	Untouchables (Thurs. 9:30-10:30)	WLWI	35
5.	Andy Griffith (Mon. 9:30-10:00)	WISH	34
5.	Candid Camera (Sun. 10:00-10:30)	WISH	34
5.	Wagon Train (Wed. 7:30-8:30)	WFBM	34
6.	Perry Mason (Sat. 7:30-8:30)	WISH	32
6.	Have Gun, Will Travel (Sat. 9:30-10)	WISH	32

1.	Huckleberry Hound (Mon. 6:30)	WLWI	Screen Gems	28	51
2.	Death Valley Days (Sat. 7:00)	WISH	U.S. Borax	26	46
3.	Blue Angels (Fri. 7:00)	WLWI	CNP	23	46
3.	U.S. Marshal (Sat. 10:30)	WISH	NTA	23	49
4.	Sea Hunt (Thurs. 7:00)	WLWI	Ziv-UA	22	41
5.	Mr. Ed (Mon. 7:00)	WLWI	MCA	21	38
6.	Woody Woodpecker (Fri. 6:30)	WLWI	Kellogg	20	43
7.	Whirlybirds (Sat. 6:30)	WISH	CBS	18	38
8.	Coronado 9 (Thurs. 10:30)	WFBM	MCA	16	46
9.	Assignment Underwater (Tues. 7:00)	WISH	NTA	15	29

News; Weather	WISH	12
Huntley-Brinkley	WFBM	14
Wrestling	WTTV	13
Early Report	WFBM	15
Weather; Headline	WFBM	15
Fight; Bowling	WLWI	12
Fight; Spare; Bowling	WLWI	12
Early Report	WFBM	19
Weather; Headline	WFBM	16
Early Report	WFBM	18
Weather; Headline	WFBM	15
Francis Farmer	WFBM	11
News; Weather	WISH	11
Huntley-Brinkley	WFBM	14
Wrestling	WTTV	11
Take A Look	WLWI	9
Rpts; CBS Rpt; Nation	WISH	9
Early Report	WFBM	16
Weather; Headline	WFBM	16

DES MOINES

STATIONS: KRNT, WHO, WOI. *SURVEY DATES: JAN. 6 - FEB. 2, 1961.

1.	What's My Line (Sun. 9:30-10:00)	KRNT	51
2.	Candid Camera (Sun. 9:00-9:30)	KRNT	49
3.	Gunsmoke (Sat. 9:00-9:30)	KRNT	46
4.	Wagon Train (Wed. 6:30-7:30)	WHO	44
5.	Andy Griffith (Mon. 8:30-9:00)	KRNT	38
6.	Perry Como (Wed. 8:00-9:00)	WHO	37
7.	Hennessey (Mon. 9:00-9:30)	KRNT	35
7.	Have Gun, Will Travel (Sat. 8:30-9:00)	KRNT	35
8.	Garry Moore (Tues. 9:00-10:00)	KRNT	34
8.	Lassie (Sun. 6:00-6:30)	KRNT	34
8.	Red Skelton (Tues. 8:30-9:00)	KRNT	34

1.	Death Valley Days (Thurs. 9:30)	WHO	U.S. Borax	33	54
2.	Dangerous Robin (Sat. 9:30)	KRNT	Ziv-UA	27	51
3.	Rescue 8 (Sat. 5:30)	KRNT	Screen Gems	19	63
4.	Huckleberry Hound (Thurs. 6:00)	WOI	Screen Gems	18	34
4.	Roy Rogers (Sat. 10:30)	KRNT	R. R. Prod.	18	72
5.	Lock-Up (Tues. 9:30)	WOI	Ziv-UA	16	24
5.	Manhunt (Wed. 9:30)	WHO	Screen Gems	16	28
5.	Two Faces West (Thurs. 9:30)	WOI	Screen Gems	16	26
6.	Grand Jury (Fri. 8:30)	KRNT	NTA	14	26
7.	U.S. Marshal (Sat. 9:30)	WHO	NTA	13	25
7.	Western Marshal (Sun. 5:30)	WOI	CNP	13	32

Two Faces West	WOI	16
Fight; Bowling	WOI	13
Teens On Screen	WHO	6
Teen; Milestone	WHO	7
News; On Camera	KRNT	21
Huntley-Brinkley	WHO	22
Lone Ranger	WHO	7
Garry Moore	KRNT	34
Naked City; Hong Kong	WOI	24
Death Valley Days	WHO	33
77 Sunset Strip	WOI	24
Dangerous Robin	KRNT	27
20th Century	KRNT	16

Gentleman's Disagreement

Such is the peculiar intimacy of television that there probably isn't a viewer alive who doesn't consider himself a show-business insider.

Today, the cab-driver who discusses "timing" is not talking about cylinders, and the barber who chats about "residuals" isn't referring to the curls on his cutting-room floor.

Perhaps that's why there's a special air of expectancy among viewers when "The Nation's Future" announces a debate on the entertainment industry itself. Throughout this broad land, you can almost hear viewers musing, "Ah, they're playing our song!"

This Saturday night, as it happens, the series will again be airing an important, show-business issue. Otto Preminger and Dore Schary will argue the question, "Should the Movie Industry Classify Its Films?"—a subject now being hotly and heavily thrashed out within the motion-picture business itself.

The avowed purpose of classification—either compulsory or voluntary—is to discourage groups from seeing movies which, in the opinion of the classifier, might exert a harmful influence. (Most classification has certain age groups and religious denominations in mind.)

Since both Preminger and Schary have long been outspoken champions of freedom-in-the-arts, their appearance in opposite corners this Saturday evening might, at first blush, seem a bit odd.

AT SECOND BLUSH, however, the casting is not so strange. Preminger strongly feels classification would *prevent* censorship from outside the motion picture business, while Schary holds that classification is itself a kind of censorship.

Because neither man has ever had a reputation for reticence, illogicality or blanching-under-fire, their meeting this week-end should be a dandy. Indeed, it promises to be TV's most attractive debate on a show-business issue since last New Year's Eve, when Steve Allen and Mort Sahl crossed swords (borrowed from an old Doug Fairbanks movie, as we recall) on the topic, "Should There Be Any Taboos for Comedians?"

Most of that "Nation's Future" session was quite serious and provocative (as might have been expected from two thinking-men's humorists) but the hour was also generously parsleyed with laughter.

Some of the lustiest guffaws came during the questioning of the debaters by the studio audience. In fact, the second question asked was posed by a man who looked and sounded strangely like Chico Marx (largely because he was). "What," he de-

manded to know, "What are we doing here on New Year's Eve?"

A while later, another spectator inquired, "Wouldn't it help to develop comedians better if we gave them a little more freedom, less taboos?"

"Certainly," answered Allen. "Les Taboos happens to be a very funny comedian."

If executive producer Irving Gitlin has seen fit to include a very small number of show-business topics among the 20 "Nation's Future" debates held thus far, it's simply because we live in an age where other, terribly important issues fairly cry out for priority.

Nuclear testing. International birth control. Sit-in strikes. Loyalty oaths. African Independence. Just to mention a few such crucial areas treated since the series' debut last November is to review a procession of the most vexing problems of our times.

Each of these subjects, and others, have been argued by two carefully selected authorities—men chosen not merely for their stature in their respective fields but for their ability to reflect that stature in extemporaneous debate before the TV cameras.

IT'S NO ACCIDENT that these intellectual jousts on "The Nation's Future" come off so well. Producer Arthur Barron and staff know that even the most absorbing of subjects can be a bore if the show's elements are not assembled with an eye toward maximum viewer interest.

They know too, however, that this end must never be sought at the expense of fair play. Thus, it's not enough that the two debaters of the evening be well-matched; the studio audiences must also be carefully balanced out.

That's why invitations to organizations representing all points of view are sent out well in advance of each show, with certain seating sections reserved to forestall the possibility of any one group's "packing the house" by getting there fustest with the mostest.

To help home audiences prepare for the debates, NBC and its affiliates distribute a quarter-million Discussion Guides to schools and national organizations each week. The Guides contain background material; arguments on both sides of the issue; and a list of suggested reading materials.

"THE NATION'S FUTURE" never really hopes to settle any major question in an hour of air time. But it does aim to stimulate viewers to continue the discussions on their own. Certainly, there's never been a time in our history when "talking things out" has been so necessary.

No one is more aware of that, we believe, than the distinguished debaters (Dr. Edward Teller, Rev. Martin Luther King, Sir Julian Huxley et al.) who've consented to appear on the series over the last six months. And highly satisfying to us have been their post-program "thank you's" for the fairness with which they were treated (both on and off-camera) by the program's staff.

Perhaps the most enthusiastic in this respect was author-economist J. Kenneth ("The Affluent Society") Galbraith, who came here from Washington, D. C. to appear on the show two months ago. Through a technical foul-up, we had two limousines waiting for him when he arrived at LaGuardia Airport.

After his return to Washington, Galbraith sent us a note saying he'd be delighted to do an encore on the series anytime we wished, "even if there's only *one* limousine waiting for me next time." Has higher tribute ever been paid to a television show?

SG's New Technique To Convert Cinemascope Theatricals To TV

Screen Gems' technical director M. Peter Keane has perfected a system of converting Cinemascope theatrical features for telecasting.

The system is important in today's features-to-tv field, with more and more post-'48s being released to the tv market, a period when Cinemascope enjoyed its heyday. It's understood, via stations, that Seven Arts Associated is working on a similar technique.

This is the way Keane explains his system:

In the theatre, when a Cinemascope film is projected, the image is more than twice as wide as it is high. On a tv set, the image is very little wider than it is high. This means that in a theatrical Cinemascope film, when actors are considerably left or right of the center of the picture, they would not be seen when this film was telecast, unless the Screen Gems technique or a similar system were used.

The technique involves considerable editorial judgment, as well as the invention and design of special pieces of equipment.

In preparing new negatives from which to make release prints for telecasting purposes, it is customary to start with a 35m fine-grain master of each subject, from which a 16m duplicate negative is optically produced. If this were done for a Cinemascope film making no allowance for the fact that the image is actually compressed sideways, two to one, then the duplicate negative also would have the images compressed. If prints from such a negative were telecast, the home viewer would see all of the action, but the actors, buildings, cars and, in fact everything would appear as though they had overdone the Metrecal bit.

In producing these duplicate negatives, therefore, special lenses are used to take out the "squeeze" that is in the fine grain master.

In doing so, more than 50% of the width of the image is lost to the 16m dupe negative. This accounts for certain situations in which Cinemascope films on tv will show a blank set with dialog coming from the loud speaker. In this case, the actors are off the tv screen, because the SG technique or similar systems have not been used.

For its system, SG has built a special Moviolas that indicate the exact area that the tv viewer would see from a squeezed Cinemascope film. Using one of these, the film editor running a Cinemascope print can easily tell whether or not the actors will be telecast. If not, he selects a position left or right from the normal center position and indicates this in a precise record, listing the exact frame in which the movement, left or right, is to start.

The laboratory then has a simple job from this point on. Starting with the first frame of picture in each reel, the lab manufactures an unsqueezed 16m duplicate negative from the squeezed Cinemascope 35m fine-grain master, using the notes to position the picture left or right, as indicated by the film editor.

The editor has in fact thereby reedited the Cinemascope version of this film to a flat version for telecasting. SG system takes less than two working days for conversion. Among SG post-'48s now in distribution that have been so converted are "My Sister Eileen," "Long Grey Line," "Last Frontier," and "Fire Down Below."

ZIV-UA 'DIAMONDS' INTO 83 MARKETS

With Max Factor and Kroger Co. heading its sponsor list, Ziv-UA's Brod Crawford starrer "King of Diamonds" racked up 83 markets.

Kroger, through Campbell-Mithun, signed for the series on WDAF, Kansas City; WHIO, Dayton; and WCPO, Cincinnati. Max Factor bought the show for placement on KONA, Honolulu.

Roster of stations now includes: WFLA, Tampa; WGN, Chicago; KCPX, Salt Lake City; WBTV, Charlotte, N.C.; WBRET, Scranton-Wilkes Barre; WFMJ, Youngstown; WCCO, Minneapolis - St. Paul; WLAC, Nashville; KCRA, Sacramento; KDRO, Colorado Springs, Colo.; WTVM, Columbus, Ga.; and KHQ, Spokane.

Jack Barry's Kid Show

Jack Barry returns to tv emceeing his own show on WNTA-TV, Newark-N.Y., starting May 6. The Saturday at 7 p.m. half-hour outing is titled "Kidding Around," and is described as an interview-variety show with children.

Picking up the tab is Osrow Products, makers of car washes and other products, via Gamut Advertising.

Barry had been partnered with Dan Enright and had last emceed "Twenty-One," which sparked the Charles Van Doren quiz scandals. There was no testimony linking Barry to any rigging.

Technicians Fear WNTA-TV Lopoffs

International Brotherhood of Electrical Engineers, local 1212, is objecting to the sale of Channel 13 in New York to educational tv interests. Objection is steeped in the fear that turning over one of the city's seven video channels to further decline in employment for the educators will merely cause a industry technicians. IBEW also feels that the move won't materially improve local programming.

By its own count, the IBEW local lost 64 men through CBS firings and another 13 late last week through layoffs at WNTA-TV, which is on Channel 13. Labor in tv dreads further cutbacks by fall, since there has been a substantial falloff in the amount of live and taped tv being done as opposed to the old days when live tv was king of the airwaves and when the live technical unions. IBEW and the National Assn. of Broadcast Employees & Technicians (at NBC, where there have also been largescale cuts of late), were flourishing.

It's held likely that IBEW will enter a formal objection with the FCC about the attrition of live tv programming throughout the industry and, particularly, at CBS, where the union has jurisdiction.

IBEW execs feel that the educational people who seem closest to getting Channel 13 from National Telefilm Associates might better spend the more than $5,000,000 the station will cost for programming. Union says that if it is spent on quality programs the seven N.Y. outlets can—if necessary through the FCC—be made to air the educational stanzas. Basic fear, as expressed by IBEW, is that the educational people will have a hard time making ends meet once they've gotten the station, and, as a case in point, the union points to the Pacifica Foundation in non-commercial radio as having a difficult time of it financially.

The 13 men believed to have been fired by WNTA are from among the 53 IBEW rank-and-filers who work at the company's radio and tv outlets.

CBS NAMES WESTIN FOR EUROPE PROD.

Av Westin has been named to the new post of CBS News producer and director for Europe. He'll be in charge of production of all news material originating in Europe for CBS News, as well as in charge of all assignments flowing to Europe from N.Y. and Washington.

Westin, who will report directly to CBS News v.p.-general manager Blair Clark, will be stationed in London, with the appointment effective in mid-June. Westin, a youthful vet of CBS News, has functioned as both a producer and director. He's currently operating on Fred Friendly's "CBS Reports" producer staff, but is being pulled away for "Project Mercury" coverage prior to his departure for London.

Vidfilm Chatter

Louis Gray named director of tv production for Metro-Goldwyn-Mayer, reporting to tv production v.p. **Robert Weitman** . . . **James J. Seaborne**, vet tv producer-director for major advertisers and agencies, has joined Bill Sturm, Inc., as an account exec . . . **Barbara Wilkens** has joined Trans-Lux as director of publicity and sales promotion . . . "Route 66," series shot on locations throughout the U. S., moves to Gary, Ind., shortly to begin shooting the first of three, possibly five episodes in the vicinity . . . "American Civil War" series, distributed by Trans-Lux Television, sold to WOOD, Grand Rapids; KMID, Midland, Tex.; WSTV, Steubenville, O.; and KTVH, Wichita . . . **Ralph Senensky** joins Metro tv as assistant to producer **Herbert Hirschman** on "Dr. Kildare" series . . . Medallion Pictures has licensed Associated Television, of London, to distribute the 15 features recently acquired from Jayark Films. Titles include "Bugles in the Afternoon" and "Blood on the Sun."

Japan Provisions Governing Vidpix Get Clarification

Clarification of the new provisions governing the Japanese market was issued by the Motion Picture Export Assn., whose various representatives around the world are actively engaged in building the export field for American tv interests.

MPEA expanded on some of the provisions regarding the overall increase of the total allocation of 45% of the new fiscal year starting April 1. MPEA's statement also made clear that the Japanese government does not formally sign a trade agreement with any outside trade association, but issues policies after discussions with interested parties. Most active in these discussions which led to this year's liberalization has been Irving Maas, MPEA's v.p. in Tokyo.

The overall increase in the total allocation from the past year's budget of $2,100,000 to $3,000,000 for the current fiscal year is the only limitation on imports. Under the new policy there are four separate categories for tv film importation; each limited only by the total amount of dollars to be made available to the tv stations.

1. For Series: This is the network budget, with network being defined as a combination of stations covering, at a minimum, the Tokyo and Osaka regions. There are five such networks and each is allocated $8,000 per week—a total of $2,080,000. The money to be spent only for regular tv series and not for feature films.

2. For Global Allocation: This is the per station budget and is divided among the individual stations according to market size. There are no restrictions on the types of film the station may buy under this category. It totals $610,000.

3. For Color TV: The budget is for color film only. It totals about $150,000 but actually will serve to provide more color film than the amount indicates. The buying station must charge only one-third the cost of a color film against this allocation. The other two-thirds must come from the other categories.

4. Other Allocations: No specific total is given in the official regulation for this budget, but it is understood to amount to around $160,000. It includes documentary films of news and sports nature.

MPEA, in its statement, wasn't nearly as rosy-hued as John McCarthy, prexy of Television Programs Export Assn. McCarthy said he has secured a pledge from Japanese government looking toward the end of all restrictions in the next fiscal year. MPEA offices in Tokyo said it's hard to predict what the Finance Ministry will do next fiscal year, although the ministry is studying the abandonment of all import restrictions.

O'Seas Prices On Telepix

Here is a market-by-market rundown of average prices secured for commercially good half-hour telefilm properties in the world market. The prices, for the most part, are for one run. In some markets, there can be quite a range between the high, low and average prices. For example, in England, average price for a half-hour episode is $2,800. But a skein made in England, under a co-production deal, can bring as high as $7,500 or more. In Canada, an English network deal with CBC can bring $4,500 per episode, as opposed to $3,000 in syndication. In Japan, price ceilings have just been lifted and the $900 average price cited is an anticipated estimate. Here is how the world market's price structure shapes up:

	Average Price Per Episode
COMMONWEALTH NATIONS	
United Kingdom	$ 2,800
Canada (syndication)	3,000
Australia	1,800
Bermuda	25
Hong Kong	40
	7,665
LATIN AMERICA	
Mexico	$ 850
Puerto Rico	400
Venezuela	375
El Salvador	60
Colombia	200
Argentina	225
Peru	75
Guatemala	60
Costa Rica	40
Nicaragua	40
Panama	50
Uruguay	40
Honduras	35
Brazil (dubbed)	2,300
Haiti	20
Ecuador	25
Curacao	20
	4,815
CONTINENTAL EUROPE	
France	$ 1,000
(French Canada)	2,300
Luxembourg	150
Belgium	150
Switzerland	150
Italy	350
West Germany (dubbed)	2,500
Austria	160
Denmark	150
Sweden	275
Finland	65
Netherlands	150
Spain	125
Monaco	90
Norway	100
Portugal	125
Cyprus	50
Yugoslavia	50
	7,940
MIDDLE ETST	
Iran	$ 75
Iraq	130
Saudi Arabia	60
United Arab Republic	100
Lebanon	30
	395
FAR EAST	
Japan	$ 900
Philippines	125
Thailand	75
Okinawa	30
New Zealand	140
	1,270
AFRICA	
Nigeria	$ 30
British Guinea	30
Rhodesia	60
	120
Total	$22,205

TV Stations, Inc. Sets Confab At NAB Meet

Warren Bahr, v.p. of radio and tv at Young & Rubicam, will be the guest speaker at the annual confab of TV Stations, Inc., at next month's National Assn. of Broadcasters convention in Washington.

Other speakers will include W. D. (Dub) Rogers Jr., chairman of the board, Herb Jacobs, prez, and Norman S. Livingston, v.p.

Rogers will render a progress report on TV Stations, Inc., plans to upgrade syndicated product to network quality without spiraling cost to stations. Reports of Jacobs and Livingston will cover TV Stations new diversification activities, such as the new advertising agency service division and the quality control division.

TV Station's quality control division offices will open on or about May 1 in Hollywood, and will be headed by Lee Savin, formerly general exec for Desilu Productions.

IT'S CNP, NOT SG

The syndicated charts of VARIETY on April 19 erratumed the Chicago, Cleveland and Cincinnati listings of "The Jim Backus Show."

Distrib is California National Productions, not Screen Gems.

CHURCHILL SEGS TO 12 FOREIGN COUNTRIES

Screen Gems, now dubbing the "Winston Churchill" series in four languages, has racked up sales in 12 foreign markets.

Series now is being telecast in England, in Canada on the English CBC network, in Finland and in Australia.

Sales have been made in Argentina, Brazil, Mexico, Uruguay, Philippines, Thailand, French Canada, with sales expected shortly in West Germany and Japan.

Series is being dubbed in Japanese, Portuguese, French and Spanish.

Chertok's 7 Arts Post

Harvey Chertok has been named director of advertising, sales promotion and publicity for Seven Arts Associated. Chertok was formerly supervisor of advertising and publicity for United Artists Associated.

Prior to joining UAA in August, '59, he was merchandising manager for National Telefilm Associates.

O'SEAS VIDPIX SALES MOUNT

KMSP-TV Testing Ground for 20th

Minneapolis, April 25.

Twentieth Century-Fox is using the Minneapolis-St. Paul area as a testing ground for future expansion in the television field according to heads of the studio, here last week for the start of Fox's KMSP-TV tieup with ABC.

President Spyros Skouras said that if the KMSP-TV experiment is successful, Fox will move to acquire additional tv stations. To boost the studio's local property, Skouras plans a weekly parade of Fox movie stars and directors to the Twin Cities. Fox Movietone News will also produce several public service specials, Skouras added.

Pete Lavathes, Fox tv producer head, noted that new experimental shows developed by the film company will be taped in Hollywood and shipped here to be tested on local audiences.

Brazilian TV's Slapdown on U.S. Product in Restrictions on Film Use

Brazil, the fastest growing tv market in Latin America, has adopted a Presidential decree which would virtually bar American product there.

Only hope, as far as American export interest are concerned, is that the newly adopted decree doesn't take effect until Jan. 1, 1962. By that time, the hope is that the government will be persuaded to alter the stiff terms of the decree, signed by President Janio Quadros on April 12.

According to the tv division of the Motion Picture Export Assn., major provisions of the decree are as follows:

1. For every two foreign films telecast, features, vidfilms, or even vidtape, one Brazilian film or vidtaped show must be telecast.

2. During the hours from 7 to 9 p.m., only 30 minutes of station time can be devoted to film. During other hours, filmed shows cannot occupy more than 20% of total station time.

If stations don't comply with the decree terms, abrogation of licenses is the penalty.

Currently, there are 28 tv stations operating in Brazil, 21 of them owned by Diarios Associados. Station owners and operators, all along, have opposed restrictive steps limiting foreign programs. Their contention is that the pool of talent and native facilities are insufficient to program a station. Unions of artists and technicians, however, take the opposite tack, contending the imports throttle their livelihood. It was the unions' position which won out in the decree signed by President Quadros.

MPEA's Brazilian representative Harry Stone is trying to ease the terms of the decree, joining the station operators, advertising agency representatives and others. In N.Y., number of importers, feel the decree may be a "trial balloon" from which bargaining will proceed.

ITC To Unveil Two Syndicated Entries

Independent Television Corp. will have two syndicated shows for fall telecasting, according to Abe Mandell, overall sales v.p.

ITC has been out feeling the market with the Peter Graves starrer "Whiplash," shot in Australia. But that may not be the property. ITC, because of its parent company, Associated Television of England, has a number of other properties in the can or upcoming. What ITC goes with for fall telecasting will depend on the reaction of the market to its various offerings.

Among the properties is an hour-long series, titled "Ghost Squad," produced in association with the Rank Organization. "Ghost" is considered a definite possibility and would be the first hour-long series to be fed to the syndication mill on a first-run basis, if sufficient interest jells to take it off the shelf. Others in the ITC hopper include "Sir Francis Drake," Jo Stafford, and "Supercar."

Wrather's Cleanup On 'Lassie' Residuals

With "Lassie" due for another season on CBS-TV, via Campbell Soup, Jack Wrather Organization has built a sizable nest egg in residuals.

With the completion of the next group of 35 episodes, "Lassie" series will have completed nearly 300 half-hour segments, the majority of which had had only one network run. Many of the earlier "Lassie" episodes now are being syndicated by Independent Television Corp. under the title of "Jeff's Collie."

$4,000,000 'Susie' Gross for ITC As Syndicated Entry

Independent Television Corp. disclosed some figures indicative of the grossing performance of its more successful skeins.

"Susie," according to ITC, has racked up almost $4,000,000 in domestic syndication and foreign sales since 1956 when, as "Private Secretary," it departed the Sunday night CBS-TV lineup.

The Ann Sothern starrer is currently being seen in 183 domestic markets and in 37 countries outside the U.S. Today, in local sales, "Susie" is being seen for the fourth, fifth and sixth time in such major markets as Los Angeles, Dallas and Atlanta. Skein is in its seventh and eighth run in cities like N.Y., Baltimore, Detroit, and New Orleans. Chicago is seeing "Susie" for the 10th time and Washington, for the 13th.

"Fury," on NBC-TV since October, '55 and in syndication as "Brave Stallion" since 1959, has brought in $6,815,000. "Fury" preemed on NBC-TV as a Saturday morning show in '55, sponsored by General Foods and Borden. In the spring of '60, NBC bought the show for another two years and "Fury" is now being sponsored by the National Biscuit Co., Miles Labs and Sweets Co. of America.

In syndication, under "Brave Stallion" title, its in second and third run in many markets.

$1,000,000 Sales On 'Dick Tracy' Cartoons

Television Personalities, Inc., has hit the $1,000,000 gross mark in sales on its "Dick Tracy" cartoon series.

New stations added to the list of some 30 markets include: WBS, Atlanta; KPRC, Houston; KENS, San Antonio; WTTV, Indianapolis; WPTA, Ft. Wayne; WPRO, Providence.

"Magoo" series, also marketed by Television Personalities, under the sales direction of v.p. Al Unger, has added WTMJ, Milwaukee; and WSB, Atlanta, to its list.

1961 GROSS WILL TOP $30,000,000

By MURRAY HOROWITZ

In the hectic vidfilm syndie biz, some semblance of balance is offered in the foreign market. The past year has shown an overall improvement in the foreign field, with markets such as Canada and West Germany growing, and ceilings lifted in Japan. A few new markets have entered the tv arena.

A good commercial property in the foreign field, including Canada, can realize a potential of $22,205 for a half-hour episode, as the accompanying market-by-market rundown tabulates. No property ever reaches that maximum potential circulation, although a few properties have come close.

Although the foreign field for vidfilms is on the whole healthy, it's beset by many difficulties. There are sore spots ranging from Brazil (see separate story) to quota restrictions in England to outcries against violence in American vidpix in many sections of the globe.

Total vidfilm grosses from the foreign market for '61 are expected to top the $30,000,000 mark set the previous year. On the positive side are the new channels being activated in Canada, the upcoming second channel in West Germany, opening of small markets such as Rhodesia, Chile, Virgin Islands and Curacao. Although these markets at this time don't return many dollars, they represent the first step to a growing potential.

On the negative side are the new restrictions set in Brazil., the loss of Castro's Cuba as a market, the continued stiff restrictions in England, still the number one overseas market if a show can be placed on the air.

Helping the growth of overseas sales are two industry trade associations now functioning, the vidfilm section of Motion Picture Export Assn. headed by William Fineshriber, and Television Programs Export Assn., topped by John McCarthy. Both organizations are busy appraising members of local conditions, prices, etc., and pushing to expand the reach of American programs abroad. Each organization is just about a year old.

The number one market outside the U. S. continues to be Canada. Quite a number of American vidpix series have secured berths on the English Canadian network compared to years ago, although such placements still remain small. As yet, the new Canadian quota hasn't pinched American vidfilm exporters. The quota for all stations is that the programming output of each station shall run in the ratio of 45% native to 55% imported. Buoying the entire Canadian situation is the preeming of second stations, commercial outlets, in a number of key markets.

On the whole vidfilms continue to be the international tv medium, with vidtape presenting problems and features not attracting the same playing time splash on tv as they have achieved in the U. S.

What is attracting more and more attention abroad is the 60-minute vidfilm form, with foreign countries getting on the hour series bandwagon. "Wagon Train" is a fave of England as is "Perry Mason." There might have been many outcries against violence in Japan, but "Untouchables" found a berth at some hefty prices on Japan's commercial network.

Fate of CNP Up In Air as NBC Mulls Complete Lopoff or Drastic Cutback; Report Action Imminent

California National Productions is probably going to be changed drastically soon. Either the syndication-tv film arm of NBC will be eliminated entirely or sharply diminished in size. However, no definite decision either way has been reached.

In any event, it looks like CNP will be the place where NBC, which has been cutting back all along the line among its various divisions, will make the last of the cuts due in the present slash. It's said by top NBC sources that all other departments have now been pared as much as they're going to be for the time.

Suffering from the doldrums besetting the entire syndication business these days plus having the problems peculiar to a syndie outfit owned by a network (i.e., a sense of restraint about selling filmed pilots to webs other than NBC), CNP has allegedly been losing money the last couple of years of operation. One top management source, though, insists it's in the black.

Al Stern, head of the NBC international setup and Calnat, was in Latin America at the beginning of the week, and Herb Schlosser, general manager of the film subsid, is out due to a death in the family. Upon their return, it is reported, action will probably be taken.

Most likely course at the moment seems to be the cutback method, which, among other things, would mean dropping part of the staff, now between 70 and 80 persons on both coasts and in the sales territories around the country. Also, according to one report, Calnat might be restricted next year to the production of at most two syndie series, one being another season of "Blue Angels." Apparently, this would end or seriously mitigate the Calnat practice of doing pilots for possible network use.

If the company is not dissolved, NBC is considering changing CNP's name back to NBC Films.

TV Feature Distribs In NAB Unveilings

Upcoming National Assn. of Broadcasting convention will get a major play by features-to-tv distribs. Another major distrib, Seven Arts Associated, disclosed that it plans to unveil a new package of Warner Bros. pix at next month's convention.

Earlier, Metro-Goldwyn-Mayer, stated its plans to begin selling post-'48's at the NAB confab. Metro's post-'48 package, it's understood, will consist of a small group of less than 40 titles.

New Seven Arts package contains 41 Warner Bros. titles and will be called "Films of the 50's Volume II." Seven Arts has sold its first group of 40 WB pix, called "Films of the 50's," to 74 markets. Seven Arts, in addition to the Warner Bros. post-'48's, has bought post-'48's from 20th-Fox for which selling plans yet are to be disclosed.

'Late Show,' After 10 Years, Still Pulling 'Em In

The "Late Show" on WCBS-TV, N.Y., now celebrating its 10th anni, has come up with some recent ratings reflecting the big audience pull of the tv pix showcase.

A new high for a Saturday night in the 10-year period was scored March 11 by "Abandon Ship," which registered a 25.2. "Abandon Ship," starring Tyrone Power, a Screen Gems post-'48er, was a first-run entry that particular night.

CBS o&o flagship tallied the Arbitrons for a month's period, stacking the results against previous ratings for the showcase on the basis of days in the weeks. System, thereby, matched a Saturday against approximately 519 other Saturdays in the 10-year period. Time span taken for the Arbitron matching game extended from March 11 through 14, 1961.

During the month's measuring period, there were 18 pix that tabulated 34th or better out of a possible field of 520. Of the 18 pix, nine were first-run and nine reruns.

Among the highs were: "Purple Heart," a rerun of March 5, which posted the fifth highest Wednesday night rating in the history of the "Late Show." Rating of the Dana Andrews starrer was 13.2. The sixth highest rating for the showcase Tuesday nights was posted by "Code of the Secret Service," a rerun, telecast April 4. That drew a 13.1.

Other pix falling in the 34th or better group included: "An Act of Murder," Frederic March; "Strange Conquest," Jane Wyatt; "Tobacco Road," "Fortunes of Captain Blood," and "Man Who Broke the Bank at Monte Carlo." The higher rated pix lineup spans the years from 1935 through 1957 for the product.

'Presidents' Set As Vidpix Series

Tri-Video Corp. is prepping a new half-hour weekly film series "The Presidents." Each episode will deal with a President of the U.S., in chronological order, from George Washington through J.F.K.

Jack Goldstein, vet theatrical, film and tv exec, who recently completed the pilot film of a new tv series "The Hidden Key" starring Melvyn Douglas, is executive producer.

Eric Barnouw, the script editor for NBC and at present Professor of Mass Communications Media at Columbia Univ., is script editor for the series as well as writer for many of the episodes. Steven Sharf will act as producer-director.

Research for the project will be done by staff of Columbia's Center of Mass Communications.

Series is designed as a network entry.

12,209 Features Into TV

Total number of theatrical pix now available for tv has hit the high water mark of 12,209, with 2,651 being in the post-'48 category, according to Broadcast Information Bureau's TV Film Source Books.

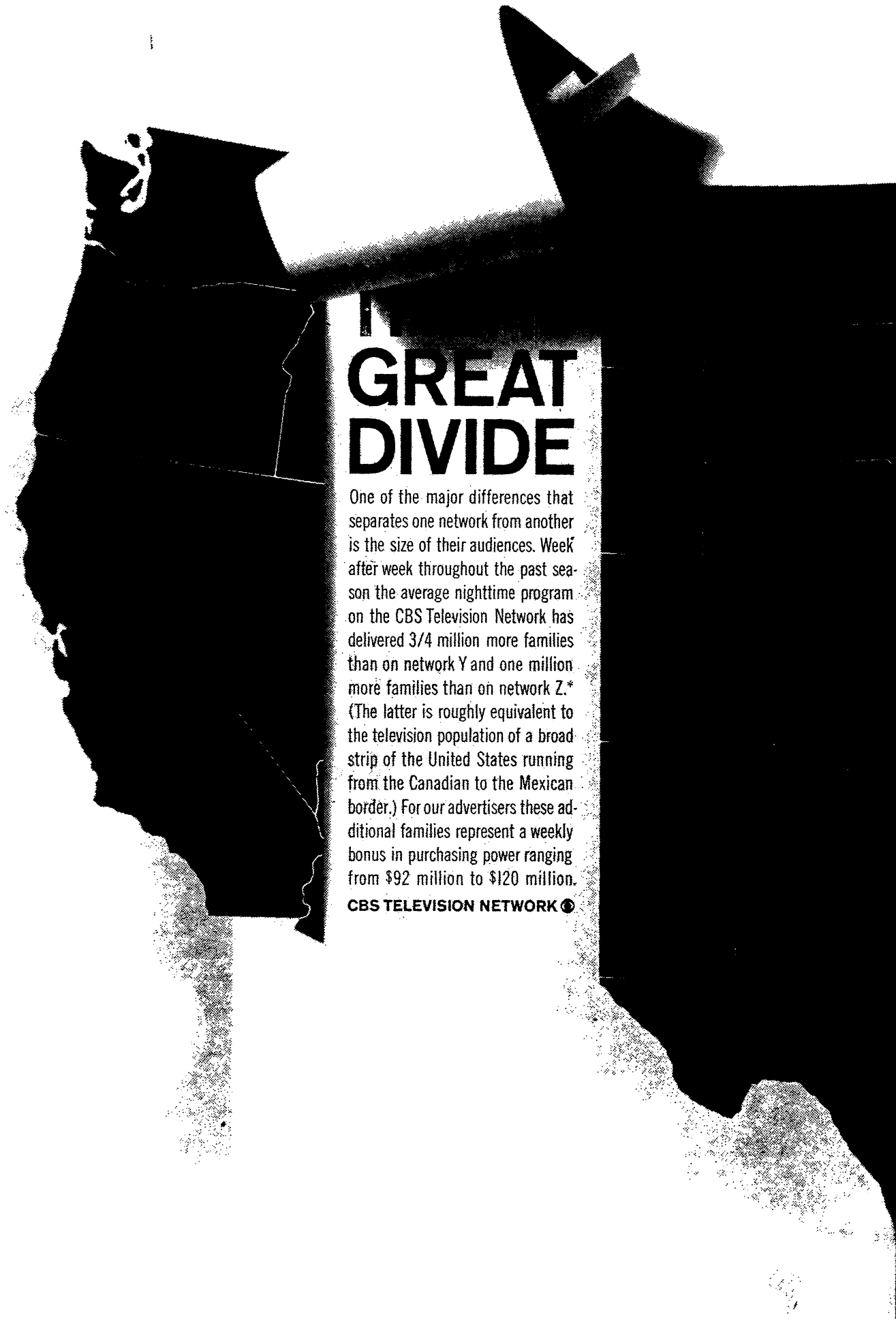
Bureau's latest reports indicate that since last August, 957 pix have been released to tv, 481 of which are post-'48 titles.

Number of westerns in the total bundle of 12,209 pix are estimated at 10%, surprisingly low.

More 7 Arts WB Buys

Another four stations have signed for Seven Arts Warner Bros. package of 40 post-'50 p.x. Stations are WRAL-TV, Raleigh, N. C.; KOLD, Tucson; KRDO, Colorado Springs; and WWL, New Orleans.

Package, which has been out in the market since last October, has racked up 74 markets to date. KOLD, Tucson, bought 11 special features in addition to the WB package. KRDO bought 12 action pix.



THE GREAT DIVIDE

One of the major differences that separates one network from another is the size of their audiences. Week after week throughout the past season the average nighttime program on the CBS Television Network has delivered 3/4 million more families than on network Y and one million more families than on network Z.* (The latter is roughly equivalent to the television population of a broad strip of the United States running from the Canadian to the Mexican border.) For our advertisers these additional families represent a weekly bonus in purchasing power ranging from $92 million to $120 million.

CBS TELEVISION NETWORK

*Nationwide Nielsen season AA averages, Oct. 1960—1 Apr. 1961, 6-11 pm; av. weekly household expenditures: $117 (1959) U.S. Dept. of Commerce.

Client Going To Bat With 'Casey' Gets A Premium

ABC-TV insists it is sticking with "Dr. Ben Casey" (out of the Bing Crosby production shop) as the entry for Monday nights between 10 and 11. And as a result, the network is trying like the devil to crack the sales barrier on the stanza.

To guarantee that Crosby's stable gets the show on the air, the producer, for one, is reportedly offering a $4,000 a week "program contribution" to the first advertiser who buys it.

Banking on the possibility that the network will ultimately back off from "Casey" if a sale isn't made shortly, various outside sources have been pushing their own favorites for part of the Sunday slot. Among them has been BBDO, which for Pepsi-Cola, is still trying to find a time period for the half-hour Jane Powell anthology. Whether ABC, which admittedly had rejected the stanza sometime ago, would reconsider it without the guarantee of a full sale (Pepsi only wants half) is doubtful.

With "Casey" still the strongest Monday possibility, "Adventures in Paradise" has been shifted (according to a plan made days ago that has been dropped, picked up and droped many times to Mondays from 10 to 11. "Adventures"-"Casey" parlay for Sunday-Monday apparently has locked Metro's "Asphalt Jungle" out of a fall berth.

Armour and Alberto Culver were supposed to take participations in "Adventures" if it remained a Monday entry next season, but these two potential bankrollers have evidently refused to shift their coin into "Casey," leaving the stanza unsold.

Bob Hope

Continued from page 173

asserting a role which even transcends show biz—that of a guy who wrote an addenda to the Four Freedoms and convinced a nation that "freedom to laugh" merits equal billing with the basic freedoms. The discussions for Hope to "entertain the world," with the international show getting a showcasing in all tv nations, are now going on among top brass in Washington.

Yet for all these unmatched virtues, if NBC could spread the sponsor loot it would ease matters. Even armed with such "dream data" which shows Hope running on with top Trendex honors among all personalities in the area of sponsor indentification, the one gnawing fact remains—where do you find a single sponsor who will shell out $2,400,000 for six programs?

Way back in the early '50's when it was chiefly a CBS vs NBC rivalry and before the ABC competition began to assert itself, Hope was knocking off Nielsens in the 50's and 60's typical example: 60.6 for his April 8, 1951, telecast, as against a 28.4 for the CBS entry. Even as late as '55 he was still grabbing off 40's, doubling and tripling the competition. In more recent years, with the three-network audience spread, the figure has diminished—but rare indeed has been the occasion when a competing show topped the Hope Nielsen

CBS 1st Quarter

Continued from page 172

board of directors. Meeting, unlike that of previous years, was without incident.

Stanton laid special stress on the programming successes of the CBS-TV network, on the increasing potential in the foreign field, and on the "vigorous new leadership" at CBS News under Dick Salant and Blair Clark, which he started "is already making its mark" via such newsbeats as Stu Novins' first report on the Cuban invasion and Marvin Kalb's tipoff on a Soviet man-in-orbit days before it happened.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and overage share of audience is furnished. Top competition and competitive ratings also are highlighted.

PITTSBURGH • STATIONS: KDKA, WTAE, WIIC • SURVEY DATES: NOV. 10-23, 1960.

KDKA Average Rating: 8 Average Share: 26

MONDAYS 11:15-1:00
Program: GATEWAY STUDIO NO. 1

Nov. 14 **"THE GENERAL DIED AT DAWN"**
Gary Cooper, Madeleine Carroll
1936, Paramount, MCA TV, Repeat

Nov. 21 **"EDGE OF DARKNESS"**
Errol Flynn, Ann Sheridan
1943, Warner Bros., UAA, Repeat.

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11.15-1.00	WIIC 17
Weather-Movie 11:15-11:30	WTAE 6
Million $ Movie 11:30-1:00	WTAE 5

KDKA Average Rating: 9 Average Share: 38

TUESDAYS 11:15-1:30
Program: GATEWAY STUDIO NO. 1

Nov. 15 **"ACTION IN THE NORTH ATLANTIC"**
Humphrey Bogart, Raymond Massey
1943, Warner Bros., UAA, Repeat

Nov. 22 **"TOO HOT TO HANDLE"**
Clarke Gable, Myrna Loy.
1938, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11.15-1.00	WIIC 17
Weather-Movie 11:15-11:30	WTAE 3
Million $ Movie 11:30-1:00	WTAE 3
Almanac-News 1:00-1:15	WTAE 2
Susie 1:00-1:15	WIIC 1

KDKA Average Rating: 11 Average Share: 31

WEDNESDAYS 11:15-1:00
Program: GATEWAY STUDIO

Nov. 16 **"THE MAD DOCTOR"**
Ellen Drew, Basil Rathbone
1941, Paramount, MCA-TV, Repeat

Nov. 23 **"PUBLIC ENEMY"**
James Cagney, Jean Harlow
1931, Warner Bros., UAA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11.15-1.00	WIIC 17
Weather-Movie 11:15-11:30	WTAE 11
Million $ Movie 11:30-1:00	WTAE 8

KDKA Average Rating: 7 Average Share: 23

THURSDAYS 11:15-1:00
Program: GATEWAY STUDIO

Nov. 10 **"THE BIG STREET"**
Henry Fonda, Lucille Ball
1942, RKO, UAA, 1st Run

Nov. 17 **"SWEATER GIRL"**
Eddie Bracken, Betty Rhodes"
1942, Paramount, MCA-TV, 1st Run.

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11.15-1.00	WIIC 17
Weather-Movie 11:15-11:30	WTAE 8
Million $ Movie 11:30-1:00	WTAE 6

KDKA Average Rating: 12 Average Share: 35

FRIDAYS 11:15-1:15
Program: GATEWAY STUDIO

Nov. 11 **"IF I WERE KING"**
Ronald Colman, Ellen Drew
1938, Paramount, MCA-TV, 1st Run

Nov. 18 **"THE STAR MAKER"**
Bing Crosby, Louise Campbell
1939, Paramount, MCA-TV, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WIIC 12
Weather-Movies 11:15-11:30	WTAE 12
Million $ Movie 11:30-1:15	WTAE 10
Wrestling 1:00-1:15	WIIC 4

KDKA Average Rating: 17 Average Share: 63

SATURDAYS 11:15-1:00
Program: GATEWAY STUDIO

Nov. 12 **"CAPTAIN BLOOD"**
Errol Flynn, Olivia De Havilland
1935, Warner Bros., UAA, Repeat

Nov. 19 **"THIS GUN FOR HIRE"**
Allan Ladd, Veronica Lake
1942, Paramount, MCA-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Weath., Movie, Bow.'g 11:15-11:30	WTAE 8
Movie-Bowling 11:30-12:15	WTAE 7
Million $ Movie 12:15-2:45	WTAE 5
Almanac-Show, Movie 12.45-1:00	WTAE 4
Spts. Weath, Pitt FB 11:15-11:30	WIIC 9
Pitt Football 11:30-1:00	WIIC 7

KDKA Average Rating: 18 Average Share: 45

SUNDAYS 1:30-4:45
Program: FEATURE FOR SUNDAY

Nov. 13 **"TARZAN'S ADVENTURE"**
Maureen O'Sullivan, Johnny Weismuller
1942, MGM, Banner, 1st Run.

"POSTMAN ALWAYS RINGS TWICE"
Lana Turner, John Garfield
1946, MGM, MGM-TV, Repeat

Nov. 20 **"WATCH ON THE RHINE"**
Paul Lukas, Betty Davis
1943, Warner Bros., UAA, Repeat

"LET'S FACE IT"
Bob Hope, Betty Hutton
Paramount, MCA, TV, Repeat.

COMPETITION PROGRAM	STATION & AVG. RATING
Premier Performance 1:30-2:00	WTAE 3
Family Movie 2:00-3:30	WTAE 4
Pro Football 3:30-4:45	WTAE 8
Football Highlights 1:30-1:45	WIIC 3
FB Warmup Hi'lights 1:45-2:00	WIIC 4
Pro Football, Accent 2:00-2:30	WIIC 16
Pro FB, World Affair 2:30-3:00	WIIC 17
Pro FB, Play of Week 3:00-4:45	WIIC 19

NBC Pubservice

Continued from page 173

news specials, and a reasonable degree of interest in a new 10:30-11 Wednesday stanza to be done by Dave Brinkley. This is in addition to his nightly news stanza with Chet Huntley, which is sold to Texaco.

Going to daytime information for next season at NBC, web says there will be a weekly total of 16 hours and 45 minutes, compared to this season's 15 hours. Adding up night and day, the '61-'62 weekly total will be 19 hours and 15 minutes, an increase of 17% over this season.

Nighttime public service programs next season will include the nightly news, "Meet the Press," DuPont's 40, the new Dave Brinkley Wednesday stanza and a similar one (maybe by Frank McGee) guaranteed for Friday at 10:30. Additionally, there are 40 guaranteed news-pubaffairs preemptions of an hour length and, on top of that, several "White Paper" and Gulf specials in news or news analyses. NBC maintains that neither "White Paper" nor Gulf will go into the 40 hours of previously mentioned specials. On the basis of what they're doing this season at NBC, the web maintains it is fair to assume that, in addition to the 40 guaranteed hours, there'll be at least another 40 (Gulf, "White Papers," etc.) making two hours of specials in the average week.

The daytime inclusions in the total are "Nation's Future" (moving to Sunday afternoons), "Today," the "Midday" newsstrip, Chet Huntley's Sunday afternooner, religioso series, "Mr. Wizard," "Continental Classroom," a new weekly teenage news show, plus daytime specials.

NBC-RKO

Continued from page 173

has reached a dead end in the courts. There are the propositions FCC will have to determine:

—NBC and RKO will swap their Philadelphia and Washington, D. C., outlets—NBC's WRCV AM and TV in Philadelphia and WRKO's WNAC AM and TV and WRKO, Boston.

—NBC will sell WRC-AM-FM-TV in Washington to RKO for $11,500,000.

—NBC will buy KTVU, San Francisco-Oakland, for $6,500,000 from San Francisco-Oakland Television Inc.

—RKO will sell WGMS-AM-FM, Washington, to KFWB Broadcasting Corp. (Crowell-Collier) for $1,500,000.

—Philco has applied for the same channel (3) now occupied by NBC in Philadelphia.

—San Francisco Chronicle (KRON-TV and KBAK-TV) has applied for a new tv station on Channel 4, where NBC's WRC-TV is operating.

—NBC applications for license renewals of its Philadelphia and Washington licenses as well as RKO's for WNAC, Boston. Also, San Francisco-Oakland Television's license covering its cp needs an FCC nod.

Above is a vast oversimplification. The multi-city transaction should prove a heyday for communications lawyers, and the hearings should provide enough transcripts to fill a moderate-sized library.

AT&T

Continued from page 172

has been able to grab AT&T or Bell as a sponsor.

It's also something of a personal triumph for John Karol, CBS-TV sales v.p. in charge of special projects, who closed the deal. Karol's been trying to sign AT&T for 30 years now, since the days he started in radio sales with CBS and afterward as the web's v.p. in charge of sales. That goes back to the "Telephone Hour" in radio, when it was a virtual NBC monopoly and Karol was pressured to try to bring it over to CBS. Karol at one stage of the game preferred not to, because NBC had it on Mondays at 9 against CBS' "Lux Radio Theatre," and Karol figured "Lux" did better than it might have against stronger opposition.

To feature film buyers who would rather invest than speculate.

This second issue of feature films not offered to public, but is offered exclusively to TV station executives with profits in mind

NEW ISSUE

41 feature films for TV

SEVEN ARTS ASSOCIATED CORP.

offers

Warner's "Films of the 50's"

VOLUME 2

a most *uncommon* stock

Direct placement of these feature films will be negotiated at Suite C240, Sheraton Park Hotel, Washington, D. C. May 7-8-9-10 by

Robert Rich **Jack Heim** **George Mitchell**
Donald Klauber **Robert Hoffman** **Lester Tobias**
Lloyd Krause **Ben Elrod** **Kirk Torney**
David Hunt

FLICKER TAPE RUNS TWO HOURS LATE IN HEAVY FEATURE FILM BUYING

Off to bearish start, sudden recognition of true value by smart money in TV management spurs brisk buying to bull market proportions

Investment for profit in feature films for TV broke with tradition when Seven Arts offering of top quality, top priced post-50 Warner's found bold buyers among station executives with a keen eye for audience-pulling power regardless of price. Investment quality of the Warner films apparently fits the growth pattern of stations committed to a policy of providing TV advertisers with the best film programming money can buy.

SUPPLY OF FEATURE FILMS OUTNUMBERS STOCKS ON NEW YORK EXCHANGE

Availability of some 11,000 motion pictures makes selective buying a prerequisite to TV station profits

A resounding tribute to the perspicacity of station executives, especially in smaller one-channel markets, is found in their selection of Seven Arts' "Films of the 50's". Outstanding performance wherever telecast bears out their good judgment as analysts of feature film quality.

Reasons for choosing the Warner package are variously stated by station executives. Says A. J. Bauer, General Manager, WINK-TV, Fort Myers, Florida:

"Every year we scour the market for better and better feature films for our sponsored Thursday night 'Variety Theatre'. With literally hundreds of films to choose from, we decided the Seven Arts package is *in a class by itself.*

"The sponsor is convinced his show is now giving the Fort Myers audience the best feature film entertainment that money can buy."

Says Jean Hendrix, Assistant to the General Manager, WSB-TV, Atlanta, Georgia:

"WSB-TV has always been strong in feature film programming. We acquired the Warner pictures *to make it still stronger.*

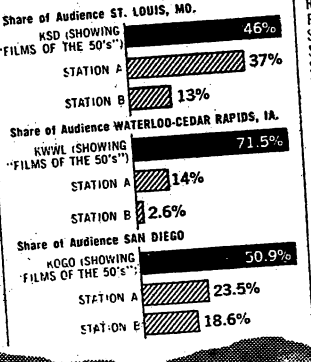
"The first thing we will do is use the 26 color films in a Friday night slot we'll call "Warner Bros. Premiere'. Also; the high caliber of this Seven Arts release gives us pictures we'll run as specials in 'A' time. Actually all of these films have the high quality we require for our spot carriers. All in all I'd say these 'Films of the 50's' will strengthen our leadership in feature film audience here in Atlanta."

Says Robert J. Heiss, Manager of Radio & Television, WTMJ-TV, Milwaukee:

"Unlike some of the assortments we've bought in the past, we can say of these Warner features, *all quality, no rubbish.*"

CHARTISTS SEE FEATURE FILM MARKET HIGHLY SELECTIVE

The record-keeping analyst draws conclusions from profitable performance that accrues to stations willing to invest in top quality product. Typical chart (below) shows correlations of film quality to audience appeal as reflected in ratings, a primary base for outstanding station profits.



QUALITY FILM CONCEPT FINDS SEVEN ARTS SALES UNSCATHED BY RECESSION

"We believe the fact that our sales have run counter to the economic climate," declares Eliot Hyman, Seven Arts President, "stems from our great emphasis on quality product."

In its first six months on the market with the "Vol. 1" package of Warner's "Films of the 50's" Seven Arts has sold 74 TV markets at prices that set all-time highs in the industry.

Asheville, N. C.—WLOS-TV
Atlanta, Ga.—WSB-TV
Baton Rouge, La.—WBRZ-TV
Bay City-Saginaw, Mich.—WNEM-TV
Beaumont, Texas—KBMT-TV
Billings, Mont.—KGHL-TV
Bristol, Virginia—WCYB-TV
Buffalo—WBEN-TV
Charlotte, N. C.—WSOC-TV
Chicago—WGN-TV
Colorado Springs, Colo.—KRDO-TV
Columbus, Ohio—WBNS-TV
Davenport—WOC-TV
Decatur-Springfield-Champaign, Ill.—WTVP
Detroit—WJBK-TV
Dothan, Ala.—WTVY
El Paso, Tex.—KELP-TV
Eugene, Ore.—KVAL-TV
Fort Myers, Fla.—WINK-TV
Fort Wayne, Ind.—WKJG-TV
Fresno—KMJ-TV
Green Bay, Wisc.—WBAY-TV
Greensboro, N. C.—WFMY-TV
Honolulu, Hawaii—KGMB-TV
Houston, Tex.—KPRC-TV
Indianapolis, Ind.—WISH-TV
Jackson, Mich.—WILX-TV
Jacksonville, Fla.—WJXT
Johnstown, Pa.—WJAC-TV
Kalamazoo, Mich.—WKZO-TV
Kansas City, Mo.—WDAF-TV
Lafayette, La.—KLFY-TV
Little Rock, Ark.—KARK-TV
Los Angeles—KHJ-TV
Las Vegas, Nev.—KLRJ-TV
Madison, Wis.—WISC-TV
Miami—WTVJ
Milwaukee—WTMJ-TV
Minneapolis—WTCN-TV
Monroe, La.—KNOE-TV
New Orleans, La.—WWL-TV
New York—WOR-TV
Norfolk, Va.—WAVY-TV
Oklahoma City, Okla.—KOCO-TV
Peoria—WTVH
Philadelphia—WCAU-TV
Phoenix, Ariz.—KVAR
Portland, Ore.—KGW-TV
Portland-Poland Spring, Me.—WMTW-TV
Providence, R. I.—WJAR-TV
Raleigh, N. C.—WRAL-TV
Reno, Nev.—KOLO-TV
Roanoke, Va.—WSLS-TV
Rochester, Minn.—KROC-TV
Rochester, N. Y.—WROC-TV
Rockford, Ill.—WTVO
Salt Lake City—KSL-TV
San Antonio—KONO-TV
San Diego, Calif.—KOGO-TV
San Francisco—KTVU
Scranton, Pa.—WDAU-TV
Shreveport, La.—KSLA-TV
South Bend, Ind.—WSBT-TV
Spokane, Wash.—KREM-TV
Springfield, Mass.-Hartford-New Haven—WWLP
St. Louis—KSD-TV
Syracuse, N. Y.—WHEN-TV
Tallahassee, Fla.—WCTV
Tampa-St. Petersburg—WTVT
Tucson, Ariz.—KOLD-TV
Washington, D. C.—WTOP-TV
Waterloo-Cedar Rapids, Iowa—KWWL-TV
Watertown, N. Y.—WCNY-TV
Wichita Falls, Texas—KSYD-TV

Television Reviews

Continued from page 176

mostly in his delivery. The narrator, who ties together the clips of the trial itself with his on-screen words, is largely a personal essayist. Though contrary to the usual style of a tv narrator, the first person does have its value: He's a knowledgeable "observer" and his opinions count. However, the burden of keeping it up through much of the nightly half-hour occasionally leaves him with some relatively limp things to say—verbal padding, which is unimportant yet time-consuming.

His choice of clips from the stuff supplied by Capital is—pun intended—capital. It's fascinating watching for the most part. On Thursday (20) clips of the previous day's activity in Israel were intermingled nicely with background shots of the Eichmann trial. With no fresh clips available on Friday (21) because Thursday was a holiday in Israel, Bishop and his producer Vince Dempsey still did well through an incisive reiteration of Eichmann's confession to two Israeli officials when he was first taken prisoner.

Bishop, in spite of his shortcoming as a performer and his lesser failings as a narrator, has a purpose in mind that is commendable: To give design, other than that supplied by the random chronology of the trial itself—he's been tying together pieces, which to him, give distinct insights into the many facets of the former Nazi assassin.

As for the commercials by Glickman, the big realty company, they are short and clear. The bankroller is performing a considerable public service on all counts.

Art.

ERNIE KOVACS SPECIAL
With Maggie Brown, Bobby Lauher, Muriel Landers
Producer-Writer: Kovacs
30 Mins.; Thurs. (20), 10:30 p.m.
DUTCH MASTERS
ABC-TV, from H'wood
(Erwin Wasey Ruthrauff & Ryan)

Ernie Kovacs had a wild time with sight and sound Friday (20) night on ABC-TV. The little special (30 minutes) proved to be only mildly diverting, more mad than funny.

It's okay to sit in on a "much to do about nothing" excursion, if the experience has delights. There were a few delightful moments in Friday's outing, but too many moments had a "so what" ring, full of tricky shots, sight gags and what-have-you that didn't pack a solid yock.

The best gags came with the crawl at the wind-up, with such listings as Art Director and Jewel Thief, so and so, and "a production of El Cheapo subsidiary." An enjoyable segment was Kovacs as a motion picture director, performing the megging chores in front of old footage. The opening sight gags flipped flopped on the laugh—miss meter. Most of the long interlude with music, using crazy effects, proved to be boring nonsense. Music of Tchaikovsky and Bartok just couldn't be downed by Kovacs' inventions, and the mixture of the two, for the most part, didn't jell. *Horo.*

BULOVA WATCH TIME WITH PAT BOONE
With Fabian, Dorothy Provine, Johnny Mercer, Joanie Sommers, Kingston Trio
Producer-Director: Norman Jewison
Writers: Herb Sargent, Saul Ilson
Conductor: Vic Schoen
Choreographers: Marc Breaux, DeeDee Wood
60 Mins., Thurs. (20), 8:30 p.m.
BULOVA
ABC-TV, from H'wood
(McCann-Erickson)

Producer-director Norman Jewison is to be commended for trying to get more out of his "Bulova" special than he actually had. Working within a mild format designed to be a salute in spring with some pleasant but not too exciting performers, Jewison managed to develop a bright and likable effect some nifty camera shots, imaginative choreographic work (credited to Marc Breaux and DeeDee Wood) and overall good pacing.

Despite Jewison's efforts, the show never came across as a socko stimulant. Star, Pat Boone, lacked the ebullience necessary to project spring's, bubbling quality and his guesters, Fabian, Dorothy Provine, Joanie Sommers and the Kingston Trio had a buoyancy that was sprightly and fresh, but never reached zingy proportions. Yet singer-cleffer Johnny Mercer delivered in his easy-going manner but his patter assignment didn't help much.

The dueting of Boone and Mercer and Boone and Fabian had some pleasing moments as did a medely by Boone, Mercer and Miss Sommers. Miss Provine stirred up some noise with "Some People" from the "Gypsy" tuner, and the Kingstons made much of a "Spring Fever" routine. A "Take Me Out to the Ballgame" sequence between Boone and Fabian came off well, too.

The Bulova people asked a lot of Boone by frequently slotting him as commercial spokesman. He delivered with sincerity. *Gros.*

PROFILE: GEORGE ROMNEY
With Don Perrie
Producer: Paul Williams
Director: Shields Dierkes
90 Mins., Sun. 2:30 p.m.
WWJ-TV, Detroit

A verbal autobiography obviously requires something worth saying and a person who can say it well, if it is to be effective. If, in addition, the verbal autobiography is presented before a tv camera, the subject's appearance and presence must jibe with his words. On all counts, George Romney, president of American Motors Corp., chairman of Citizens for Michigan, and a leader in the Church of Jesus Christ of Latter Day Saints, was excellent. Everything about Romney was impressive—his speech, his looks, his manner and his ability to project very strongly an image of sincerity of purpose and strength of character.

Strangely and, perhaps, prophetically, Romney did not mention American Motors when he was asked by his interviewer, Don Perrie, about his future plans. Instead, Romney concentrated on politics and religion. He told his reasons for turning aside strong bids to become a candidate for governor and for U. S. Senator. But, the door was not slammed shut and the program very sharply pointed up the unmistakeable fact that George Romney would be an extremely difficult man to defeat for any political office.

Romney has ideas and ideals; he is a handsome and charming man; he is articulate and sincere, and all of these qualities come across with amazing impact. He talked engagingly about his early life, which was rugged and hard. He told about his struggles as a young man, his missionary work for his church in England and Scotland in 1926-27, and his cross-country courtship of a woman who gave up a promising film career to marry him. He also revealed that his wife later had a radio program in Washington, D.C.—she read poetry—and that her announcer was Arthur Godfrey.

Romney spelled out his religious convictions with forcefulness and very evident sincerity and what he said could be subscribed to wholeheartedly by a religious man of any faith. Even more forcefully in his quiet but extremely effective way, Romney told about the great need to rewrite the Michigan Constitution which now has been authorized by the voters. He modestly played down the role that Citizens of Michigan, a non-partisan political-action group he organized and chairmaned, played in bringing about the favorable vote.

Don Perrie wisely kept his questions to a minimum, using them merely to prompt Romney. The camera work was excellent, hitting Romney from many angles as he remained seated in an easy chair throughout the program.

This was the initial program in a series of interviews-in-depth, open-end discussions planned by WWJ's Public Affairs Department. It is obvious that Romney was a rare subject who could talk for an hour and a half and still hold interest. In the future, WWJ may have to resort to production gimmicks and a different format in order to sustain the high quality of the initial effort of this very ambitious project. *Tew.*

PANORAMA PACIFIC
With Red Rowe, Art Linkletter, David Rose, Grant Holcomb, Cecil Smith, Stephen Longstreet, Jean Majors, Gerry Johnson
Producer: Chet Brouwer
Director: Jim Johnson
60 Mins., Mon-Fri., 8 a.m.
PARTICIPATING
KNXT, Hollywood

Information shows are rare in the early ayem on television but KNXT's Bob Wood must have reasoned that touched up lightly by Ralph (Red) Rowe a show of this type could serve a useful purpose and fill a challenging niche on KNXT. Dropped two years ago for undoubted fiscal reasons, it has been restored to good standing and the sales department is hustling to keep it alive.

"Panorama" can be best described as having a little of everything. On the interview line were David Rose ("but I wanted to be an engineer"); Art Linkletter, who disclosed that he'll do a telethon in Australia for the heart fund; Dr. W. A. Young of the Griffith Park Zoo, who brought along two baby chimps; The Times' Cecil Smith, who said there was no outstanding Oscar picture this year and that he was surprised that Ralph Bellamy wasn't nominated for his portrayal of FDR in "Sunrise at Campobello"; Stephen Longstreet, who talked about the Civil War to plug his book, "Gettysburg"; Gerry Johnson, who'll conduct future interviews; Paul Jackson of the police department, who'll give driving tips; Grant Holcomb, who came on twice with spot news; and Jean Majors, who'll take the early risers through their exercises.

That's a big order for any hour show but Producer Chet Brouwer, director Jim Johnson and Rowe (a likeness of Walter Cronkite) crowded it all in due to the absence of interrupting sponsorial pitches. They even had time for a complete playing of Rose's theme song for the show, "Flavia." (Remarked Rose, "it's the first time I've heard it played completely, too").

Show was casually paced by Rowe, who set the stage for the various elements and got out of the way. It's too early for jokes and witty sayings so Rowe just rolled with the tape. For openers the diverse elements were well stitched together by Brouwer and for early risers not frantically fighting the clock it's worth a look. It invariably will get better after the warm-up. *Helm.*

THE NEW NATIONS
With Carter Davidson, others
Exec Producer: Hal Fisher
Producer-Writer: Davidson
Director: Phil Bondelli
30 Mins., Sat., 1:30 p.m.
WBBM-TV, Chicago (film & tape)

WBBM-TV, which consistently maintains a high standard in public affairs, is impressively represented in the current program exchange between CBS o&os by an informative series on the multifarious problems facing new nations in Africa and Asia, and the implications of those problems on the rest of the world. Series is stewarded by Carter Davidson, who is well versed in his material via his previous careers as journalist and exec director of the Chicago Council on Foreign Relations.

Installment caught surveyed three of the "older" new nations, India, Pakistan and Ceylon, all of them unloosed by England in the late 'Forties and each with distinct internal crises today. Most of the half hour was apportioned to India, partly because of its greater size but perhaps chiefly because of its significance vis-a-vis Red China, the two countries resembling each other in poverty and over-population but taking opposite political roads. Davidson depicted, with film clips illustrating, the industrial progress India is making but told how the Communist party there, and the Commie threat from the outside, were posing serious problems to its democratic form of government.

Key problem in Pakistan was shown to be its differences with India, especially with the U. S. giving greater economic aid to the former, while in Ceylon it was the friction between two resident racial groups that is jeopardizing political stability. Davidson didn't pretend to be thoroughgoing in his treatment, but neither was he superficial. Sole point of cavil is that there were too many interviews (one for each country covered) for the length of the show. Not only were they interruptive, they forced a too rapid delivery of the exposition in order to be accommodated. The time schedule was too tight and made itself felt to the viewer.

Series should succeed in giving its followers fairly substantial understanding of the trials of each new republic, as background to their emergence in the news headlines, both present and projected. As for Davidson, in slightly over a year of professional experience before the cameras he has developed into a big league tv commentator. *Les.*

THOMSON'S SCOT TV FRANCHISE BLASTED

Glasgow, April 25.

An attack on Scottish commercial television and its program contractor, Roy Thomson, is made in a resolution to be discussed this month by the Scottish Trades Union Congress.

Motion comes from the Heating and Domestic Engineers' Union, and demands the revocation of the license granted to Thomson on the basis that there has been "nothing beneficial to Scotland" in the operation of the company.

The contrary is the case, states the resolution which will be discussed by trade unionists when they meet at Rothesay, near here.

"Its operations have been solely directed to making as much money as possible with the smallest entertainment return."

CBS-TV Retaining 'G-E College Bowl'

A Peabody Award seems to have played a part in ruining NBC-TV's chance to lure "G-E College Bowl" away from its CBS berth. In what is now an annual try, NBC this year made another pitch to General Electric for the Sunday afternoon half-hour (for 5 p.m. on the NBC hookup), and until early last week it appeared as though NBC might get the stanza.

However, after a Peabody went to the show on CBS-TV, the sponsor got the feeling that it might be wiser not to disturb anything just yet and, so, on Friday (21), renewed for another season with CBS. This apparently ruins NBC's Sunday, 5-6 p.m. plans, in which "Bowl" was to be backed to back with a stanza sponsored by an insurance firm at 5:30.

Ex-Capone Guard Sues ABC-TV for 200G As 'Untouchables' Sequel

Atlanta, April 25.

Edward T. Simpson, of Constitution, Ga., in nearby DeKalb County, has filed a $200,000 suit in Fulton Superior Court against American Broadcasting Co., declaring he did not accept a $1,000 payoff while guarding "Scarface" Al Capone during his transfer to Alcatraz Prison in California in 1934.

A retired guard for the United States Bureau of Prisons, Simpson alleged this guilt was "imputed" to him in the television show "The Big Train," a recent two-part show on "The Untouchables" series.

Simpson also denied other "imputations" that he was an accessory to the murder of a fellow prison guard and aided and abetted Capone in an attempt to escape during the transfer by train from the Atlanta Federal Penitentiary to the Alcatraz Island pokey.

He said the "imputations were "false, defamatory and libelous" in a two-count petition filed in Fulton Superior Court Friday (21).

He said the "imputations" were Paramount Theatres, Inc., owners of ABC-TV, and Crosley Broadcasting Corp of Atlanta, owners of WLW-A, tv station which shows "The Untouchables."

Simpson denied that any of guards who made controversial train trip "committed the acts portrayed" on tv show.

He pointed out show did not "portray" the guard accepting the payoff, but he was one of only two guards inside the car in which Capone was riding and the guilt was imputed to him. The other guard, he said, was Comer Head, captain of the guards.

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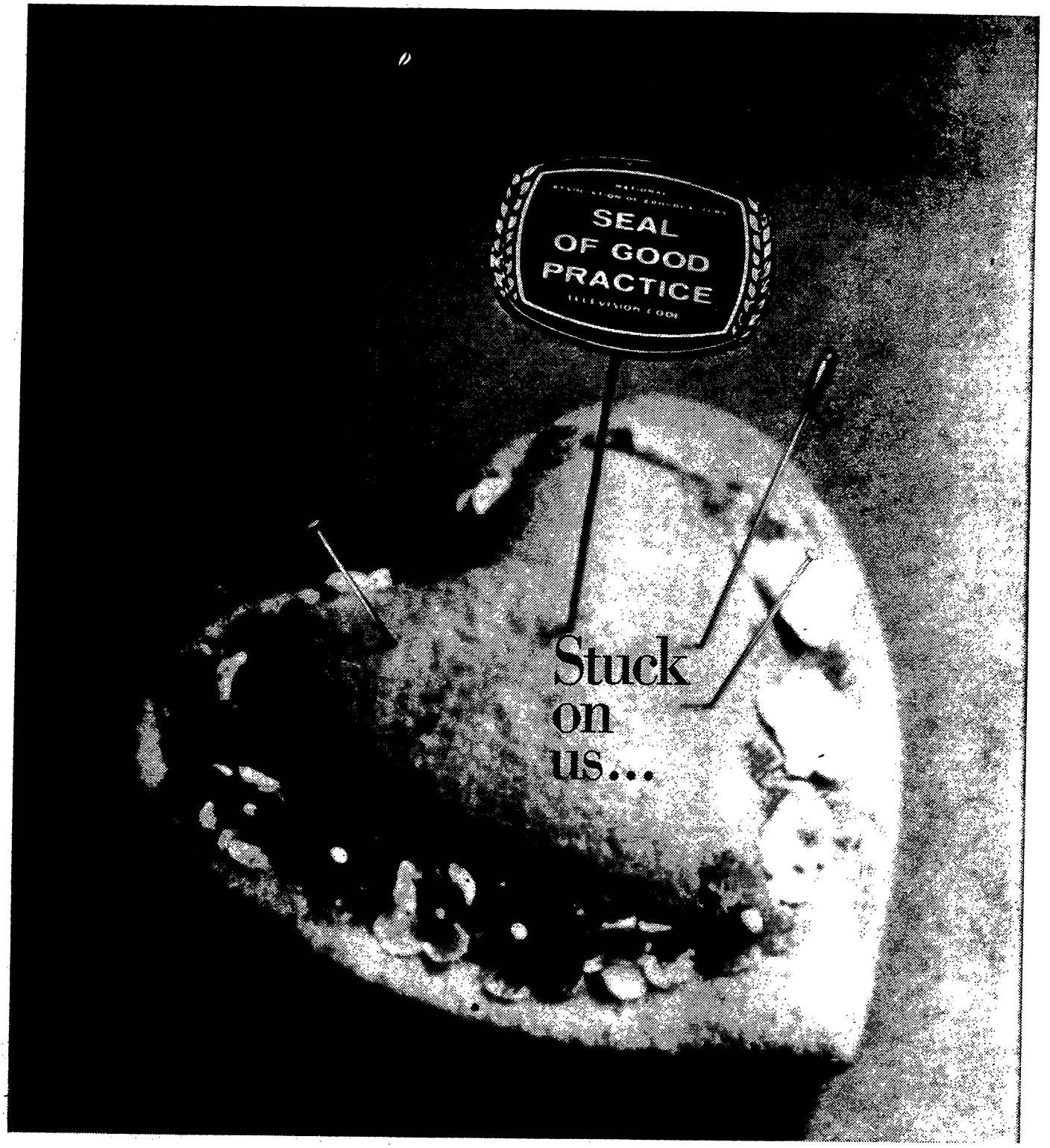

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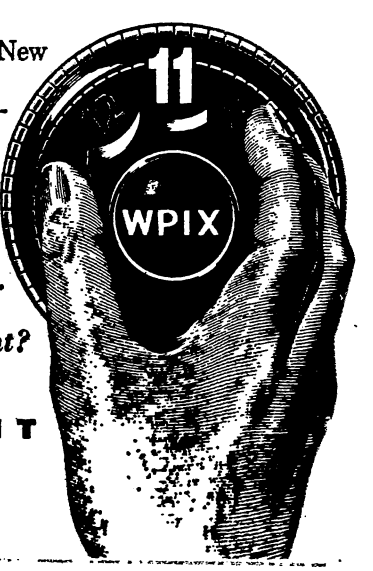

NEW YORK'S PRESTIGE INDEPENDENT

TV-Radio Production Centres

Continued from page 174

role in "The Beachcomber" tv series . . . **S. J. Perelman** in town to supervise his CBC-TV broadcast of "Portrait of the Artist as a Young Mime," with author of this Hollywood satire to be interviewed also by **Andrew Allen** on the "Q for Quest" series.

IN PHILADELPHIA . . .

George Lord, WCAU public affairs director, airing a regular series of Washington reports, twice weekly, direct from the Senate radio gallery . . . **Joseph C. Winkler**, WFIL-FM sales manager, upped to station manager. He succeeds **Joseph J. Novenson**, who moves to WFIL-TV as producer of "American Bandstand". . . **James Hagerty**, ABC veepee in charge of news, special events and public service, to address the Annenberg School of Communications (27) and Temple Univ. tv majors (28) . . . **Prem Kapur**, WCAU-TV account exec, exited station to join H&R Television, New York . . . WFIL-TV telecasting the Phillies games, with the exception of Thursday and Friday games until "The Untouchables" and "77 Sunset Strip" begin summer reruns—too many protests in previous seasons . . ."The Bulletin Forum" marks 15th consecutive year on WCAU stations. **Walter Cronkite** hosts sessions . . . WFIL's **Clyde Spitzner**, director of radio sales, reelected for a five-year term to the board of directors of the Haverford Township Public Library Assn. . . . WIP, only independent station honored by the Pennsylvania AP Broadcasters Assn. walked off with awards in four out of the five categories.

IN CLEVELAND . . .

Ray Koslowski, former Cleveland News reporter and a Plain Dealer promotion man, joined the news staff at WGAR Radio . . . **Geoffrey (Bud) Fisher** is a new news writer and editor at KYW Radio. He was a News sports writer for 18 years, covered the opening baseball game as his first assignment on the air . . . Dial-A-News, news service of WERE Radio by which listeners can phone for headlines, recorded its 1,130,000th call the other day, just short of a year since it began . . . **Norman Wain** resigned as program director of WDOK Radio. That station just applied for a UHF-TV license . . . **Terry Ford** named promotion director of WHK Radio, succeeding **Gary Davis**, who became national sales coordinator . . . **Paul Danaceau**, former newspaper man here, is covering the Eichmann trial for Westinghouse Broadcasting Co.

IN CINCINNATI . . .

Bill DeWitt, veep and general manager of the Cincy Reds, is going to bat with his own tv show. He will be before WLW-T cameras to answer fan queries about the club operations on half-hour programs preceding nine night baseball telecasts . . . Kroger supermarkets will sponsor Ohio State U. night basketball games next season on WLW-C, Columbus . . . Jupiter Broadcasting, Inc., has taken over operation of WSAI radio stations, purchased from Consolidated Sun Ray, Inc. Prexy **Ernv Tannen** said staffers will be retained and new programming ideas are due . . . **Rex Dale's** two-hour afternoon interviews and music show on WZIP is taped the night before at Greater Cincy Airport . . . Pros are swelling ranks of Cincy sportcasters. Besides **Waite Hoyt** and **Frank McCormick**, ex baseball greats who describe Cincy Red games, WCPO-TV has **Jack Twyman**, pro basketball star, as miker during off season, and WCKY has **Larry Goetz**, retired National League umpire, teaming with **Paul Sommerkamp** on daily programs.

IN PITTSBURGH . . .

Sunnie Jennings, femme newscaster on KDKA-TV, goes to Washington on May 6 to collect McCall's Golden Mike Executive Award for a 10-program series, "With Liberty and Justice" she wrote directed and produced for WRGB, Schenectady, where she worked before coming to Pittsburgh. Series dealt with racial bigotry in New York state . . . **Arlene McGaughey** has joined WJAS in the continuity department . . . KDKA's **June Busselli**, **Tony Graham** and **Bob Trow** are staging a show for Junior Achievement in the Hilton Hotel May 25 . . . **Mary Pace** has joined KDKA in the General Service department . . . **John Mills'** muscle show has been dropped by KDKA-TV but may come back to the station if syndication plans materialize.

IN BALTIMORE . . .

Bob Jones, longtime familiar face on WBAL-TV has left to join WJZ-TV, Westinghouse outlet here. New assignments include hosting give-away program, "Money Movie" that will combine vintage pics with cash. He also takes his "Day Book," five-minute commentary and observations spot with him. Taking over for Jones on the "One O'Clock Show" at WBAL-TV are **Jim Lyons** of Pennsylvania and **Ed Patrick**, WBAL-TV staff member for some months . . . **Sylvia Scott** of WMAR-TV's "Woman's Angle," collaborated with Maryland School for the Blind on benefit performance of "The Miracle Worker" at Ford's . . . **Galen Fromme**, news director of WBAL and WBAL-TV is on three-week tour of American Army, Navy and Air Force installations in Europe . . . **A. G. Picha**, promotion director of WMAR addressed students of Howard County Senior High on "Careers on Television". . . Benny the Fan who promoted himself series of 10-minute shows on WBAL Radio before and after each Oriole game, has moved over to WITH. Since WITH has no facilities at Stadium, Benny, former clothier, will broadcast from tavern nearby.

IN DETROIT . . .

WJR presented with "School Bell" award for excellence in educational coverage by the Michigan Education Association and the AMVET's annual award for "outstanding community service". . . **Toby David**, CKLW-TV and radio personality, will emcee kickoff drive to aid St. Jude Hospital project for victims of leukemia with **Danny Thomas** appearing as guest of honor . . . Romper Room with Miss Flora, CKLW-TV's daily morning show for pre-school children, will feature U.S. and Canada Goodwill Week, sponsored by Kiwanis International, in this week's programming schedule.

IN MINNEAPOLIS . . .

WTCN-TV's "Harmon Killebrew Show," featuring Minnesota Twins' slugging first baseman, being syndicated to tv stations in Faribault, Rochester, Austin and Albany, Minn. . . . WCCO-TV a recipient of a Peabody Award. Sister station WCCO Radio was a Peabody winner last year . . . KSTP has hired **Tommy Mason**, star Tulane halfback who was the top draft choice of the pro football Minnesota Vikings . . . New York Yankee alltime great **Lefty Gomez** was headliner on WTCN-TV's baseball special Thursday (20) . . . CBS has inked pact to carry highlights of World Champion Outboard Motor races which will be held at St. Paul Aug. 18-21. Web will tape portions for showing on CBS Sports Spectacular Aug. 24 . . . Model and actress **Roxanne** will be hostess on WTCN-TV's new "Headliner Movie" and "Premiere," both series of recently released films . . ."Care for the Aged" is subject of next WCCO-TV Reports May 4. Show alternates with CBS Reports . . . Ross E. Case, general manager of KWAT, Watertown, named president of South Dakota Salesmaker Stations. Member stations include KISD, Sioux Falls; KABR, Aberdeen; KIJV, Huron; KBRK, Brookings; KYNT, Yankton, and KWAT.

IN MILWAUKEE . . .

Ed Malcheski Jr., building interest with "Farm Hour" on WISC-TV. Malcheski slants comments to newer, well informed farm operators of today . . . **Earl Gillespie** again doing play-by-play on all Braves games via WEMP . . . WFMR, better music station, recently aired the Philadelphia Symphony Orchestra's recording of a woodwind concerto written by Milwaukee composer **Carl Eppert** . . . WRIT, local Balaban station, won the National Safety Council Public Interest Award for 1960. This puts WRIT in nomination for the Alfred P. Sloan Award for Highway Safety. WIL, the St. Louis, Mo., Balaban outlet garnered same award . . . **Steve Morgan** named News and Public Affairs Director at WOKY, heading an expanding news force . . . **Don Hughes**, former News Director of KRAK, Stockton-Sacramento, Calif., joined WOKY news staff . . . Milwaukee Journal station, WTMJ, took the two radio stations awards at 1961 Gridiron Banquet of Milwaukee Press Club. WTMJ, cited for best radio news coverage during 1960 Presidential political campaign, won Pabst Brew Award. WTMJ also received the George Grabin Award for community service for programs "Two for the Record" and "Zeidler Roundtable."

10% Brit. TV Tax

Continued from page 177

Express, like all the other papers in the Beaverbrook stable, has consistently vigorously attacked the tv operation, but instead of welcoming the Chancellor's action, suggested the attack was in the wrong place. "To attack the advertising revenue of the tv companies is to put an impediment in the way of business generally," the paper noted. "It is to interfere with the vigorous development of competition. Commercial tv is a vast monopoly structure. Monopoly is not dealt with by inhibiting competition."

Commercial tv companies, major film organizations, among others, will also be seriously affected by the proposed payroll tax which the Chancellor has the power to introduce during the year. This will impose a levy of about 50 cents per week per person on the payroll, and in the case of the big outfits employing a thousand or more workers, can mean a tidy anual sum. On top of that there is an increase in profits tax of 2½% to compensate for the slight improvement in the starting scale for surtax.

Of immediate concern to top execs in the Chancellor's warning to keep a close watch on expense accounts and the immediate decision that cars purchased by companies have a ceiling allowance of $5,600. This will eliminate the Rolls Royces and Bentley purchased by companies for the use of their top execs.

Italy TV

Continued from page 177

there will be no sharp differentiation between the two programs, and that new net will allow viewers at a given moment to vary their fare, for example from light to cultural, from comedy to drama, or from music to news. It's pointed out in this connection, however, that both nets will have separate organizations, and that each will have its own newscasts, at staggered hours so as not to overlap.

It's known that at first, only 50% of Italian territory will be "covered" by the second program (vs over 95% for the current set-up). By the end of next year, this total will rise to about 70%, it's expected.

No news was given about how commercials will be treated on the second program.

Canada TV's Wage Hike

Ottawa, April 25.

Canadian Broadcasting Corp.'s Ottawa headquarters announced ratification, with the National Assn. of Broadcast Employees and Technicians, of the terms of a collective agreement between CBC and NABET.

It gives employees in the bargaining unit a 4% salary increase for the year ending Jan. 31, 1962, plus 3% upping for the next 14 months, effective April 1, 1961. A clause makes the first basic increase retroactive to Feb. 1, 1961. Around 1,400 technical employees of CBC are affected.

Canada's Second TV Web Set for Aug. 11 Preem; 4-Station Sports Teeoff

Ottawa, April 25.

Although a deadline of Sept. 30 was set for its operation, Canada's second television web will preem Aug. 11 with the first of the Big Four football games. The Ottawa headquarters of the Board of Broadcast Governors announced it had okayed the application of S. W. Caldwell of Toronto for a tv network and turned down that of CFTO-TV, a Toronto company planning to form a temporary video web.

Caldwell's network, the first web opposition the Canadian Broadcasting Corp. has ever had, will teeoff with four stations—CFTO in Toronto, CJOH, Ottawa; CFCF, Montreal—and increase to eight later.

In approving Caldwell's application, BBG stipulated the new network would have to provide a minimum of 10 hours a week and submit a report on proposed staff. Grid fans are kudosing the news since it will bring them the football games to which tv rights are held by CFTO in Toronto.

Radio Followup

Fulton Lewis Jr.

Regular listeners to Fulton Lewis Jr.'s 15 minute nightly newscast on Mutual should not have been surprised by the news stories breaking over the weekend about the alleged role of the U. S. Central Intellegence Agency in the abortive Cuban revolution.

About six or seven weeks ago, Lewis went to Miami for a series of meetings and interviews with the leaders of the various Cuban refugee organizations headquartering in that city. Upon his return, Lewis began a series of broadcasts covering the entire Cuban situation and, besides providing illuminating background on the whole problem, scooped just about every other news media in the process.

Lewis' commentaries on the news have always been oriented to the conservative point of view, and so too have his recent broadcasts concerning Cuba. Nevertheless, his on-the-air reports have had an authoritative ring and his personal dislike and distrust of certain groups, especially in the State Dept., while evident, have usually been limited to comment on current happenings as it effects U. S. policy in one way or another.

As long as four or five weeks ago, Lewis came out with flat statements accusing the CIA of not only selecting Dr. Jose Miro Cardona as the titular head of the revolutionary regime when his supporters represented only a very small portion of the Cuban exiles in this country, but also accusing the agency of pouring $18,000,000 into the group to finance their anti-Castro activities. Lewis further reported that, based on his discussions with Cuban exile leaders in Miami, Dr. Cardona was widely mistrusted by them, and that his program of government for Cuba was nothing more than the Castro revolution with Castro left out. On several occasions he also provided background biographies on some of the Cardona lieutenants, pointing out that many of them had held positions in the Batista government and that almost none of the group really represented the genuine feelings of the large majority Cuban exiles.

All of the programs on the Cuban situation have been exciting listening and firstrate radio commentary. The fact that Lewis was in virgin territory, and covering a story not reported by other news media until this past weekend, added an air of excitement that comes only with exclusivity. Lewis had a clear beat on the story and made the most of it. *Syd.*

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KDAL	Duluth-Superior	KFAB	Omaha	KREM	Spokane
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Inside Stuff—Radio-TV

Exchange of network affiliations by two of Cincy's three tv stations becomes effective April 30 when the Taft Broadcasting Co. WKRC-TV goes ABC and the Scripps-Howard WCPO-TV switches to CBS. WKRC-TV is celebrating its new alliance with the presence of ABC brass and stars. There'll be no ribbon cutting for viewers but the web's top execs, Leonard H. Goldenson, Oliver Treyz, James A. Hagerty and Robert Coe, are to be greeted at a reception in the plush home of WKRC-TV. Also some ABC-TV celebs, like Dick Clark, Connie Stevens, Ponci Ponce, Bob Conrad, Anthony Eisley and Grant Williams. Clark will do a charity hop at Coney Island's Moonlite Gardens.

The stars will lay over for a day and appear on WKRC-TV originating shows. A week later some more ABC-TV names, including Don Morrow, Bud Collier and Johnny Carson, are to visit.

At WCPO-TV, an ABC outlet for several years, the switch to CBS-TV will be without fanfare.

In one of his periodic open letters to the press, NBC chairman Bob Sarnoff supported the establishment of an industry-wide Office of Research Methodology "for continuing study" of the rating services. Sarnoff said he asked that the Advertising Research Foundation "set up the kind of project envisaged" in the report done in an expert report for Congressman Oren Harris.

NBC once before (in '55) backed an Office of Research Methodology but nothing came of it. Yet after the latest NBC proposal according to Sarnoff, the ARF empowered A. W. Lehman, its prexy, to appoint a committee "to study the feasibility of the idea."

The WFIL stations in Philadelphia were singled out as the only broadcasters honored with the Merit Award of the National Religious Publicity Council at its annual convention in New York (17) "for excellency in religious coverage." The award was presented to Roger W. Clipp, veepee of the radio and tv divisions of Triangle Publications, for the stations' "One Nation Under God" series.

The Council, a group of public relations pros working for Protestant denominations and agencies throughout the U. S. and Canada, pointed out "perhaps unique in contemporary broadcasting, 'One Nation Under God' represents a conscious effort on the part of the managers of the stations to strengthen the religious basis of our lives through broadcasting."

NBC News copped two of the three television awards in the 29th annual Sigma Delta Chi Awards for Distinguished Service in Journalism. Independent stations copped the other tv award and the two radio citations.

NBC got an award for "public service in television journalism," while David Brinkley, its D.C. correspondent, copped the prize for television newswriting. The WTVJ, Miami news department took the other tv award, for television reporting. Winners in radio were WBT, Charlotte, for "public service in radio journalism," and Fred Goerner, reporter for KCBS Radio, the CBS o&o in San Francisco, for radio reporting.

Foreign TV Reviews

Continued from page 176

plaque was installed—and it took the shape of a dustbin lid.

Similarly, C. P. Curran summoned up the young James Joyce, his churlish arrogance and his difficulties as one of 17 children, and George Fallon did the same for O'Casey.

It was generally agreed by the youngsters present that Dublin provided a rich quarry of material, but it could only be mined at a distance. And the general effect of the program was of an agreeable causerie, giving slightly more point and stimulation than the run-of-the-mill travelog, but hinting admirably at the loquacious and slow-changing character of its chosen city. *Otta.*

EYE ON RESEARCH
With Raymond Baxter
Writer: Gordon Rattray Taylor
Producer: Philip Daly
30 Mins., Wed., 9 p.m.
BBC-TV, from London

Whilst giving all praise to the BBC-TV for recognizing the egg-head minority, "Eye on Research," back for a further skein, seemed to be directed at a minority of a minority on this showing. Subject was a sacred mushroom, consumed by Mexicans and causing hallucinations. American banker Gordon Watson had made a snack of them, seen visions, and instituted scientific investigation of the reason why.

Emcee Raymond Baxter took cameras into the Swiss laboratory where research was concentrated. He drew out a number of obscure and dull references of techniques from two scientists, and this added little to common knowledge, except that a potent drug can be isolated from the mushrooms.

The program became livelier, and more generally interesting, as it went on. The effects of the drug were shown on the work of an artist who had been subjected to it; his drawing gradually lost control. And the half-hour closed with an intriguing interview, in which a woman who had suffered from a mental disorder explained how a three-month treatment had restored her. Thus the drug was a speedier substitute for psychiatry, which could take up to three years to achieve the same object.

"Eye on Research" has previously proved itself a handy and able way of distributing information about current scientific probes. But its chief fault is to make assumptions about the average viewer's intelligence which just aren't valid. This half-hour might have absorbed the experts, but it was way out in space so far as the rest were concerned. This was partly due to Gordon Rattray Taylor's otherwise lucid script. Philip Daly directed deftly, and emcee Raymond Baxter was fine when he remembered to translate into ordinary language. *Otta.*

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Balto Sunpapers In Salisbury AM-TV Buy

Baltimore, April 25.

A. S. Abell Company, publishers of The Sunpapers and operator of Station WMAR-TV in Baltimore, and Peninsula Broadcasting Co., operator of radio station WBOC-TV in Salisbury, Maryland, have announced agreement whereby Sunpaper publishers will acquire Salisbury radio and tv properties. Agreement is subject to approval of stockholders of Peninsula and governmental agencies, including FCC.

Properties to be acquired by Sunpapers under agreement include: WBOC Radio, in operation since 1940; WBOC-TV, in operation since 1954; Radio Park, and separate transmitter site, both in Salisbury; More than 80% of stock in Peninsula Community Television Co., Inc., a subsidiary of Peninsula Broadcasting which operates a Community Antenna Television system; two microwave relay stations, used essentially to provide network connections to WBOC-TV.

Some CBS '20th-Century' Footage Leased to WB For 'Majority of One'

CBS-TV's public affairs stanza, "The Twentieth Century," has gone into the entertainment business, albeit fleetingly. Footage from the program's "Japan's Changing Face" episode this season has been licensed by Warner Bros. for its production of "A Majority of One," with Rosalind Russell and Alec Guinness starring in the Gertrude Berg-Cedric Hardwicke Broadway roles.

Film is set in Japan, and Warners found it needed a sequence on Japanese television. Someone at the studio remembered the "Twentieth Century" sequence, which featured a Nipponese rock 'n' roll quintet singing "Clementine" and "Red River Valley" in a Ginza coffeehouse called the Rockabilly Cafe. Hugh Benson, aide to WB production topper Bill Orr, made the arrangements to get the film from Murray Benson, CBS Films' director of licensing.

TV Followup

Continued from page 176

cality. Airing last Tuesday night (18), a day after the launching of the rebel invasion of the island, its scheduling had a sense of urgency and timeliness.

But by the same token, the program itself was inadequate to the occasion. Okay as a background piece on the changes Castro has initiated in Cuba, it imparted a sense of frustration to the viewer by being a background piece and a background piece alone, whereas the information about the main story, the invasion itself, was skimpy and sketchy. Had ABC preceded "Close-Up" with a half-hour on the invasion and the overall rebel movement, it would have had a hot show on its hands. But the "Close-Up" alone, despite the last-minute audio updating, was insufficient to the occasion.

Emphasis in the special was on Cuba's drift to Communism, with footage depicting the flow of Communist advisors and technicians into the island and the ideological shift of Castro's speeches. At the same time, this ABC News production presented a balanced picture by indicating the real improvements Castro has made in lower-class living conditions and education.

The show's most valuable contribution, however, was its indication, via good interviews with Cuban peasants and even middle-class citizens, that the extent of opposition to Castro is not as widespread as the rebels (and the U.S., for that matter) would like to think it is. A Negro sugar worker summed it up excellently; he was all for Castro because of his reforms, and asked about Communism, he simply stated, "I don't know anything about that."

Actor Michael Kane was brought in as narrator and did a fine job. John Secondari was exec producer, Walter Peters produced, Graham Grove wrote the special and Marshall Diskin directed. As a fill-in on Cuba, it was an okay show, but the way ABC handled it in light of the big news break on the invasion, it left a lot to be desired. *Chan.*

Home Habits Hamper TV Education? Boston U. Prof Thinks They Do

Boston, April 25.

TV habits at home hampers tv education.

So says Prof. Ralph Garry of B. U. School of Education. "There is apparently a carryover in viewing habits from the commercial channels to the tv lessons in class rooms."

One trouble with tv in the school is the quality of tv out of school, he says. "With the airwaves full of violently uneducational tv, less than half of the nation's parents take time to regulate what their children see."

"Children have grown accustomed to watching tv for adventure, excitement and escape, which involves a passive, receptive viewing—far from ideal for the learning situation. The carryover, however, doesn't work the other way, he points out. Even children who have been exposed to in-school tv lessons (there are 160 school systems now in the "21-inch Classroom") rarely watch educational tv at home.

Altogether only 30% of the families in Greater Boston tune in to WGBH-TV during the week, Dr. Garry estimates. He estimates that less than 10% of elementary school through junior high school audience takes advantage of educational tv offerings, except when such programs are part of the regular school day.

"Freezing of taste" among moppets is one reason for the kiddies' lack of interest, the BU ed psychologist, director of several research projects in the field, thinks. "Like the child who will eat only tapioca for dessert, or the moppet who refuses to touch tapioca, young tv viewers form firm preferences and stick to them."

If they like westerns, they'll look high and low for westerns. Also cops and robbers. And the commercial nets offer enough hours in both fields to satisfy all but the most bloodthirsty moppets, he says, putting the blame on the parents, who "should expose the child to examples of better programming."

"Although mothers and fathers are traditionally concerned with the playmates their child meets in the street, they often ignore the people he meets on the tv screen, where the average child spends as much time as he does in school."

Gleason

Continued from page 172

hibiting CBS from telecasting the program as long as it contained "the name and characterization" of Durgom, Gleason's former manager. The program deals with actual people in an imaginary situation, and Durgom (played by Harvey Lembeck) was an integral part of the action. Besides, the program had been taped last August.

But the CBS production people told the lawyers that the show could be saved if the injunctive provisions were limited to Durgom's name. Technicians assured the attorneys they could dub in another name each time Durgom was mentioned. The real problem was the injunction on Durgom's characterization—it simply couldn't be eliminated without ruining the show.

The attorneys then returned to court and lodged an appeal with Justice Hecht, asking that the word "characterization" be stricken from his order and the injunction be limited to "name." After a full afternoon of argument and deliberation, Justice Hecht approved the amendment, ordering CBS to put up a $10,000 bond.

The CBS tape technicians thereupon went to work, dubbing in a new name at 18 separate points in the tape, concentrated in three key scenes. And the show was off to the races.

LESLYE HUNTER
AEA — AFTRA — AGVA
Appearing as "ADELE" in "JANE EYRE"
on
CBS FAMILY CLASSICS
Thursday, April 27th, 9 to 10 P.M. (E.S.T.)

Personal Management:
J. CAVALLARO
LT 1-3090-1
New York City

Public Relations:
JOEL M. REED
LE 2-6482
New York City

Jocks, Jukes and Disks

By MIKE GROSS

Frank DeVol Orch (Columbia): "THEME FROM DAVID AND GOLIATH" (Parade†) follows the big pic music trend with lush and potent qualities that develop into a good spinning bet. "DAVID'S DREAM" (Parade†) is built up with a melodic strain that gives it fine spinning chances, too.

Mickey & Sylvia (Victor): "LOVE IS THE ONLY THING" (Omell*) sets the duo in a rhythmic outing that's quite pleasing and should attract lots of deejay interest. "LOVE LESSON" (Ben-Ghazi has an okay swinging feel to which the team brings an infectious styling for good results.

Jane Morgan (Kapp): "LOVE MAKES THE WORLD GO 'ROUND" (Robbins*) is the enchanting ballad theme from the ... to "Carnival" tuner and is sure to capture top spins. "HE MAKES ME FEEL I'M LOVELY" (Harms*) is a solid ballad from "Donnybrook," an incoming Broadway tuner, delivered with a warm romantic styling to enhance its spinning potential.

The Romancers (Palette): "ADDIO MARIA" (Zodiac†) has a good swinging feel and a vocal group presentation that gives it a take-off chance. "IT ONLY HAPPENS WITH YOU" (Zodiac†) doesn't show off much more than some routine rocking ballad patterns.

Nancy Wilson (Capitol): "GIVE HIM LOVE" (Sam Weiss*) gets over a strong ballad quality via some impressive vocal dramatics. "THE NEXT TIME YOU SEE ME" (Lion ...) is a jazz oriented blues styling that's developed for pop deejays.

Danny Davis Orch (Verve): "THEME FROM CARNIVAL" (Robbins*) has an intriguing melodic quality that is enriched by the maestro's sharp trumpet lead. "STARDUST" (Mills*) glitters once again as Danny Davis gives it some trumpeting care.

Stu Phillips Orch (Colpix): "BLACK STOCKINGS" (B. F. Wood*) runs at a catchy instrumental pace that should attract good deejay exposure. "LIKE HUNGARIAN" (Col. Pict. Music*) is a hip workover of Liszt's "Hungarian Fantasy" that's okay for occasional programming.

Dick Roman (Epic): "JUST FOR ME" (B. F. Wood*) works up a peppy quality that could stir up spins and give it a good run for the money. "DON'T TELL ME WHY" (B. F. Wood*) has a slow ballad mood that will have trouble getting a spinning start.

Eddie Calvert (ABC-Paramount): "I NEED YOU" (Ardmore*) has the fine trumpet lead that gives this melodic ballad an added spinning push. "PENNY POINTS POLKA" (Jewel*) whips up a polka bounce that will be attractive in many juke areas

Dream-Timers (Flippin'): "AN INVITATION" (Villager†) is a neat ballad entry shaped along rocking lines that could take it far along the spinning circuit. "THE DANCIN' LADY" (Villager†) steps along with a zip that could draw okay juke play.

Moe Koffman (Gold Eagle): "KEEP WALKIN', LITTLE FLOCK" (Woodbine†) sets up a freewheeling gospel mood with a captivating instrumental exuberance that rates attention and play. "WISHBONE" (Woodbine†) has a flavorsome instrumental quality with enough bounce to attract the juke crowd.

Isley Bros.: "STANDING ON THE DANCE FLOOR" (Progressive-Trio†) presents more of the group's uninhibited rocking work which always seems to get a following. "SHINE ON HARVEST MOON" (Remick & Vogel*) is rocked to the hilt by this frantic team and the kids will probably find it to their liking.

The Impacts (Carlton): "HELP ME SOMEBODY" (Atlantic†) rolls with a rocking flair that will make some of the jeaners jump around the jukes. "DARLING, NOW YOU'RE MINE" (David Jones-Porgie†) plays with familiar rocking ballad touches for fair results.

Donnie White (Felsted): "OBJECT OF A MALE" (Ridgeway†) is pegged for the teeners in beat and lyric angle and they may build it into a good spinning bet. "FOR AN ETERNITY" (Ridgeway†) sets up a rocking ballad mood that may have some meaning for the juve disk crowd.

Danny Owens (Imperial): "YOU'RE A LITTLE TOO LATE" (Travis†) rocks with a joyous bounce that could make a dent in pop circles. "I THINK OF YOU" (Travis†) swings with a lilt that's pegged for happy juke action.

Eddy Manson (20th-Fox): "CHA PALOMA" (Margery & Kennebeck*) brings a cha cha flavor to "La Paloma" making it a fresh item for the hip-swingers. "I FOUND MY MAMA" (Mills*) showcases some of Eddy Manson's unique harmonic tricks in a duet with Paula Manson reciting kiddie rhymes.

Michael Angelo (Star Lite): "DON'T EVER LEAVE ME" (Mills*) has routine ballad qualities but the singer gives it some push. "LA FEMME" (Mills*) comes across with a jaunty spirit that gives it a fair spinning chance.

* ASCAP. † BMI.

Best Bets

FRANK CHACKSFIELD ORCH. . THEME FROM CARNIVAL
(London) .... Lullaby In Blue

Frank Chacksfield Orch's "Theme From Carnival" (Robbins) supplies the pretty melodic touches that everybody seems to go for and builds them into payoff proportions. "Lullaby In Blue" (Famous*) is in a moody blues-ballad vein but it does offer tasty programming fodder. It's from "The Pleasure of His Company" pic.*

* * *

RONNIE SAVOY...................... BEWITCHED
(MGM) ....It's Gotta Be Love

Ronnie Savoy's "Bewitched" (Chappell) takes another Rodgers & Hart tune for a wild rocking ride and it's sure to roll into the bestselling bracket. "It's Gotta Be Love" (Merrimac†) has a strong rocking sound that the jeaners will find satisfactory.*

* * *

THE JOURNEYMEN...................... CUP-E-CO
(Amy) .... Hush Storm

The Journeymen's "Cup-E-Co" (Joli-Tinker) is a Hawaiian-styled rocker that's a natural to make a strong spinning noise on all levels. "Hush Storm" (Joli-Tinker*) has a quiet folk song quality that shapes as a pleasing programming entry.*

* * *

GLORIA LYNNE ....HE NEEDS ME
(Everest) .... The Lamp Is Low

Gloria Lynne's "He Needs Me" (Mark VII) has a good jazz feel but it's delivered with such a standout styling that it can't help but make a payoff dent in all pop areas. "The Lamp Is Low" (Robbins*) puts the standard in a jazz vein that will delight the hip set.*

* * *

KENNY DINO ....JUST WAIT AND SEE
(Dot) ....A Little Bit

Kenny Dino's "Just Wait and See" (Porgie†) rolls at a hot rocking pace that makes it a surefire takeoff entry and gets the new singer off to a fine start. "A Little Bit" (Porgie†) is also loaded with the rocking touches that make the young femmes scream.

* * *

FLOYD ROBINSON .... MOTHER NATURE
(Jamie) ....Is There Something I Ought To Know

Floyd Robinson's "Mother Nature" (Tree†) plays with a zingy rocking beat and a lyric angle that the kids are sure to dig in a big way. "Is There Something I Ought To Know" (Tree†) gets in some dramatic rocking ballad vocalizing but it's cut from familiar cloth.

* * *

WILL SANDERS & THE DUPREES........SUMMERTIME
(Regatta) ....I'm Movin' In

Will Sanders & The Duprees' "Summertime" (Gershwin Pub.) is a frenetic rocking version of the Gershwin classic and if it could happen to Rodgers & Hart's "Blue Moon" it could happen to this one, too. "I'm Movin' In" (Pub Music†) gets up a rocking sound that the teeners will pick up, too, especially around the jukes.*

* * *

MARGIE SINGLETON.......YOUR OLD LOVE LETTERS
(Mercury) ....Are You Ever Too Young

Margie Singleton's "Your Old Love Letters" (Red River†) started out as a country click but it's developed here for the pop market in a way that gives it clicko proportions. "Are You Ever Too Young" (Sure-Fire†) lifts her tempo a bit and the recitative insertion will bring a lot of teeners to its side.

LAWRENCE WELK
Features FRANK SCOTT'S Harpsichord on a Great New Dot Album and "Single" "CALCUTTA" ...Following his Top-Hit "Last Date!"

Album Reviews

"The Happiest Girl In The World" (Columbia). Some of E. Y. Harburg's clever lyric trys fashioned to Jacques Offenbach's lilting melodies make this a worthwhile addition to the original Broadway cast album shelf. Although it lacks socko qualities, it does have enough pleasant items to get it programming time. Among the sides that will build are "The Happiest Girl In The World" and "Adrift on A Star," sung by Dran Seitz and Bruce Yarnell; "Whatever That May Be" sung by Janice Rule and "The Greek Marine," "That'll Be The Day" and "Never Trust A Virgin" sung by the show's star, Cyril Ritchard.

Norman Luboff Choir: "Apassionada" (RCA Victor): Norman Luboff has taken his slick choral grouping south-of-the-border on a richly rhythmical excursion. The romantic elements of the Latin tunes are heightened in his treatment and such faves as "Perfidia," "Maria Elena," "La Paloma" and "Adios" are delightful to hear all over again.

Nat Wright: "The Biggest Voice In Jazz" (Warwick). Although Nat Wright is far from "the biggest voice in jazz" as the title heralds, he does have fine vocal qualities that are authentic and true and could eventually work out well in niteries and legit. He's backed by some swingers here like Coleman Hawkins, Benny Green, Jimmy Giffre, Paul Chambers and others of similar ilk, but he sings 'em out straight and strong and in an effective manner. "Secret Love," "This Nearly Was Mine," "Johnny One Note" and "Sophisticated Lady" are some of the standouts in his standard repertoire.

Mantovani Orch: "Italia Mia" (London). Mantovani, a British bandleader whose origins are in Italy, has turned out a nifty melodic salute to the land of his fathers and London has packaged it in a two-fold set with photographs of the country that make up an important sales plus. In the groove is the familiar and popular Mantovani style that's rich, romantic and rewarding. He reaches into the classics as well as the pops and it all emerges as flavorsome fodder for the deejay turntablers as well as the home spinners.

"Percussion on Parade" (Ultra Audio). This is an all-star set put together by United Artists Records for the sound buffs. There is nothing new or terribly exciting here but the marquee lure of such strong disk names as Ferrante & Teicher, Eydie Gorme & Steve Lawrence, Don Costa and Al Caiola, among others, will attract sales interest. The sound is strong and sharp, and the repertoire has a class that would stand up even without the audio gimmicks.

Jonathan Winters: "Here's Jonathan" (Verve). Overloaded as it may be, the comedy-on-disk field seems to be still wide open for those who can put laugh routines that will hold up into the grooves. Jonathan Winters, who has been nibbling around the bestseller charts with his previous LP excursions, could break through with this one. His spoofs on test flights, westerns, airline stewardesses, the man from outer space and child psychiatry, among others, are more than just throwaways. They have repeat value and that seems to be the purpose of putting them into a disk in the first place.

Moiseyev Dance Ensemble: "A Moiseyev Spectacular" (Artia). The tieup with the current S. Hurok presentation of the Moiseyev terpsters will give this import a strong sales push. Granted, that the Moiseyev's are winners because of their dancing, the musical association presented on this package will keep a lot of people happy. The package was recorded in the U.S.S.R. and, although the Soviets may not be first in recorded sound, the orch's exuberance bubbles through the grooves. Included are Russian dances, Ukrainian dances and Byelorussian dances for those who dig that chav-chav beat.

Buzz Clifford: "Baby Sittin' With Buzz Clifford" (Columbia): The reason for this package is that Buzz Clifford "made it" in the pop singles market with "Baby Sittin' Boogie." He's one of those teen singers who can sing up a storm with a rhythm number but gets completely lost when he moves into a ballad groove. He's a teenage phenom and when he does "Shake, Rattle & Roll," "Long, Tall and Sally" or that "Baby Sittin' Boogie" click of his, he's in control of his element. But when he moves into the ballad areas he just shows his limits.

"Junk" (Argo). This was pegged as a happy kick for hipsters but its presentation is square. A "Morris Grants Presents" (for Norman Granz), a Morris Brewbeck (for Dave Brubeck), a Miles Morris (for Miles Davis), a Morris Garner (for Erroll Garner), a Ornette Morris (for Ornette Coleman), a Morris Ferguson (for Maynard Ferguson) is one "Morris" too many and in questionable taste. The parodies of the original styles are okay, but it adds up as a sophomoric endeavor even to the title, "Junk," which spells out "Jazz University's New Kicks."

Lolita: "Songs You Will Never Forget" (Kapp): Whether the "Sailor" single click of a few months ago will carry this singer's second LP to the sales forefront is moot. However, she does have a winning way and puts a lot of Continental savvy into a repertoire of pic songs and nitery material that have found a market in the overseas club circuit. The package is loaded with Europe charm but its appeal here is limited.

Larry Elgart Orch: "The Shape of Sounds To Come" (MGM): Larry Elgart is not that far ahead of band sounds as the title indicates but he is showing some new concepts that will interest band followers. The arrangements by such innovators as Bobby Scott, Bill Finnegan and Marty Holmes, among others, bringing a fresh approach to standards like "All The Things You Are," "I've Got You Under My Skin" and "Get Out Of Town" and that makes the set worth while.

Max Asnas: "Corned-Beef Confucius" (Kimberly). Max Asnas, the pastrami potentate of N. Y.'s Stage Delicatessen has been spread across the grooves like chicken fat. His palaver, like his pastrami, is an acquired taste and will be limited to the Broadway-Hollywood & Vine axis. His wry-bread witticisms have a Jewish philosophic touch and are delivered in the style of a non-pro raconteur. There are some show biz pros, like Jack E. Leonard, Myron Cohen, Morey Amsterdam, Joey Bishop and N. Y. Post columnist Earl Wilson, on hand to help him out but it's mostly an inside joke.

Rex Allen: "Rex Allen Sings 16 Favorite Songs" (Vista). There's a country quality to Rex Allen's voice that gives everything he does an all-American touch whether it's religioso like "The Little Old Church in The Valley," western like "The Lilies Grow High," foreign, like "Morgen," or Broadway, like "Staying Young" (from the recent "Take Me Along" tuner). He gives these, and others of varied origination, a delineation that's friendly and appealing. *Gros.*

Longplay Shorts

RCA Victor has scheduled 10 pop LPs for May release. Spotlighted are packages by **Norman Luboff, Melachrino** and the debut of a new comedian **Harrison Baker** . . . MGM Records tieing with the re-release of "Gone With The Wind" with a double-fold packing of the score by **Ornadel and the Starlight Symphony** . . . **Big Tiny Little**, who has six piano LPs out on the Coral label, has just started a weekly tv program over KRCA—NBC, Hollywood. Little and his six-piece combo, recently closed at Hollywood's Marineland Restaurant but is set for an August return. He also plays his first Tahoe engagement at Harrah's starting June 19 for four weeks . . . Riverside Records, which made much of its motor racingLPs, is now releasing the sounds of World War I airplanes.

Comedian **Charles Manna** will do a piece from his Decca "Manna Overboard" LP on **Ed Sullivan's** CBS-TV show Sunday (30). The diskery is making a special deejay single of material from the package available for radio exposure . . . **Johnny Mathis**, who headlines at N.Y.'s Copacabana April 27-May 17, has copped his fourth gold album award from Columbia for his "Merry Christmas" set. Previous packages that went over the 500,000 sales mark were "Warm," "Heavenly" and "Johnny's Greatest Hits" . . . Everest Records will raise the list price of its stereo records $1 June 1 bringing the pops up to $4.98 and classical to $5.98.

Jimmy McHugh has begun work on a new album entitled "Musical Portrait of J.F.K.," which covers President Kennedy's life in music . . . **Elliot Carter's** "Second Quartet," recorded by Victor, won the N. Y. Music Critics' Circle Award for the best chamber music composition in 1960 . . . **The Weavers**, currently touring the Coast, return to N. Y.'s Carnegie Hall May 6 . . . The Fourth International Competition of Music and Dance in Film awarded **Peter Seeger** a prize for the best film music on educational themes used in the Canadian-made pic, "Lines" . . . **Sylvia Syms**, whose latest Kapp LP, "That Man" is dedicated to **Frank Sinatra**, will tape a "Schaefer Circle Theatre" segment in early May . . . **Enoch Light** completed his third recording session in N. Y.'s Carnegie Hall Monday (24) with a 50-piece orch for a forthcoming Command package.

SINGLES, ALBUMS' CLOSE TIES

Cheesecake Fades on Album Covers As Geometric Patterns Take Over

Record album covers are going from cheesecake to graphic art and the femmes are bowing to geometry. Instead of nudies, and provocative romantic layouts, the disk designers are concentrating on the dots and dashes and a new concept of album packaging.

The trend was launched last year by Enoch Light for his "Persuasive Percussion" album on the Command label. Since then most of the other companies have been following suit, having discovered that the uncluttered graphic approach has become a new means of merchandising records.

When Light introduced his Command line, he hired artist-educator Josef Albers to design the jacket for the initial release. Albers created a black and white design utilizing 242 black dots on a white background. On his second assignment for Light, Albers, who is a former chairman of Yale's Department of Design, turned to another geometric form, the square.

Light then brought in Charles Murphy, a 27-year-old artist and a student of Albers, to organize an internal art department. Under Murphy's direction, the 72-year-old Albers has now produced four album covers for the Command line.

Abstracts Catch On

The Albers-Murphy theory of abstract shapes and asymmetrical figures caught on and similar stylings by other companies are evident in every record shop. If the cover doesn't include geometrical figures against a white background, it at least features plenty of white space.

According to Murphy the basis of all good design work is reason. He points out that Albers' whole basis of thinking revolved around simplicity and his clean sharp forms related to percussion. He added, "The use of black circles on "Persuasive Percussion' departed drastically from what had been done in the past. And since the recording was itself a departure, the entire package molded

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'Wolfie' Gilbert Blasts at AGAC

Beverly Hills.

Editor, VARIETY:

I defy anyone to deny that, for over 50 years, I have been an unselfish protagonist of any and all songwriters.

This means service, loyalty and money.

As of now, to find the American Guild of Composers & Authors, formerly SPA (Songwriters' Protective Assn.), disenfranchising me and other writers because we refuse to subscribe to the royalty-collection plan, for valid reasons, is beyond my understanding.

This is high-handed activity which I must condemn, even in my own colleagues, as being arbitrary and domineering. Why lifetime, legitimate music publishers should be placed in the same category as mushroom, irresponsible publishers "with offices in their hats") is strange.

Burton Lane, the president of the Guild, even resorted to advising members that their *group insurance* will be terminated if they *refuse to sign for the collection plan.*

I pay $200 a year dues for service to others which I do not need or get. I and many others pay it to protect the large number who do.

I reluctantly write this public letter in the hope that this adamant pernicious activity does not destroy, or rather in an avid desire to preserve the American Guild of Authors & Composers, which, up to now, has done valiant good and service.

L. Wolfe Gilbert
("Wolfie")

$557,000, Houston Symph Season With Barbirolli

Houston, April 25.

Budget of $557,000 is set for the Houston Symphony next season—Oct. 16 through March 20—with Sir. John Barbirolli as principal director. He'll occupy the podium first four weeks and last four, with guest conductors taking other concerts.

Orch was headed last season by Leopold Stokowski, who resigned to accept a contract with the Met Opera.

More than half of the '61-'62 budget is expected to be made up at the boxoffice, the remainder by gifts.

London's 6-Year U.S. Release Deal With Italo Label

London Records has closed a deal with Durium Records for distribution of the Italian company's catalog in the U.S. The tie calls for a six-year exclusive.

London will establish a separate sales division, headed by a Durium division manager, and will have a regular release program. It is intended that material will be released both as singles and LPs. The material will be released on the London, Durium or Richmond labels, depending on the nature of the material and actual recordings.

Lee Hartstone, London veepee-general manager, pointed out that Durium catalog, which is loaded with Italian folk and Neapolitan music, will enhance London's expanding international catalog.

The Durium artist roster includes such diskers as the Marino Marini Quartet, Aurelio Fierro, Flo Sandon's, Roberto Murola, Rino Salviati, Little Tony, Eduardo Lucchina, Sergio Centi, and others.

The first LP release will be available within 60 days, while the effort on singles starts immediately with the release of hit Italian disk, "24 Mila Baci," by Little Tony. It was specially re-recorded in Italy with English lyrics for the American market.

Cap Ups Perry Mayer To Nat'l Merchandising Mgr.; Other Staff Shifts

Perry Mayer, ad manager of Capitol Records Distributing Corp. since last November, has been appointed national merchandising manager. Mayer, who will report to Stanley Gortikov, CRDV v.p. and director of merchandising, replaces Lloyd Settle who resigned from the company two weeks ago.

Succeeding Mayer as ad manager is John Annarino, who was formerly pop album merchandising manager. Dick Heckenkamp, who joined CRDC last November as single record merchandising manager, takes over the pop album merchandising duties formerly handled by Annarino.

Rose Dexter, for the past year a secretary in the single record merchandising section, has been upped to the post of single record merchandising manager. In assuming her new responsibilities, Miss Dexter becomes the second distaffer to hold an exec post in CRDC. Merrilyn Hammond has been radio-tv promotion manager for the past several years.

In addition to supervising the activities of CRDC's merchandising and promotion units, Mayer will continue to exercise administrative control over the company's national consumer and trade advertising programs.

UPPED SALES IN CROSS-SELLING

By MIKE GROSS

The separation between pop singles and pop albums is narrowing. In fact, the packages are beginning to take their cues from the singles especially where click songs are concerned.

The growing practice now is to issue an LP using the title of the artist's click single as a marquee lure. The record companies are moving fast in this respect and often follow a click single with a similarly titled LP only a few weeks after the single reaction begins to show strong sales action.

According to a major company sales exec, the hit-song titled LP has become a solid "cross-merchandising" item. He explained that it draws consumer attention to the single as well as bringing in an adult buyer for the LP. He pointed out that an adult may be attracted to a hit tune, via deejay exposure or tv programming, but is reluctant to buy the single disk.

A $3.98 Bargain

The economics of an album, though, offering 40 or more minutes of music for about $3.98 sends him to the stores for that clicko single. Kids, too, the sales exec added, see the value in getting a dozen songs for $3.98 instead of a single record with only two tunes for about $1.

The close tie between pop single and album sales was evidenced recently with Lawrence Welk's "Calcutta." Both the single and the LP received RIAA-endorsed gold disk awards. The single for selling over 1,000,000 copies and the album for going over 500,000 sales mark.

Such a major company as RCA Victor has built up the single-to-album tie in a big way. In its single-LP transition are Jim Reeves' "He'll Have to Go." The Browns' "Three Bells," Hank Locklin's "Please Help Me, I'm Falling," Chet Atkins' "Teensville" and Ray Peterson's "Tell Laura I Love Her."

Col recently issued an album by Buzz Clifford titled "Baby Sittin' Boogie" after the singer's single of that title broke through. Col also did the title tie with Percy Faith's "Theme From a Summer Place." The single was culled from a Faith LP that had a different title but when the single became the top song in the country, Col immediately switched titles with a special sticker over the album sleeve to cash in on the "Summer Place" click.

Other Examples

In addition to the "Calcutta" spread, Welk had a two-way run with a "Last Date" single and LP and Ferrante & Teicher got a similar dual sales run with their single of "Theme From the Apartment" and their similarity titled LP for United Artists. Coral, too, is getting into the act, with an announcement this week that is rushing a McGuire's LP into mar-

(Continued on page 198)

'VITA' ALBUM PREEMS VICTOR'S INT'L SERIES

RCA Victor will kick off its new International Series with soundtrack album of "La Dolce Vita," Italian pic which opened in N. Y. last week. The soundtracker, which was recorded in Rome by RCA Italiana, will be issued the first week in May.

The score, with music by Nino Rota, includes a theme, a congo-inspired "March of the Gladiators," a recall of "Arriverderci Roma," "Stormy Weather," and a Latin version of "Jingle Bells." The orch was conducted by Franco Ferrara.

According to Dario Soria, Victor veepee who heads the International series, "La Dolce Vita" launches a program that will bring to the U. S. top material recorded by RCA's affiliates in other countries.

Celler Bill Establishing Stiff Penalties For Disklegging Wins RIAA Backing

The bill introduced into the House of Representatives last week by Rep. Emanuel Celler imposing criminal penalties for the counterfeiting of records is being strongly endorsed by the Record Industry Assn. of America. The RIAA stated that provisions of the bill parallel the recommendations for federal legislation by its legal committee.

Congressman Celler's bill (H.R. 6354) would punish anyone convicted of counterfeiting records or their labels with a fine up to $10,000 or a jail sentence of up to 10 years or both.

In addition to the amendment providing for a fine and imprisonment for transporting illegal recordings in interstate or foreign commerce, the bill also provides for an amendment to the Copyright Act. Latter is the amendment that attorney Julian T. Abeles has been fighting for on behalf of the music publisher principals of Harry Fox in the enforcement of their rights against the record "pirates."

In the production of such actions the recovery was limited to a 2c royalty and a further sum of 6c for each infringing record manufactured. Under the new amendment, the copyright proprietor can recover $1, instead of only 8c for each infringing record manufactured, or the court could award the damages suffered by the copyright proprietor, as well as all the profits made by the infringer, or in lieu thereof make an arbitrary award of $5,000 for each such infringement.

Henry Breif, exec secretary of the RIAA, said that members of the RIAA have spent thousands of dollars in an attempt to track down and expose those who are involved in the counterfeiting of records. "The absence of effective federal legislation," he said, "has permitted these counterfeiters to operate and prosper without fear of meaningful reprisal. We think the proposed law will go a long way toward remedying this situation."

Brief also pointed out that the practice of counterfeiting records, which drained about $20,000,000 from the music industry in 1960, has as its principal victims the record manufacturers, distributors, dealers, recording artists, musicians, music composers, publishers and the U.S. government.

Roulette Activates Gee With Glover Topping A&R

Morris Levy, Roulette Records prez, is reactivating the firm's Gee label with Henry Glover as artists & repertoire chief. Gee will put its stress on single releases.

The reactivated label will kick off with the Cleftones release of "Heart and Soul." Glover indicated that he planned to concentrate in the rhythm & blues and rock 'n' roll fields.

Celler Bill Would Raise Tariffs On Tune Soundtracks

Washington, April 25.

New legislation reportedly is on the drawing boards which would stem the flow of foreign-made music soundtracks by raising import barriers.

It was learned that Rep. Emanuel Celler (D-N.Y.), influential Chairman of the House Judiciary Committee, is shaping such a measure as a means of attacking the perennial issue raised chiefly by American Federation of Musicians.

The bill reportedly would reimpose the same general duties on film soundtracks that were in effect in 1950 before the tariff policies regarding foreign soundtracks were liberalized at behest of the picture producers, among others.

Outlook for the bill, when and if introduced, is uncertain. A milder measure introduced by Rep. James Roosevelt (D-Cal.) last session, which would simply require labelling of foreign films and soundtracks as of foreign origin, made no progress after receiving general opposition from Eisenhower administration agencies.

Mills Visiting Branches, Affils on Annual Trip To Continental Market

Jack Mills, prexy of Mills Music, heads out on his annual European junket today (Wed.). Accompanying him on his two-month business-pleasure trip will be his wife Estelle. They're sailing on the Queen Elizabeth.

As is his annual custom, Mills' first visit will be with Cyril Gee, general manager of Mills Music Ltd., London, where plans will be formulated for the annual publishing program and forthcoming sessions at Canford School where Mills sponsors an eight-week summer session each year.

Of major importance on Mills' itinerary this trip will be a call at the new branch office, Mills-Holland, which joins the other European branches, Editions Mills Music Belgium and Editorial Mills Music Espanola, which are also stops on his schedule. He'll also visit affiliates in Germany, France and Italy for purposes of renewing contracts.

Mills' latest European acquisition is "The Song of the Rain," from the Fernandel pic, "The Cow and I," composed by Paul Durand. Also from Europe, B. F. Wood, a firm in the Mills combine, has acquired Black Stockings" from Mills Music Ltd. The tune has been recorded by Stu Phillips for Colpix.

Last week Mills attended the 14th annual Cantors Assembly of America at Grossinger's, Ferndale, N.Y., where he and the firm were cited for their contributions to the Jewish music field with emphasis on the liturgy in the synagog. Mills is publishing a series of 15 commissioned sacred works. Norman Warembud, firm's production manager, has been instrumental in building this division.

Name Beyl Cap Disk Club Head

Ronald Beyl will take over as administrator of Capitol's dsk club. In addition, he's been elected to Cap's board of directors.

Beyl, who'll assume his new duties July 1, is currently director of management review and development. His responsibilities in the operation of the record club will include the fulfillment department, chairmanship of the club's record selection committee, and in merchandising liaison with John Stevenson, club's veepee.

When he moves into the club picture this summer, Beyl will divide his time between Scranton, Pa., club's h.q., and Cap's exec offices in Hollywood. Beyl has been with Cap since 1957 when he came in as exec staff analyst.

Meantime, Geoffrey Racine has shifted from his spot as veepee at the club to take over as acting general manager of Capitol Records of Canada Ltd. He will resign his veepeeship effective June 30 but will continue as administrator of operations of subsidiaries under Daniel C. Bonbright, veepee of administration and finance. In his new duties, Racine will report directly to Glenn E. Wallichs, Cap prez, and will maintain headquarters in both Hollywood and Toronto. He's been with the diskery since 1952.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	2	6	**RUNAWAY** Del Shannon	Big Top
2	1	7	**BLUE MOON** Marcels	Colpix
3	4	7	**MOTHER IN LAW** E. K-Doe	Mint
4	8	5	**BUT I DO** Clarence Henry	Argo
5	5	6	**ONE HUNDRED POUNDS OF CLAY** Gene McDaniels	Liberty
6	3	7	**ON THE REBOUND** Floyd Cramer	Victor
7	7	4	**YOU CAN DEPEND ON ME** Brenda Lee	Decca
8	11	7	**I TOLD EVERY LITTLE STAR** Linda Scott	Can.-Amer.
9	15	10	**PORTRAIT OF MY LOVE** Steve Lawrence	UA
10	9	6	**TONIGHT MY LOVE** Paul Anka	ABC-Par
11	6	15	**APACHE** Jorgen Ingmann	Atco
12	16	4	**BABY BLUE** Echos	Segway
13	12	10	**ASIA MINOR** Kokomo	Felsted
14	10	9	**PLEASE LOVE ME, FOREVER** Cathy Jean	Valmor
15	29	3	**SOME KIND OF WONDERFUL** Drifters	Atlantic
16	13	10	**SURRENDER** Elvis Presley	Victor
17	14	14	**DEDICATED TO THE ONE I LOVE** Shirelles	Sceptor
18	24	8	**JUST FOR OLD TIMES SAKE** McGuire Sisters	Coral
19	20	8	**TAKE GOOD CARE OF HER** Adam Wade	Coed
20	21	15	**DON'T WORRY** Marty Robbins	Columbia
21	42	6	**ONE MINT JULIP** Ray Charles	Impulse
22	23	5	**HELLO WALLS** Faron Young	Capitol
23	18	10	**WALK RIGHT BACK** Everly Bros.	WB
24	26	5	**SHU RAH** Fats Domino	Imperial
25	30	7	**BUMBLE BOOGIE** B. Bumble & Stingers	Rendezvous
26	70	2	**BRAND NEW BROKEN HEART** Connie Francis	MGM
27	27	11	**THINK TWICE** Brook Benton	Mercury
28	25	4	**WHAT DID I SAY** Jerry Lee Lewis	Sun
29	51	9	**LITTLE MISS STUCK UP** Playmates	Roulette
30	33	5	**TRUST IN ME** Etta James	Argo
31	17	14	**PONY TIME** Chubby Checker	Parkway
32	34	4	**A DOLLAR DOWN** Limeliters	Victor
33	22	13	**GEE WHIZ, LOOK AT HIS EYES** Carla Thomas	Atlantic
34	31	9	**HAPPY BIRTHDAY BLUES** Kathy Young	Indigo
35	80	3	**FUNNY** Maxine Brown	Nomar
36	—	1	**FLAMING STAR** Elvis Presley	Victor
37	46	3	**FOOLING AROUND** Kay Starr	Capitol
38	41	5	**MY THREE SONS** Lawrence Welk	Dot
39	32	7	**FIND ANOTHER GIRL** Jerry Butler	Vee Jay
40	69	2	**RUNNING SCARED** Ray Orbison	Monument
41	61	2	**PEANUT BUTTER** Marathons	Arvee
42	71	2	**IT'S NEVER TOO LATE** Brenda Lee	Decca
43	54	4	**BONANZA** Al Caiola	UA
44	36	11	**LAZY RIVER** Bobby Darin	Atco
45	43	10	**HEARTS OF STONE** Bill Black Combo	Hi
46	37	5	**ONE EYED JACKS** Ferrante & Teicher	UA
47	68	4	**GREAT SNOW MAN** Bob Luman	WB
48	63	6	**TO BE LOVED** Pentagons	Donna
49	58	5	**CALIFORNIA SUN** Joe Jones	Roul
50	73	5	**I FELL IN LOVE ON MONDAY** Fats Domino	Imperial
51	76	3	**GRILL MACHINE** Johnny Walsh	WB
52	48	5	**DIXIE** Duane Eddy	Jamie
53	45	4	**FROGG** Brothers Four	Col.
54	39	5	**MERRY-GO-ROUND** Marv Johnson	UA
55	—	1	**HALF WAY TO PARADISE** Tony Orlando	Epic
56	56	4	**I FALL TO PIECES** Patsy Cline	Decca
57	57	7	**THAT'S IT, I QUIT** Sam Cooke	Victor
58	52	4	**I'M IN THE MOOD FOR LOVE** Chimes	Tag
59	50	2	**SLEEPY-EYED JOHN** Johnny Horton	Col.
60	59	4	**TONIGHT I FELL IN LOVE** Tokens	Warwick
61	35	14	**WHERE THE BOYS ARE** Connie Francis	MGM
62	89	16	**WHEELS** String-a-Longs	Warwick
63	49	2	**UNDERWATER** Frogmen	Candix
64	47	2	**BELOVED STRANGER** Daarts	Dyna
65	38	4	**TENDERLY** Bert Kaempfort	Decca
66	84	5	**GREEN GRASS OF TEXAS** Texans	Infinity
67	93	13	**SPANISH HARLEM** Ben E. King	Atco
68	53	14	**YOU CAN HAVE HER** Roy Hamilton	Epic
69	—	1	**HELLO MARY LOU** Rickie Nelson	Imperial
70	28	14	**WHEELS** Billy Vaughn	Dot
71	40	5	**MEMPHIS** D. Brooks	Era
72	77	3	**I'M A FOOL TO CARE** Jor Barry	Jin
73	44	5	**THE BLIZZARD** Jim Reeves	Victor
74	67	3	**AFRICAN WALTZ** Cannonball Adderly	Riverside
75	—	1	**CONTINENTAL WALK** Hank Ballard	King
76	82	7	**WATUSI** Vibrations	Checker
77	88	2	**DADDY'S HOME** Shep & Slimlighters	Hull
78	—	6	**TOP 40, NEWS, WEATHER, SPORTS** Mark Denning	MGM
79	75	3	**PLEASE TELL ME WHY** Jackie Wilson	Brunswick
80	83	3	**TRIANGLE** Jani Grant	Caprice
81	—	1	**BYE BYE BABY** Mary Wells	Mowtown
82	—	1	**TRAVELIN' MAN** Rickie Nelson	Imperial
83	62	11	**FOR MY BABY** Brook Benton	Mercury
84	60	13	**EBONY EYES** Everly Bros.	WB
85	72	10	**THE TOUCHABLES** Dickie Goodman	Mark X
86	—	1	**NEXT KISS** Conway Twitty	MGM
87	—	1	**MAMA SAID** Shirelles	Imperial
88	—	1	**MAN ALONE** Conway Twitty	Imperial
89	—	1	**BE MY BOY** Paris Sisters	Gregmar
90	55	16	**BABY SITTING BOOGIE** Buzz Clifford	Columbia
91	—	1	**MESS AROUND** Chubby Checker	Parkway
92	82	2	**CONTINENTAL WALK** Rollers	Liberty
93	66	2	**WHO WILL THE NEXT FOOL BE** Charlie Rich	Philips
94	98	6	**DARK AS A DUNGEON** Tenessee Ernie Ford	Capitol
95	87	2	**SCOTTISH SOLDIER** Andy Stewart	Warwick
96	94	8	**PONY EXPRESS** Danny & Juniors	Swan
97	79	4	**WORLD IS WAITING FOR SUNRISE** Don Gibson	Victor
98	96	15	**I WANNA LOVE MY LIFE AWAY** Gene Pitney	Musicor
99	64	6	**YOUR ONE AND ONLY LOVE** Jackie Wilson	Brunswick
100	65	10	**MORE THAN I CAN SAY** Bobby Vee	Liberty

Freberg's 4-Vol. Spoof of U.S. History Adding Up to 100G Package for Cap

Stan Freberg's musical revue spoofing U. S. history is shaping up as one of Capitol Records' most ambitious disk projects. The first volume of a projected four-volume series, going out under the overall heading of "Stan Freberg Presents The United States of America," cost about $30,000 to put into the groove and if Freberg sustains his pace the complete package will be well over the $100,000 mark.

The first LP in the series, titled "The Early Years," was "11 weeks in the making." Coming up are "The Middle Years," "The Late Years" and "The Late, Late Years."

Freberg collaborated with Kenneth Sullet on the sketches and with Billy May on the music. The package, presented like a Broadway production, has a full cast of actors and May fronts a large orch.

The outlay is given to Freberg by Cap as an advance against royalties, which says a Cap exec, "makes it theoretically his own money." However, the disk man added, "if the albums don't sell, Capitol, of course, takes the bath."

The initial album in the series will be previewed at a cocktailery at N.Y.'s 21 tomorrow (Thurs.). The affair will be hosted by Random House prez Bennett Cerf who has Freberg lined up for some book assignments. In addition, Cap has Freberg set for a guest shot on Jack Paar's NBC-TV show next Monday (1) to coincide with official release of the package.

Symphony Based On A Texas Rural Sing Gets K.C. Philharmonic Preem

Kansas City, April 25.

Highlight of the National Federation of Music Clubs convention here Friday (21) was the premiere performance of a new work, "Sunday Sing Symphony," by the Kansas City Philharmonic Orchestra under direction of Hans Schwieger.

New symphony is the work of Ray Green, a native Missourian. It's based on themes he heard when he attended a rural sing at a Texas crossroads when he was stationed nearby during the war. Music of the sing uses only five tones of the scale and each note on the staff is of a different shape, thus explaining its label as "shape-note" music.

A choreograph was set to the symphony by Green's wife, May O'Donnell, and presented at the premiere by herself and a company of six dancers.

While few composers give any attention to shape-note music, Green said he regards it as rich a source of musical Americana as cowboy ballads and spirituals. Themes hark back to Scots-English folk songs, he said.

COL SETS KAPRALIK AS A&R COORDINATOR

In a reshuffling of the artists & repertoire structure at Columbia Records stemming from prexy Goddard Lieberson's takeover last week, David Kapralik has been set as coordinator of the pop artists & repertoire department.

Kapralik will now coordinate the activities of the pop a&r department and its artists, schedule the department's activities in accord with the company's release program and maintain the department's liaison with creative services and the sales department.

Before the divisional changeover, Kapralik had been director of artists relations and national promotion manager for the sales department. According to Lieberson's theory, artists relations should come under the a&r structure and Kapralik will continue to work in this area, too.

In an a&r assignment on the longhair level, Thomas Frost has been appointed a producer in Col's Masterworks a&r department. He joined the diskery in 1959 as an associate producer. He reports to Schuyler Chapin, Masterworks' director.

Day (London), Aussie's Lex Albert Due in U.S.

From Austalia and from England will converge in New York two music publishers, both repped in the U.S. by attorney Julian T. Abeles. Eddie Day, head of Francis, Day & Hunter, is due over with his wife, and from Sydney will come Alexis (Lex) Albert and his wife, Elsa. He heads the old-line music publishing house of J. Albert & Sons.

Meantime David Day, of the family, has been more permanently stationed in New York representing both the FD&H and affiliated B. Feldman catalogs, scouting songs, etc.

Slate 1st Meets For ARMADA Fla. Conclave

The first seven manufacturer-distributor meetings which will be held in conjunction with ARMADA's Assn. of Record Manufacturers and Distributors of America annual convention in Miami Beach in late June have been set.

Atlantic Records will hold its meeting June 24. Cameo is set for for the morning of the 25th with VeeJay coming up the same day later in the afternoon. Time Records is scheduled for the morning of the 28th with United Artists holding its session in the late afternoon. The following day has Jubilee slotted for the morning and Stereoddities in the afternoon.

Art Talmadge, ARMADA prez, stated that the new affiliate membership classification has been verified and applications are now being accepted from allied crafts and professions in the music business. Already accepted under this new grouping are the Ivy Hill Lithograph Corp. and Robert Kerr and the Tele-Theatre Corp. Talmadge said that additional applicants are now being accepted and processed through ARMADA's offices in Chicago by Jordan Ross, org's exec secretary.

Another ARMADA program being implemented this week was the distribution of logo mats and seals for use by association members in their advertising, and to be incorporated in their stationery, bills, etc.

In addition to the manufacturer meetings which are bringing in heavy reservations, Ross said that this is the first year that exhibits will be included in the convention and the space, which is limited, will be allocated on a first-come basis.

GALA LABEL PARENT PROFIT OFF TO 225G

London, April 25.

Musical & Plastic Industries, manufacturers of the Gala label, announce a group profit of just over $225,000 for the year ended Dec. 31 last. It's a drop of nearly $280,000 on the previous year.

Total dividend for the year, including a final distribution of 7½% will be 20%. It was 32½% in the previous year.

Bennett Drops 'Camelot' Tune; Chappell's Squawk

London, April 25.

Tony Bennett, now playing the Pigalle nitery, has dropped the song "Follow Me," from "Camelot," from his act. This was at the request of Chappell, which is publishing the "Camelot" music.

There's a copyright law here which enables publishers to object to show-songs being performed prior to the musical's opening and "Camelot" is not due here till 1963.

Merc Goes Nashville

Chicago, April 25.

Mercury Records, has moved Shelby Singleton, its southern a&r director, to Nashville to set up permanent headquarters.

Singleton's first move after opening the Nashvile office has been to sign two young singers, Bobby Freeman and Mitchell Torak.

Basie to Preem Peoria Concerts

Peoria, April 25.

Entertainment Enterprises, new booking agency here, has unveiled ambitious concert plants to fill Peoria's formerly pro-less summer sked. Outdoor series beginning June 3 will bring Count Basie and his orchestra, Ray Charles and his orchestra in July, the George Shearing Sextet and Andre Previn in August, Errol Garner at date to be announced and the Kingston Trio in September. Performances will be in new 3,000-seat Glen Oak Park bandshell.

Headed by Tom Manwell, Dave Ogilvy and Dan Smith, Entertainment Enterprises has already presented Bob Newhart with Chad Mitchell Trio, and Louis Armstrong and his all-stars at Shrine Mosque. Upcoming on May 21 is Limeliters trio—Lou Gottlieb, Alex Hassilev and Glen Yarbrough.

Fall and winter bookings by new group include Liberace on Sept. 24, Jose Greco in January, Roger Williams, Bobby Darin, Tommy Sands, the Theatre Arts Ballet Group, Shelley Berman and The Little Orchestra of New York, all at dates not yet definite.

In bringing pop attractions seldom seen and heard here, Entertainment Enterprises has tapped new, youngish audience not usually drawn by traditional longhair fare. Firm's owners figure Peoria's metropolitan population of nearly 300,000 should keep house well filled for their big-name offerings.

Roulette's Forum Label Documenting Nazi War Trials in $4.98 Package

Roulette Records is bowing an "Audio History" series in its subsid Forum label. The kickoff package will be the "Nuremburg War Criminal Trials," a documentation of the trials with official transcripts. The album was written and produced by Bud Greenspan, a tv producer for the Dancer, Fitzgerald & Sampler ad agency.

The package is narrated by David Perry and includes the actual voices of Nazis on trial. Included in the double-fold single pocket album will be photographs of the trials. Roulette is mapping a big promotion campaign to tie in the LP with the Eichmann trial in Israel, William Shirer's bestseller, "The Rise and Fall of the Third Reich," and the flood of new documentary films dealing with the Nazi era.

Greenspan is scheduled to make a number of key tv appearances in connection with the promotion of the package. The album will hit the market this week and will retail at the suggested list price of $4.98.

Libel Suit Settled

London, April 25.

A libel action brought by orchestra conductor Max Jaffa against Associated Newspapers was allowed to be withdrawn in the High Court.

It involved an article which appeared in the Daily Mail and the Scottish Daily Mail. It was stated that Jaffa would receive "a suitable payment."

Merc Mulls Closer Indie Co-op Ties; Clyde Otis Shifts to Liberty A&R

Chicago, April 25.

Mercury called in its execs and regional a&r men last week, and the major item on the agenda was how to expand the company's relationships with independent producers and smaller record firms. Asserting that the "great American appetite for the newest and latest is using up material faster than television used up comedians," prexy Irving B. Green said that he is formulating a realignment of the recording staff with intention of going out after indie talent and pressings rather than waiting for it to come over the transom.

Although not specifically as a result of the projected new outlook, Green used the meeting to announce the addition of Nat Goodman to Mercury's Los Angeles staff. He also announced the resignation of Clyde Otis, who had been serving as eastern pop a&r director. Otis has switched to Liberty Records where he will head a&r in the east.

Mercury's recent deals with Indies include the purchase of Joe Barry's "I'm A Fool To Care" from Jin Records and the Mus-Twangs "Marie" from Negro Records. Both of these will be manufactured and distributed by Smash, Mercury's subsidiary. Mercury has also negotiated a deal to handle distribution for Clock Records.

Homburger's Bookings

Toronto, April 25.

Walter Homburger's International Artists has signed for '61-'62 season at Massey Hall here: Marian Anderson, Victoria de Los Angeles, Mahalia Jackson, Andres Segovia, pianists Artur Rubinstein, Rudolf Serkin, Bryon Janis, Benno Moiseiwitsch and Emil Gilels. Four via Sol Hurok office.

Berlioz' "Damnation of Faust" will be done by Toronto Symphony and Mendelssohn Choir, Walter Susskind conducting. Deutschmeister Band, with a company of dancers and singers, will do "Vienna on Parade."

Baker Back To Big 3 in Prof. Dept. Shakeup

The Big 3 (Robbins, Feist & Miller) underwent a reshuffling of its professional department setup last week.

Murray Baker returned to the Big 3 fold to step up record exploitation and hypo coverage of variety shows. Baker left the Big 3 in 1958 after many years as professional manager of the Robbins firm.

Although the Big 3 has been building up its activities in the east and on the Coast, it decided to close its Chicago office with Erwin Barg stepping down as manager. On the foreign front, Alan Holmes has taken over as firm's European representative replacing Paddy Crookshank who exited the company last week after a seven-year tenure.

Holmes has been with the Big 3 since 1952, serving as general manager of Robbins Music Corp., Ltd., in London. He has been named a director, representing Big 3 interests, on the boards of B. Feldman & Co., Francis, Day & Hunter, Robbins Music Corp., Ltd., and their affiliated companies throughout Europe.

Holmes plans to work out a closer liaison of Robbins, Feldman and Francis, Day & Hunter interests. He also is mapping greater coordination of professional activities of these three groups of companies which comprise Affiliated Music Publishers. Holmes' initial plans include a May visit to the Big 3's Continental affiliates.

Stateside, the firm is now working on the score from the Broadway click, "Carnival," and theme music from two foreign pic imports, "Saturday Night and Sunday Morning" and "La Dolce Vita."

Legit Echo of Vaude Gets British Decca LP

London, April 25.

British Decca is releasing the original cast set of "Belle—Or the Ballad of Doctor Crippen" on May 4. It ties up with the show's first night at the Strand Theatre. Chappell is publishing the music, by Monty Norman. "Belle" is a Wolf Mankowitz-Monty Norman musical which is expected to revive nostalgic memories of the London vaude bills that flourished in 1910.

Cast includes George Benson, Patricia Burke, Virginia Vernon, Jerry Desmonde, Davy Kaye, and Nicolette Roeg.

N.Y. Court Tosses Out 500G Suit Vs. RCA Over Calypso Songs

A $500,000 injunction and accounting action brought by Glory Records against RCA was dismissed last week by N.Y. Supreme Court Justice Henry Epstein.

The case revolved around a calypso record released by Glory called "Banana Boat Song." It was allegedly infringed by RCA Victor with a tune called "Day-O" from an album by Harry Belafonte and marketed as a single under the title of "Banana Boat (Day-O)". The recording by Eddie Fisher of a song called "Cindy-Oh-Cindy" also was said to infringe upon the Glory disk.

In dismissing the suit, the court held that "The proof reveals beyond the question of a doubt that the 'Banana Boat Song' is a folk song of the West Indies, and the title of which the plaintiff bases its entire case when recording of the name is found to be used for songs for many years."

The court also held that "neither the words, tune or quality of the songs are the 'Banana Boat' song of the plaintiff as sung by The Tarriers or are comparable or similar to RCA's song by Belafonte." The court added, "Both are pleasant entertainment."

The title which is the sole possible basis for the plaintiff's case is without merit, Justice Epstein noted, since it was not plaintiff's creation, was not an original, but in public domain. "No one could possibly confuse one song with the other," the court pointed out.

In the case of "Cindy-Oh-Cindy," Justice Epstein ruled that "the plaintiff has failed utterly to present any evidence to support its claim of unfair competition."

Belafonte's "Banana Boat (Day-O)" has been credited with kicking off the calypso trend several years ago.

Singer Denied Injunction Vs. 'Moon' Distribution

Los Angeles, April 25.

Superior Judge Gordon Files found in favor of High Fidelity Recording Inc. in denying an injunction against firm's distribution of the record, "Dance by the Light of the Moon," sought by singer Walter Ward of the Olympics. Pasarow & Spiegel repped HFRI.

Ward, in suit filed last March 29, claimed that the recording company had improperly coupled "Moon," as sung by the Olympics, with selections of two other vocal groups, thus creating confusion in minds of public. Bench ruled that High Fidelity had properly labelled songs on jacket.

Inside Stuff—Music

Ernest Tubb, veteran songwriter and western singer, is frequently embarrassed when fans ask him to sing his own compositions. His trouble: he can't remember 'em. Tubb, appearing at the Flame cafe, Minneapolis, told Mpls. Tribune columnist Will Jones, "I've been recording for 21 years and have had over 200 records, and I just can't remember them all. I had a night not long ago when I only knew one of five requests, and they were all songs I'd written.

"I'm not the only one. It's a thing that happens often in the country-western field, especially if you've been working for a long time. The pop singers don't make as many records as we do, and it's easier for them to remember their old ones."

When he can't recall a song requested by a fan, Tubb says "all you can do is be honest and say you don't know it." Singer has no difficulty however, remembering his biggest hit recordings.

Baby Washington Shifts to ABC-Par; MGM Gets Junior Waters; Other Deals

Baby Washington, who's been making noise in the pop disk field with "Nobody Cares" on the indie Neptune label, will now record under the ABC-Paramount banner. The diskery also re-signed the Elegants who previously recorded under the Apt label, an ABC-Par subsid.

MGM: Junior Waters

Junior Waters, who bowed last year on ABC-Paramount, has switched to MGM Records. The singer, who's managed by music published Julie Stearns, is the nephew of Ethel Waters. His first MGM platter will couple "Rockin' That History" with "I'll See You In My Dreams."

Roulette: Jackie Kannon

Comic Jackie Kannon has been signed by Roulette Records to do three albums. He'll cut the first one at Jackson, Mich., penitentiary and title it "Pros From The Cons."

Capitol: Jimmy Wolford

Jimmy Wolford, a vet of Cliffie Stone's Coast-originated "Hometown Jamboree," has been added to the Capitol roster. His recordings will be supervised by exec artists & repertoire producer Ken Nelson.

The HIT! OF THE WEEK

TOMMY EDWARDS
Sings
THE GOLDEN CHAIN
K 13002
M-G-M Records

FERRANTE AND TEICHER
Feature
(From the PARAMOUNT Picture)
LOVE THEME FROM ONE EYED JACKS
on United Artists Records
FAMOUS MUSIC CORPORATION

2 GREAT INSTRUMENTALS!
Theme from
HAND IN HAND
by DAVID CARROLL
MERCURY RECORDS #71790
M. WITMARK & SONS
BILBAO SONG
by LEROY HOLMES
M.G.M. RECORDS K12992
HARMS, INC.

Audio Devices' 1st Qtr. Sales Up 20% Over '60

Audio Devices, manufacturer of magnetic tapes and other recording materials, racked up a record $2,000,000 take for first-quarter sales this year representing a 20% increase over the corresponding period in 1960. According to William T. Hack, firm's prexy, this boost compares to a 15% increase maintained in '60.

At Audio's annual meet held in N. Y. last week, Hack reported that three new tapes have been introduced. The first, which Hack considers extremely important to this year's sales picture, is a heavy duty computer tape, designed and developed for the new high-speed, high density computers. The second is a high quality lubricated tape for cartridge use, while the third is a high-output sound tape for meter reading by utilities companies.

Singles, LPs

Continued from page 195

ket titled after their single click. "Just for Old Times Sake."

The single-LP title tie also works as a means for a company and the artist & repertoire department to showcase a new artist on ballads and other material with which he's not associated on the click single.

This was done recently by Col with a sound-gimmicked click, "Baby Sittin' Boogie." Using the title as a lure for the LP, the a&r department showcased the singer in a variety of standards and more orthodox material. "Also," one sales exec said, "a click single title gives the album a pre-sold start and you don't get enough of that these days."

Brand's Double Life

Oscar Brand will lead a double concert life at N.Y.'s Town Hall May 27. The folksinger has been set for a kiddie concert in the morning and an adult show in the evening.

Producer Peter Rachtman figured that the bawdy folksong material which Brand has popularized on his Audio Fidelity and Elektra releases should have an "adult only" tag so the kiddie concert will feature only folksongs of the type he does on his WCBS-Radio show.

Tape From Disks Query Gets U.K. Govt. Brushoff

London, April 25.

Britons can go on making tape-recordings from disks official. House of Commons question on the subject from William Teeling M.P. was turned down by Government spokesman Sir David Eccles who said it was "essentially a copyright problem." Teeling had pointed out that private recordings were being made from disks borrowed free from public libraries and wondered what protection could be given composers and disk companies.

Despite Sir David's thumbs-down, belief is growing among music-men here that solution will be found to the problem of tape-free tape which is costing composers thousands of dollars every year.

Cheesecake Fades

Continued from page 195

into a new marriage of art and sound."

Murphy's own design work, a melding of red and black circles on "The Persuasive Trombone of Urbie Green," has earned recognition from the Art Directors' Club of N.Y. His cover was recently selected as outstanding in the graphic arts category.

New Experiments

While other companies are now producing jackets with geometric designs, Command is experimenting in new directions. S. Neil Fujita, former art chief at Columbia Records, has supplied four covers of his interpretative design.

"There's definitely a place for photography as a design tool," Murphy emphasized. "But it has to be used with discretion. If you're going to be successful in the long run, you have to think of the functional reason behind the design."

In dealing with freelance artists like Fujita, Murphy usually explains the contents of the record and lets the artists inject his own emotional feelings.

Up until three months ago, Murphy handled all the art work himself. Light bolstered the department by adding another young artist, Jerry Sukenick, who studied at Indiana U. and was graduated from the Philadelphia Museum College of Art as a graphic designer.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	20	**EXODUS** (Victor) Soundtrack (LOC 1058)
2	1	14	**LAWRENCE WELK** (Dot) Calcutta (DLP 2539)
3	3	16	**CAMELOT** (Columbia) Original Cast (KOL 5620)
4	4	27	**ELVIS PRESLEY** (Victor) G. I. Blues (LPM 2256)
5	5	11	**KINGSTON TRIO** (Capitol) Make Way (T 1474)
6	7	11	**MITCH MILLER** (Columbia) Happy Times (CL 1568)
7	9	6	**FRANK SINATRA** (Capitol) All the Way (W 1538)
8	6	14	**GREAT MOTION PICTURE THEMES** (UA) Various Artists (UAL 3122)
9	8	35	**NEVER ON SUNDAY** (UA) Soundtrack (UAL 4070)
10	10	18	**MANTOVANI** (London) Music from Exodus (LL 3231)
11	12	11	**WILDCAT** (Victor) Original Cast (LOC 1060)
12	11	51	**SOUND OF MUSIC** (Columbia) Original Cast (KOL 5450)
13	18	25	**BOB NEWHART** (WB) Button Down Mind Strikes Back (WI 393)
14	17	15	**FRANK SINATRA** (Capitol) Swinging Session (W 1491)
15	23	15	**RUSTY WARREN** (Jubilee) Knockens Up (JLP 2029)
16	14	16	**BERT KAEMPFERT** (Decca) Wonderland by Night (DL 4101)
17	16	13	**LIMELITERS** (Victor) Tonight: In Person (LPM 2272)
13	13	13	**RAY CONNIFF** (Columbia) Memories Are Made of This (CL 1574)
19	20	19	**UNSINKABLE MOLLY BROWN** (Capitol) Original Cast (WAO 1509)
20	22	5	**JOHNNY MATHIS** (Columbia) I'll Buy You a Star (CL 1623)
21	29	10	**DO RE MI** (Victor) Original Cast (LOC 2002)
22	21	24	**MITCH MILLER** (Columbia) Memory Sing With Mitch (CL 1542)
23	—	1	**BRENDA LEE** (Decca) This Is Brenda Lee (DL 4082)
24	15	6	**RAY CHARLES** (Impulse) Genius Plus Soul Equals Jazz (A-2)
25	37	3	**TERRY SNYDER** (Command) Persuasive Percussion III (CR 33-808)
26	19	7	**JOHNNY HORTON** (Columbia) Horton's Greatest Hits (CL 1596)
27	—	1	**WOODY WOODBURY** (Stereoddities) Concert in Comedy (NW3)
28	—	1	**MITCH MILLER** (Columbia) Sentimental (CL 1457)
29	—	1	**P. FOUNTAIN** (Coral) French Quarter (CL 57359)
30	25	20	**LAWRENCE WELK** (Dot) Last Date (DLP 3350)
31	33	2	**FRANK SINATRA** (Reprise) Ringading Ding
32	—	1	**BILLY VAUGHN** (Dot) Orange Blossom Special (DLP 3366)
33	27	22	**THE ALAMO** (Columbia) Soundtrack (CL 1558)
34	—	1	**BOBBY DARIN** (Atco) Bobby Darin Story (LP 33130)
35	—	1	**PLATTERS** (Mercury) Encore of Golden Hits (MG 20472)
36	32	10	**PAUL ANKA** (ABC-Par) Paul Anka Sings His Big 15 (ABC-323)
37	28	4	**HENRY MANCINI** (Victor) Mr. Lucky Goes Latin (LPM 2360)
38	24	2	**BRENDA LEE** (Decca) Emotions (DL 4104)
39	34	53	**BOB NEWHART** (WB) Button Down Mind (W 1379)
40	36	2	**RUSTY WARREN** (Jubilee) Sinsational (JGM 2034)

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"GREEN EYES"
"PEANUT VENDOR"
"MARIA MY OWN"
"AFRICAN LAMENT", ETC.
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MOISES SIMONS,
ERNESTO LECUONA,
ELISIO GRENET
and others.
wrote the National song of
BAHAMAS
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Newport Fest Police Budget Rivalling Outlay for Talent, Promoter Asserts

The Newport, R.I., Music Festival, slated to start June 30 for four days, will have a police budget that will be as huge as the talent outlay, according to Sid Bernstein, in charge of this year's bash. Every effort, he said, will be made to eliminate the riots of last year that forced the Newport city fathers to shy away from another conclave of the big beat. The overall budget of the festival will be around $160,000, of which about $75,000 will be for talent.

Bernstein is seeking names such as Leonard Bernstein, Steve Allen, Dave Garroway and Garry Moore to host the sessions of the festival. He's optimistic despite the fact that there have been no acceptances as yet from these individuals.

Among those signed so far are Louis Armstrong who will appear on the opening day. Others are Dave Brubeck, Carmen McRae, Maynard Ferguson, Ramsey Lewis, Lionel Hampton, George Shearing, Gloria Lynn, Duke Ellington, Sarah Vaughan, Cal Tjader and Stan Getz. Being negotiated for are Peggy Lee, Ella Fitzgerald, Chico Hamilton, Ray Charles, Art Blakey and Horace Silver.

Despite the wails of the Newport city fathers that they would never hold another festival after the riots of last year, a long and hard look at the economics of the situation caused a reappraisal. For one thing the U.S. Naval base at Newport isn't being used as much as it used to be.

The sailors that used to pour money into the town aren't anchoring with their former frequency, and the employment in that phase of city activity is down. Consequently, Newport officials sought to reshuffle the festival with assurances that the rowdyism of last year would be eliminated. They decided to get new promoters, other than George Wien and Lewis Lorillard, and appointed a committee of five Newport businessmen to scout for a new producer.

They gave Bernstein the nod. He is partnered in this deal by jeweler Abe Margolies, who is also a financial backer of the Arc 120 lens, and Chicago contractor John Drew. Bernstein has promoted the music shows at the Paramount Theatre, Brooklyn, for the past few years, and prior to that was with various talent agencies in New York.

Plan $300,000 Bldg. To Replace Ottawa's Razed Gatineau Club

Ottawa, April 25.

Joe Saxe is calling for bids this week for construction of a posh new Gatineau Club to replace the 33-year-old nitery destroyed last fall by fire. The new buiding will go up this spring on the foundations of the old club. It will be a slick, modern two-story structure.

Plans show top floor for guest rooms. Main floor will house the nitery which can also be used as dining room or convention hall, plus lounge, main entrance and offices. There will also be lounge, locker rooms and screened patio for golf club members facing the golf course. Club's full name is the Gatineau Golf and Country Club and it owns one of eastern Canada's finest courses.

Construction will be of concrete, to cost more than $300,000. Parking area will take 500 cars.

Niteries on the Quebec side in the Ottawa region are still awaiting the technical details of Quebec province's new legislation covering the operation of clubs and all other liquor outlets. Until this is received, scanned, mulled and explained in huddles with the authorities, nothing can be decided on nitery operation here. Chaudiere Club is still dark.

Genevieve's New Act

Genevieve is breaking in a new nitery act at the Monticello, Framingham, May 1, with other dates still to be lined up.

Singer's fall itinerary will include the Holiday House, Pittsburgh, Oct. 13.

Ban Comm'l Firms From Using Institutional Names

N.Y. Gov. Nelson Rockefeller last week signed a bill forbidding commercial firms from infringing on names of cultural institutions. Bill, introduced by John R. Brook, Manhattan Republican, was supported by the Metropolitan Opera Co., Carnegie Hall and Cornell University, which had sought protection from unauthorized use of their names.

Among the instances cited was the recent court decision forbidding the vocal group, Metropolitan Sextette, from use of the Met label. Bill also would protect the Met from such ads as one used some time ago by the Maidenform bra, depicting a bra-clad femme singing at the Opera.

Bill makes publication or use without permission of the institution involved a misdemeanor punishable by a $500 fine and/or a year in jail.

Key Mpls. Nitery Boom to Baseball

Minneapolis, April 25.

Local nightclub owners foresee a bonanza resulting from introduction of major league baseball here. With outstate demand for baseball tickets mounting, bistro operators expect to reap a share of the profits from the invasion of visitors.

To lure out-of-town trade as well as local clientele, a third Minneapolis nitery, Duffy's, stated last week it's starting a big name entertainment policy. Bistro has already inked Duke Ellington band for a one-week stand June 16, Lionel Hampton for a mid-October date and is dickering with Harry James, Louis Armstrong, Dave Brubeck and Andre Previn for future bookings. Duffy's owner George Foster originally signed Benny Goodman to open May 1, but had to delay his name act plans when Goodman cancelled all touring dates.

Two other Minneapolis niteries, the Flame Room in the Radisson Hotel and Freddie's, have been offering top names for several years. Padded Cell and the Key Club are other spots which occasionally book headliners, but latter's license is in jeopardy following a disturbance there two weeks ago.

Buff Nitery Op's Move Into Personal Mgt. Field May Spark New Trend

Harry Altman, veteran operator of the Town Casino, Buffalo, is going in for personal management as a sideline. He has pacted two singers, Neil Darrow, who is contracted to the Cameo label, and Marco Valente, inked to RCA Victor. Altman has signed both singers with General Artists Corp.

Altman's entry into personal management is another indication of the fact that bonifaces are seeking to have a greater voice in the moulding of headliners which they help create. A showman for 45 years, Altman says that for years he has been approached by singers and agents as well to aid talent.

Some of the acts later became names that he had to shell out huge coin in order to get them into the Town Casino as well as the Glen Casino, Williamsville, N.Y., which he also operates. This time, Altman is taking a more active interest in acts which he feels will have a promising future.

Other bonifaces who have gone into personal management include the Scandore Bros. of the Elegante, Brooklyn, as well as Max Loew of the Viennese Lantern, N.Y.

While the American Guild of Variety Artists forbids cafe operators from becoming agents, the union has no rules on bonifaces turning personal managers.

Donna Atwood, Specht Rejoin Icer in Russia

Kansas City, April 25.

"Ice Capades" is bringing back two of its all time favorite skaters for the tour of Russia which begins May 2. Donna Atwood, the Newton, Kas., gal who headed the ice company for several years, and Bobby Specht, who teamed with her, both flew in here last week to begin practice sessions to sharpen their figure eights.

Miss Atwood has been in retirement for several years, now the mother of three children and ex-wife of John H. Harris, the "Ice Capades" originator and producer.

Party Disk Queen Hypos Late Trade At Roundtable, N.Y.

Despite the paucity of late business in New York, the Roundatable is filling up for most of its three nightly shows. The attraction, of course, is the indigo tunes of Belle Barth who has another fortnight to go at this spot. Originally booked for $2,500, she was renewed for three weeks and raised $1,000 in recognition of her ability to pull the spenders.

Miss Barth's boom b.o. was prepared by here party albums which have been one of the hottest under-the-counter sellers in disk shops. Many purchasers have been following her to the Roundtable for the in-person delivery of the off-color ditties.

Initially, Miss Barth held off on delivery of the blue chansons, but later she took off many of the wraps, although it's understood that she's keeping herself sufficiently in check to satisfy the State Liquor Authority and the Police Dept. Even with these concessions, the tunes are spicy enough to satisfy most of her auditors.

Otherwise, late cafe business is off throughout New York as well as other cities. However, there has been somewhat of a resurgence of early trade due somewhat to more favorable weather.

Most of the small rooms are doing fairly well filling up for at least the first show of the evening and catching much of the after-theatre trade. A greater upsurge is expected next month, with the start of the prom season and an increase in the number of buyers who normally converge on New York at that time.

MITZI GAYNOR PACT: CAFE DEBUT & FILMS

Hollywood, April 18.

Mitzi Gaynor and Morris Lansburgh, owner of the Flamingo, Las Vegas, have entered into a two-way contract under which singing actress will make her nitery bow and star in two films to be made under her indie Green Aisle Productions banner and financed by Lansburgh and his associates

Thrush will open a one-month stand Dec. 22 at the Flamingo. Film properties still are to be set.

'Playgirls' Cafe Unit Set by Jackie Barnett

Comedy writer Jackie Barnett is again turning cafe unit producer with "Playgirls of 1961" which will open May 4 at the Riverside, Reno. Barnett is aiming at a Las Vegas showplace to be followed by a tour of major cities. He previously produced "New Faces of 1928," which had a long cafe run several years ago.

In this show will be Sabrina, Sherry North and Sue Carson with others still to be set.

New Atlantic City Spot Pacts Trio of Names

Jack Berenato, operator of the Gondola Room, Atlantic City, which is being readied to preem around June 16, has started signing talent. Already set are Karen Chandler, June 24; Earl Grant, July 24, and Dick Haymes, July 31. A top name is being sought for the preem show.

Michael Sean O'Shea has been pacted as the room's producer.

TV's Animated Cartoon 'Characters' Mop Up in 'Appearance' Gimmick

A show biz gimmick in connection with merchandising is developing lucrative business for outdoor and kiddie theatre situations. Impersonators of cartoon characters are becoming important bookings for fairs, shopping centres, kiddie matinees in theatres and elsewhere.

A major boom in this type of booking has taken place with the upbeat in animated cartoon series on television. "Huckleberry Hound" and "Yogi Bear" are being merchandised by Screen Gems. Latter, which produces the "Huckleberry Hound" series has been sending out a live act consisting of both these characters. That act is already set for 35 dates this year. SG is also preparing another act based on other Hanna-Barbera characters, "Quick Draw McGraw" and "Baba Looey."

Also hot sellers on the juvenile circuits are the characters drawn out of "Rocky & His Friends" over ABC-TV. Leon Newman, Licensing Corp. of America veepee, is currently booking a pair of characters, "Rocky and Bullwinkle," as an act. This twosome played a long series of dates last year, and have been working shopping centres and theatre dates during the winter. They will play park and fair dates during the summer as well as appearance in various stores.

LCA is also prepping acts based on characters in "Leonardo" and "Pip the Piper" kid shows, on NBC and ABC respectively.

Wide Moppet Appeal

These cartoon characters have wide appeal for the moppets, thus can be used in a wide variety of situations where juve enticement is necessary. Because of the merchandising ticins with these bookings, the acts are now being booked by the turns' packagers. Previously they were booked by regulation talent agencies. In this way, displays of the sponsors' products can be made so that the merchandiser can get full value out of the appearance.

The packagers have also had to routine the act, as well as supply costumes, music, etc. In some cases, there are several acts with the same characters making the rounds.

History of the cartoon acts goes back as far as "Popeye" and the "Mickey & Minnie Mouse" days. "Howdy Doody" & "Clarabelle" have been making the rounds of the kiddie time, and there have been representations of the "Seven Dwarfs" on the circuits. However, with merchandisers in the picture, the custom of booking cartoon characters based on teevee representations is likely to increase.

Labor Day Grandstand Show Cancelled by CNE

Toronto, April 25.

The Canadian National Exhibition will consider staging its 24,000-seat grandstand show on the two Sundays that fall within its Aug. 18 to Sept. 4 showings this summer, but will not open the exhibition as a whole on Sundays, according to CNE spokesmen.

Grandstand show will end night of Sept. 4 instead of following Saturday (9), CNE directorate has decided, with performers working on week-to-week contracts. Premise is that, with Labor Day attendance small in past, it would be uneconomical to hire the cast for one week and have it perform for one night; hence no Labor Day grandstand show this year, first time in lengthy history of the CNE.

Tilt Disney Pay For Disneyland

Hollywood, April 25.

Walt Disney's new seven-year pact as Executive Producer and general supervisor of Disneyland will be voted upon by Disney stockholders May 16 at special meeting in Burbank, according to proxies sent to stockholders.

New deal has already been approved by Bank of America, National Trust & Savings Assn. and Prudential Insurance Co. of America from whom Disney company has made substantial loans.

Under terms of new agreement dated Jan. 1, 1961, Walt Disney will receive $3,500 a week, an increase of $500 weekly from his previous contract, and $1,666.66 each week in deferred payments to him or his family (on death) for period of one and a half times length of his services.

The payments, according to proxy, represents increase of $26,000 annually. The deferred payments will begin with expiration of seven year Disney's contract dated April 6, 1953 called for $3,000 weekly plus expenses; also 25% option in feature films liver which he must advise before production starts. He is to contribute in proportion of interest acquired in such films. He recently acquired 10% in "Moon Pilot."

Disney's old pact expired Dec. 31, 1959 and was extended a year.

For the fiscal year ended Oct. 1, 1960, Disney received $156,000: William H. Anderson, veepee in charge of studio operations and Director, $89,000; Roy O. Disney, President and Director, $52,000; E. Cardon Walker, veepee in charge of advertising and sales director, $52,000; Gunther R. Lessing, Vice-Chairman of board, veepee, general counsel and director, $31,300.

Mexico City Greenlights Its 'Disneyland'; Park Rising on 250-Acre Site

Mexico City, April 25.

Mayor Ernesto P. Uruchurto has not only given his official blessing for the erection of an "Entertainment City" here, but has allocated around 250 acres in the Chapultepec Woods section as site for the Mexican version of Disneyland.

Presumably this is not to be a profit making project. Receipts are to be channeled for schoolchildren's breakfasts and other welfare purposes.

Apart from the various rides and diversions, there is to be an artificial lake with three small vessels providing rides to paying public. There are to be pyramids, a small bull ring, etc., with central theme of entire project reflecting various epochs of Mexican national history.

The amusement park, not to be confused with another Disneyland-type project still in planning stages for nearby Ciudad Satelite, is expected to become a reality this year. It will be under supervision and management of the National Assn. for the Protection of Youth.

Greek Theatre, L.A., Rolls 9th Season June 23 With Victor Borge's 1-Weeker

Los Angeles, April 25.

Greek Theatre will tee off its ninth season June 23 with Victor Borge, in for a week, returning for first time since 1959. Season under direction of James A. Doolittle will have a total of seven presentations, with dates still being arranged.

Lineup now includes Jose Greco and his Spanish Ballet, to follow Borge; Harry Belafonte in a show featuring Miriam Makeba, African song stylist; and N.Y. City Ballet, in its production of the full-length "Nutcracker" and repertory program of three L.A. preems.

Sked also includes a package show composed of Roger Williams, Al Hirt and the Belafonte Folk Singers (no connection with the singer except use of his name); "A Summer Song Fest," topbilling Nat "King" Cole; and Greek Tragedy Theatre from Athens, in a production of Sophocles' "Electra." Latter is being brought to this country by Greek Theatre Assn., which will sponsor its first American tour.

'Rebel' Gets Outdoors

Nick Adams, who portrays the lead in the teleseries, "The Rebel," is being booked for the outdoor circuits. First date lined up for him is at the Wichita Buffalo Show & Rodeo, June 26 for a week.

Other stands are being lined up by the William Morris Agency.

'Judy at Carnegie' Capacity $20,100; Star's Surcharged Gotham Comeback

N. Y.'s Carnegie Hall was supercharged on both sides of the footlights Sunday evening (23) with Judy Garland onstage and an overflow crowd of partisans in the audience. It was a triumphant return to Gotham (she's already done the Palace and the Met bit) for Miss Garland who pulled in a $20,100.62 gross at a $9.90 top. A Carnegie repeat is scheduled for May 21 and similar sellout proportions are already indicated.

The audience mood was indicated right from the start when hefty applause greeted the opening strains of "The Man I Love," "Trolley Song" and "Over The Rainbow" which were played by Mort Lindsey leading a 39-piece orch. It was a natural lead-in for the star who walked casually out of the wings looking unusually slim in a sheath skirt and mandarin jacket. The unannounced walkon caught the house off-guard but as soon as she got stage-front pandemonium broke loose and a standing ovation stalled the song fest for several moments.

It was like that all through the long solo show which kicked off about 8:45 p.m. and broke near 11:20. It probably could have gone on longer, too, if Miss Garland had come prepared with more arrangements. After her 24th number of the evening, she halted the tumultous applause demanding still another encore with, "We just don't have much more." To which a voice from one of the boxes responded, "Just stand there."

This would have been less of a strain on her and the audience, too. For watching Miss Garland work is an effort as well as a pleasure. It's virtually impossible to remain casual and uninvolved when she's at work. She demands as much of the audience as she does of herself but everyone seems to enjoy participating and pulling for the singer who's become a sentimental fave of show biz.

There's more than sentiment involved, though. There's talent and lots of it. Few singers around can get as much out of a song as Miss Garland. When she's singing the happy rounds like "When You're Smiling," "It's Almost Like Being In Love," "The Trolley Song" and "Zing Went The Strings of My Heart" or the quiet "You're Nearer," "A Foggy Day" and "If Love Were All" to an intimate piano accomp, or a jazz-styled "Who Cares," "Putting On The Ritz" and "How Long Has This Been Going On" or the blues-fashioned "Come Rain or Come Shine" and "Stormy Weather," everything she's got goes into 'em and she' got plenty. The tones are clear, the phrasing is meaningful and the vocal passion is catching.

In addition to her pipes, which

(Continued on page 202)

Vaude, Cafe Dates

New York

Graciela Rivera, Puerto Rican singer, set for the "Fiesta in Puerto Rico" layout to follow present show at the Radio City Music Hall. Charlivels are booked there for the June show . . . **Yvonne Moray** inked for the Frolic, Revere Beach, May 6 to be followed by Booth's, Wildwood, June 15 . . . **Shelley Berman** goes into Freddie's, Minneapolis, May 18 and Mr. Kelly's, Chicago, May 29 . . . **Erroll Garner** slated for the Crescendo, Los Angeles, June 8 . . . **Dean Jones** tapped for a concert with Odetta at the Hollywood Bowl, Sept. 2 . . . Swedish singer **Haldjorg** to concertize in the fall at the Cherry Lane Theatre . . . **Harry Mimmo** booked for Harrah's, Lake Tahoe, June 8 . . . **Larry Storch** set for Basin St. East May 1.

Chicago

Stagg McMann set for the Playboy Club, Chi, May 19 for three weeks. **Jerry Shane** into the same club June 30 for three . . . **Burns & Carlin**, currently at the Playboy, skedded for the Casino Royal, Washington, D. C., May 1-9 and also down for two weeks at the Tidelands, Houston, starting Aug. 14 . . . **Al Martino** plays the Tidelands Aug. 28 for a fortnight . . . **Jim Backus** set for the Trade Winds, Chi, May 3 for two weeks . . . **Dorothy Lamour** into the Crown Room, Indianapolis, July 24 for two weeks . . . **Ted Miller & Smiley** booked for Al Sheehan's Aqua Follies, Minneapolis, July 12-23 and with the same show to Seattle July 27-Aug. 9.

Hollywood

Sue Carson into **Jackie Barnett's** new revue, "Playgirls," opening at Riverside Hotel, Reno, May 4 for month . . . **Kitty Kover** returns to Dino's Lodge June 19, sandwiching in interim engagement at San Diego's Roaring '20's May 23 for three frames . . . **Betty Hall Jones** norths to The Towers, Tacoma, Wash., for month's chirping stand May 15 . . . **Billy Daniels** in four-week stand at Andre's, Sydney, Australia . . . **Gisele MacKenzie** plays Fairmont Hotel, Frisco, three weeks starting June 22 . . . **Vic Damone** starts two-week South American tour July 20 . . . **The Treniers** holding over at The Summit until end of April.

Reno

Lancers set for a May 31 playback at Harrah's in Reno . . . **Barry Ashton** revue opening May 11 at the Golden Hotel. **Novelites** are cobilled . . . Harolds Club brings in new edition of last season's Gay 90's show in early May for long-term run. Supporting acts for opening frame are the **Guardsman** and juggler **Bobby Winters** . . . **Shepherd Sisters** in local debut at Holiday Hotel . . . **Mel Torme** in for 10-day stand at Riverside . . . **Mary Kaye Trio** in for May 26-June 29 date at Tahoe Harrah's . . . Trio will be followed by **Ray Anthony** and **Bookends** . . . **Esquires** in repeat date at Mapes Hotel . . . **Frank Yankovic** doing okay biz in his first local outing at the Holiday.

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Eleanor Powell Defers 10G LQ (N.Y.) Bookings

Eleanor Powell has stepped out of her date at the Latin Quarter, N. Y., projected for May 17 for three weeks. Miss Powell stated that she wanted more preparation before hitting the east. She had been in retirement for many years, and recently started a comeback in Las Vegas.

According to Ed Risman, the Latin Quarter managing director, there had been discussions and he understood that she would play the date at $10,000 a week. However, no contract had been signed.

Miss Powell has been one of a string of headliners contemplated for the Latin Quarter to bolster the current longrunning revue "Vive La Femme." Crosby Bros. (3) open tonight (Wed.); Moore & Lessy have been signed for July 4, and Liberace will open either late August or early September. The new show is slated for October with choreography by Ronald Fields.

Cancel Amaya's S.F. Performance As AFM Pickets

San Francisco, April 25.

A lone AFM picket cancelled the second of five Carmen Amaya performances at the 1,550-seat Geary Theatre last Friday (21) night and forced impresario John Moss to refund money to an audience of 800 which waited a half-hour for the show to start.

The argument—a long-standing one between AFM Local 6 and impresarios bringing attractions to Frisco — focused on the use of eight standby musicians, which neither Moss nor Miss Amaya wanted but which Local 6 insists are the minimum for the Geary.

Miss Amaya opened Thursday (20) night without the standbys and Charles (Pop) Kennedy, Local 6 president, told Moss that he would have to hire them thereafter if he expected Miss Amaya's show to go on the next night. Moss refused and the next night at 8:30, the AFM picket showed up. This prompted the stagehands to walk out, making it impossible for the show to go on.

On Saturday (22), however, Moss and Local 6 came to an agreement and the two Saturday and Sunday shows went on as scheduled.

SAN ANTONIO SPOT GOES ON '20S FORMAT

San Antonio, April 25.

Shadowland, an old suburban San Antonio spot, is being reopened under the ownership and management of Larry Herman, local danceband leader.

Since the war, Shadowland has been used only for private parties. In its heyday, however, it was a rendezvous for the most famous name bands of the period—Kay Kyser, Paul Whiteman, Tommy and Jimmy Dorsey, Glen Gray and the Casa Loma Orchestra and Henry Busse, plus Sophie Tucker and many other solo headliners. Herman will reopen the historic spot under the name of The Roaring '20s.

See Lotsa Banquet Biz For Summit Hotel, N. Y.

Indications that the new Summit Hotel, N.Y., now under construction by the Loew's Theatre interests, is booking a lot of advance banquet business is seen by the fact that the Ziegfeld Club has already reserved a December date for a function.

The organization, whose members worked in various Flo Ziegfeld shows, on Sunday (23) held a teadance at the Persian Room of the Plaza Hotel for the benefit its needy.

Inside Stuff—Vaude

President Kennedy's suggestion that there be a more careful perusal of expense accounts has restaurateurs and nitery owners worried. Inasmuch as some cafes get as much as 30% of their business through credit cards, and with most of that representing trade which various firms pay for, they see a major drop in business when new teeth and/or stricter enforcement of present regulations are carried out.

Of course, they comfort themselves that most of the trade coming into cabarets and restaurants is legitimate. However, with the threat that many items will not be deductible, it's likely to scare off a lot of business. Precedent for this is seen in the various retrenchment waves set in motion by individual firms. When this happens an entire set of customers disappears for lengthy stretches.

The more expensive establishments will be the major sufferers, since much of their spending comes from commercial firms. Should the promised economy wave come through, it's likely that many of the upper-priced beaneries will have to reduce prices or watch their carefully developed trade go to the cheaper joynts.

Pitt Promoter Wins Jail Booking In Wake of Phony Clint Walker 'Show'

Pittsburgh, April 25.

Clint Walker, star of ABC-TV's "Cheyenne" and his Wild West show at 39c, was the big "bargain" offered audiences yesterday (Monday) at Memorial Hall. But no one showed up except the customers. As a result, promoter Richard Ryan was under arrest here for arranging non-existing theatrical performances.

Ryan, who has several aliases, had duped various civic groups into sponsoring his "shows" in various communities, none of which came off. His main purpose in contacting the civic orgs was to get names on a mailing list. All of the individuals listed were hit for contributions to the charities which lent their names to the promotion.

Ryan, according to police, has a record dating back to 1940 and only last December was sentenced to 90 days in jail for promoting a so-called benefit for a boys' home in nearby McKeesport.

When no entertainers showed up for the Clint Walker show and with Ryan in jail, Safety Director Louis Rosenberg contacted radio and tv stations here to entertain the disgusted ticket buyers. However, most of the customers wanted their money back and the sponsor obliged.

Ryan, who is a native of Canada, is also having difficulties with the U.S. Immigration Service. Authorities here say he may be deported.

Blades Show Cuts No B.O. Ice at S.C. Arena

Columbia, S.C., April 25.

Attempt here to build a club ice show into an arena presentation proved financially unprofitable for local promoter Buddy Lee.

Lee brought Ed and Wilma Leary's "Adventures on Ice," primarily a clubdate unit, into Township auditorium week of March 30-April 2, with added acts and big orchestra.

The seven shows drew only 3,186 paid admissions, even though the show was advertised for 50 miles around. Special Easter Week church services were blamed, in part, for poor attendance.

Nitery Censor

Continued from page 1

the arrest objected and left he discontinued use of the words.

Complaint, according to Leonard and Hopkins—and confirmed by Chief Allen—was signed by the club's bartender under direction of the management and also by several off-duty policemen in the audience, latter acting as witnesses. A spokesman for the club, which is owned by Dave Campagna, said, however, bartender signed the warrant only at request of Chief Allen as a witness to the show.

Leonard said he was told to warn his client not to show up for work Friday night or he would be arrested. Hopkins, however, appeared, was taken to jail, released under bail, and returned to do what Chief Allen described later as "a perfectly legitimate show." Numerous club patrons, upon finding the performer had been taken to jail, appeared there to offer aid in getting his release, Leonard said.

Hopkins' hearing is set for Thursday (27). Outcome, over which numerous local nitery operators are concerned, would set a precedent of nitery pre-censorship if the performer is found guilty. Latter would depend on evidence interpreted to material used being of lascivious, prurient nature, attorney Selwyn said.

Another recent case of this nature involved arrest of singer Belle Barth at the Cloister several weeks ago. Case, however, was subsequently thrown out of court for incorrect charge. However the Cloister drew a three-day shutdown rap.

'Clean' in N.Y.

George Hopkins, whose foray into four-letter words threatens a censorship situation in Los Angeles, was originally reviewed in VARIETY in 1951 at the Village Vanguard, N.Y., where he didn't come prepared for the requirements of the room material-wise.

Review by *Jose* noted that Hopkins, in one instance tried to imitate Jackie Miles in the exposition of a cowboy bit. According to the Los Angeles charges, he shoulda stuck to Miles.

Winchell Switches to MCA

Paul Winchell has signed with Music Corp. of America after 20 years with the William Morris Agency.

Goldfarb, Mirenburg & Vallon will continue as Winchell's personal managers.

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Will It Still Be 'The Midway'

Whether N.Y. World's Fair 1964-1965 prexy Robert Moses likes the "midway" term or not, it will be euphemistcally referded to as the Amusement Area, because its location overlooking Flushing Meadow Lake and adjacency to the amphitheatre (former Billy Rose's Aquacade), makes it the focal point of the light entertainment. One social hub for the VIPs will be a class Terrace Club, overlooking the lake, which either Restaurant Associates (The Forum, the Four Seasons, etc.) will build and operate or which the "21" Club may ditto. I. Robert Kriendler, president of the famed West 52d St. restaurant, is on the board of the Fair. Restaurant Associates and the Brass Rail already have signed for hot dog stands and other restaurant concessions, 33 in all, split about 50-50 between them.

The amphitheatre is reportedly about set to go under the operation-direction of Radio City Music Hall senior producer Leon Leonidoff and vet maestro Meyer Davis, with industralist backing. Show will be a combination aquatic and stage presentation, with plenty of girls in the water and on the runways. Production cost will hit $600,000. Understood Davis-Leonidoff will buy $250,000 of Fair bonds.

While the Fair Corp. shares percentage-wise on all undertakings which have a public boxoffice or large gross potential, these ventures still must be guaranteed substantially to the Moses project, which has a nearly $70,000,000 nut to underwrite before the Flushing Meadows project debuts in April '64. On the other hand, intra-restaurant, theatre, exhibit, etc., there can be concessions for food, beverages, snacks, souvenirs, etc.

Buster Crabbe is another mentioned for the Amphitheatre or for still another aquatic spectacle. This will be the Cypress Gardens-type of marine show which has put that Florida resort town on the map, in newsreels, on tv specs, etc.

It is no secret that Florida, now faced with stiffer competition from Puerto Rico, the Virgin Islands, Nassau and other Caribbean resorts, has been dented on tourism and is getting promotion-minded. For the first time, incidentally, the State of Florida just opened an exhibit in Rockefeller Center.

Incidentally, more in line with Moses' credo of class-for-the-masses, even the hot-dog stands will have to conform with specific architectural and aesthetic standards. A minimum of $60,000 is the budget for these decorative dispensaries of frankfurters etc.

2,000 Eye World's Fair Blueprint; Economics Fine, But Fun's Aloof

By JOE COHEN

N. Y. World's Fair prexy Robert Moses is probably one of the most efficient planners in the public works domain. To an invited audience of public officials, civic dignitaries and newspapermen, Moses proved on Saturday (22), which was officially billed as World's Fair Preview Day, that he can put on a very nice show. Practically everything went off as per schedule before an audience of about 2,000 at the foot of the projected Unisphere which will be the theme of the new exhib.

The crowd had exhibits, scale models of the Fair's layout, and were told that more than half of the financing was behind them. Mayor Robert F. Wagner spoke of the huge benefits accuring to the city, its people and its commerce, because of this huge exhibition. There was also an excellent buffet luncheon served in the sole remaining building left from the 1939-40 saturnalia.

In Mayor Wagner's estimates is a return of an employment roll of 30,000 minimum to cater to the Fair's needs and services, a construction cost of $250,000,000, most of which will go toward wages of New York workers. The city will derive between $150,000,000 and $210,000,000 in tax revenues, and it will lure 70,000,000 visitors into the city from all parts of the world, which, of course, will accrue to the benefit of local hotels, restaurants, department stores, etc.

Many felt that the entire affair was nice, even though the few attempts at showmanship went awry. The 500 or so who came to the shining by boat from the east side mooring were welcomed by a quintet of pretty, weaving hula maids, from the Hotel Lexington. Arthur Treacher said a few words and Eartha Kitt performed briefly, latter two during luncheon.

The preview did prove that everything will be just so and efficient. One could marvel at the table at the scale models which would show the layout of the event to come off in three years, but few could say that the whole thing was fun. It's the absence of the latter quality that may spell a big difference. The Fair may not need a Little Egypt or a Sally Rand, but it will definitely have to be more than a lesson in civics and international amity if it's to achieve maximum effectiveness. As showmen and sponsors have learned since the days of the medicine shows there's got to be an entertainment come-on before the sales spiel, whether it was snake oil or as industrial and international amities. In most of the projects by Moses, he has gotten along very nicely without fun areas or midways. Jones Beach is a prime example. But here the lures are sand, surf and sun.

Preview Day also had another sidebar. Moses can make concessions to expediency. He had Borough president of Queens John T. Clancy on the rostrum, who delivered the typical speech of a politico with a multitude of "greats" in it, and there was Richard F. Sentner, exec veepee of U.S. Steel, delivering a 10-minute commercial for his firm. They're contributing the Unisphere. Maybe Moses will make a concession to fun and thus permit Mayor Wagner's happy prophecies to come true.

Plea for Ban on London Strippers Voted Down By 19-to-5 Margin

London, April 25.

Sir Cyril Black, a Tory Member of Parliament, hollered loud and clear, but unsuccessfully, in an attempt to force a ban on "all striptease and all displays of nudity and near nudity." He wants all such shows in clubs and theatres to be thumbed down as illegal, without obscenity or indecency having to be proved.

But the Standing Committee on the British Licensing Bill wasn't having any, and vetoed his amendment. Black is concerned with the difficulty of pinning a prosecution on what is obscene or indecent, because of varying opinions.

Calling for "a drastic clean up of these entertainments in bogus clubs," he asked whether those present would like their wives, sisters or daughters to earn their living in this way. Dennis Vosper, Minister of State, Home Office, said the bill already dealt with indecency in clubs and other establishments, but that near-nudity, nudity and striptease was difficult to define.

Tory M.P. William Rees-Davies put in a bid for the thirsty by insisting that they should not try to ruin "a perfectly good drink bill" by trying to deal with striptease and nudity on account of these subjects having nothing to do with legal tippling.

Black's amendment was axed by 19 votes to 5.

Newhart Aids Symph

Bridgeport, April 25.

Bob Newhart-Chad Mitchell trio date for benefit of Connecticut Symphony Sunday (23) at Klein Memorial Auditorium hung the SRO sign on the municipally-operated 1,500-seater for first time in 15 years.

At $4 top a gross of almost $3,750 was estimated.

Matson Line Sets Top Names For Hawaiian Cruises

Hollywood, April 25.

Nitery talent will be used for the first time on the Matson Line's cruises to Hawaii. A flock of acts has already been lined up by Seymour Heller who is coordinating bookings for the steamship company.

While talent will put on two shows enroute to Honolulu on the S. S. Lurline and S. S. Matsonia and two more coming back, they'll draw no salary. However, all the acts' expenses will be paid. Moreover, during the Honolulu stopover the Royal Hawaiian Hotel there will present one show, with perfomers getting a cut of the covers.

Set to break-in the arrangement are Gordon & Sheila MacRae and the Crosby Boys. They'll start late in August according to Heller. Firmed for voyages thereafter are Margaret Whiting and Mel Torme, Gogi Grant and the Hi-Los, Rhonda Fleming and Jack Smith, Paul Gilbert and Chiquita & Johnson, Dick Contino and Marie McDonald, the Modernaires and Buddy Lester, Jimmie Rodgers and one-to-fill.

Two years ago, when the S.S. Leilani plied between Los Angeles and Honolulu, Heller had a similar deal going. At that time he used Rodgers and Connie Haines, Alexis Smith and Craig Stevens. But on that occasion, the acts merely got the sea trip; there was no money opportunity tie-in with the Royal Hawaiian. Since then the Lilani has been withdraw from service.

Memphis Paper Yanks Scribe's Column, But It Continues as Paid Ad

Memphis, April 25.

Bill Bruning, who was relieved of his assignment as nightbeat columnist for the Memphis Commercial Appeal, is retaining his pillar in the sheet as well as adding the Press-Scimitar, but under paid auspices. The column is being subsidized by Larry Owens, operator of the Nite Lighter cafe, a close friend of Bruning's who is carrying it as an advertisement in both papers.

Tab for the two sheets runs to $750 weekly and the column is clearly labeled as an ad. Bruning was shifted to the Commercial Appeal copy desk.

It's recalled that showman Billy Rose, during his operation of The Diamond Horseshoe, N.Y., wrote a column on sundry matters, which was later syndicated by the Herald Tribune.

In the realignment of duties on the C-A, Archie Quinn, who chronicled the local show biz scene, has been upped to entertainment editor by editor Frank Alghren. Quinn, in turn, delegated John Knott to do a daily show business column.

Sheraton to Operate New $4-Mil. Hawaii Hotel

Honolulu, Aprli 25.

Sheraton hotel chain will operate a $4,000,000 luxury resort at Kaanapali beach, Maui island. Unique "hanging garden" design is expected to make it Hawaii's most distinctive hotel. Initial increment will have 150 rooms. Hotel will be constructed and owned by a group of California builders. Ernest Henderson, Sheraton president, flew in from Boston to wrap up the long-pending project.

Entire Kaanapali shoreline is earmarked as a $40,000,000 resort center as a long-range development by American Factors, Ltd., and Pioneer Mill Co.

Playboy Incorporating 140 Hotel Rms. In Its New $3,500,000 L.A. Key Club

Chicago, April 25.

Playboy Mag is incorporating 140 hotel rooms in its projected $3,500,000 Los Angeles key club on the Sunset Strip site of the old Mocambo (latterly the Cloister). Playboy recently laid out a reported $1,200,000 for the site and two adjoining parking lots to reps of Paulette Goddard and the Tyrone Power estate, who owned the land. Groundbreaking is scheduled for this fall, and the target date for completion is late 1962.

The new club will generally follow the Penthouse-Library-Living Room format of the Chi prototype and some entertainment policy of "something going on all the time." But this will be supplemented with a little theatre, a swimming pool, cabanas, and steam baths for patrons who would like to rid themselves of the alky for which they paid $1.50 a shot. All of this and briefly-clad "bunny" waitresses, too.

Playboy will open its new Miami Beach club (second in the proposed chain) on May 10 with a bill composed of Mae Barnes, Clancy Hayes, Starr Sisters, Johnny Janis and Don Sherman, plus the Julian Gould Trio. Herbie Brock and Teddy Napoleon. Other franchises have been let for St. Louis, New Orleans, Pittsburgh, Detroit and Baltimore, and construction of a Gotham club is under way.

Coast Playboy setup will also house offices for Playboy Magazine and for Show Business Illustrated, a new consumer mag in the entertainment field.

Ray Charles' Big $39,618 On Trio of 1-Nighters

Ray Charles on a trio of one-nighters over the weekend, in which he played four shows, scored a big $39,618. At the Music Hall, Cincinnati, Friday (21), he did $13,611. In Pittsburgh's Syria Mosque Temple, Charles hit $15,749 in two shows and he did $10,054 in Columbus' Veterans Memorial aud on Sunday (23).

The tour is being promoted by Hal Zeiger.

Democrat Retort To G.O.P. Quips

Washington.

Editor, VARIETY:

Your printing of the Oscar awards prepared by our giggling friends at the Republican National Committee, prompts this response.

The use of whimsey as evidenced in its awards of the Oscars, adds a new dimension to political warfare.

The Republicans have lately produced a comedy act—Ev & Charlie—which has been favorably compared with the old vaudeville team of Gallagher & Shean. The one who sounds like Huckleberry Hound is Ev. Thus far Ev and Charlie have upset both the Goldwater and Rockefeller wings of the GOP, and the suggestion has been made that they be replaced by a series of tv debates between Rockefeller and Goldwater. But the Republicans are understandably allergic to tv debates so Ev and Charlie seem destined for a long run.

Another show biz approach by the Republicans involves a writing cat, one Tom Kitten, who authors inside accounts of goings-on at the White House. By a strange coincidence, Caroline Kennedy has a feline pet named Tom Kitten. We have investigated this new threat to our Party and have discovered that Tom Kitten is the pen name for a pet cat owned by the Republican publicity director. This talented animal not only writes the Tom Kitten letters but also prepares speeches for the Republican Chairman and contributes to their publication, Battle Line.

We at the Democratic National Committee take our politics quite seriously and we have no plans to try to match the Ev & Charlie Show or to hire a talking dog as a ghost writer. Despite the thesis of George Orwell's novel, "Animal Kingdom," we believe that politics is for people and that the use of animals—no matter how talented—is just a passing fad.

Samuel C. Brightman,
Deputy Chairman for Public Affairs.)

Cover Charge Inflation Seen Hitting Hotel B.O.

Spotty post-theatre business in the New York hotels has caused agents and show biz observers to ponder the escalating cover charges that these rooms have gone in for of late. They average $3 and $4 and, in the case of the Waldorf-Astoria when a Chevalier or Belafonte is booked, has occasionally been tilted to $5.

The hotels' theory that the covers will defray the cost of the talent and music, and the profit will come from foods and beverages, is good if business holds up. For years the hotels looked upon their entertainment rooms for "publicity" values but postwar prosperity and flux of travel has made the rental of rooms no problem. In fact if hotels don't average 85-92% average occupancy, as the more successful ones do, they complain.

None the less, the hotel rooms, with their covers, do face competitive situations such as the Copacabana and the Latin Quarter where there are no covers but do give elaborate shows at $6 and $7 minimums.

Pistol Packin' Key Club Owner May Lose Mpls. License After Shootings

Minneapolis, April 25.

Unwillingness of either victim to file a complaint has prevented police from filing charges against Henry Sabes, owner of the Key Club, who shot two patrons in his nitery fortnight ago. Minneapolis Mayor P. Kenneth Peterson had directed Police Chief Kenneth Moore to sign such a complaint on first-degree assault charges.

Shooting incident occurred when a patron who had been evicted from the club returned with a gun. Sabes, armed while gathering cash receipts, ordered the customer to drop his gun and shot him when he refused. A second shot by Sabes injured a nearby tablesitter.

While it's unlikely that charges will be filed against Sabes, the bistro proprietor is in danger of losing the licenses for his Key club where many show business stars have appeared during the last two years.

Moore said that his department is gathering information on the disturbance and the nightclub's operations. Date will be turned over to the Minneapolis city council which will be asked to revoke the club's licenses for liquor, 3.2 beer, entertainment, food and cigarets.

Rockefeller Vetoes Bill To Broaden Agencies

Albany, April 25.

A bill designed to permit talent agencies to expand their activities was vetoed last week by New York's Gov. Nelson A. Rockefeller. The Governor stated that the proposed measure, which was introduced by Sen. Daniel G. Albert, (R-Rockville Center) as an amendment to the General Business law, could result in abuse and evasion of the maximum fee provision of that law.

Sen. Albert asserted that the bill would allow talent agencies to set up tax-saving partnerships and corporations for actors, agents and writers. But he also admitted that the measure would enable an agency to sell instruction courses, photographs and other services whereby an office could charge more than the legal limits now permitted.

Opposing signature of the measure was the State Labor Dept., New York's Mayor Robert F. Wagner, the State AFL-CIO and the Associated Actors & Artists of America.

New Acts

SYLVIA COPELAND
Songs, piano
25 Mins.
Downstairs at the Upstairs, N.Y.

Sylvia Copeland is an unusual singer-pianist even for a room that dotes on unusual and offbeat entertainments. Miss Copeland, light skinned and of Haitian descent, seems highly influenced by her ancestral heath. She endows her tunes with a heavy beat and is lavish in the use of her colors. Her vocal palette is well stocked, she can roar the scale like Yma Sumac, be as kittinish as Martha Kitt, and withal show a sense of humor and an off-centre line of thinking that will keep patrons hopping mentally.

There are too many times when she goes overboard. Instead of using her colorful endowments skilfully, she daubs indiscriminately and therefore presents a confused portrait of herself. Miss Copeland goes off in many directions without holding still in one place long enough to make any kind of vivid impression. She sings in the patois French of the Haitian, goes in for a Portuguese ditty, a moody tune of Puerto Rico, and a takeoff on "Bye Bye Blackbird" and "I Love Paris." Her style is varied on each tune, and she strives for so many effects that she can leave a listener bewildered.

There is, however, an undeniable song and piano talent. She needs a strong discipline and a more focused viewpoint. She has the physical accoutrements and personality to start her off strongly on the floor. *Jose.*

HOWARD BEDER
Songs
25 Mins.
Eddys', Kansas City

After a couple of years as singing host of *Le Cupidon* in N.Y., Howard Beder has recently taken to the night club circuit. Good looking young man with a fine baritone puts much into his work. He favors the romantic ballads and comes off strong for his 25 minutes at the Eddy Bros' deluxe restaurant, his first engagement in these parts.

His background at the N.Y. intime spot comes in handy as he sings out to the patrons by name (and table number at times), and he brings them into the act for a singalong or two. Opens with "Hello, Young Lovers" and follows with "Somebody Loves Me," "You're Nobody Until Somebody Loves You" and "Just Say I Love Her" to hold the romantic pace high.

He switches to a livelier tune with "Birth of the Blues," contrasts with "The Show Must Go On" and winds with a switchback to "Lazy River," which finds the patrons singing him off and enjoying it all. There's always room in show biz for a bright young singer, and Beder should make it okay. He's also a good bet for the recording field with his clear and competent pipes. *Quin.*

JANE MARTIN & JOHN BARO
Comedy Ballroom
25 Mins.
Eddys, Kansas City

Twosome of Jane Martin and John Baro have been working their nightclub comedy antics and knockabout adagio acro in Canadian spots for several months, but the turn is new to U.S. audience. This fortnight at Eddys' is their first in this country. Comedy being not too plentiful on the club circuit, there's a good future ahead for them, albeit a bit of tightening in their routine would help.

Opener has Miss Martin at the mike in a gaudy getup a la Jayne Mansfield, and this gets her comedy rolling on "Talent" song. She intermixes some chatter, some of it is mainly for the late crowd, then satirizes "Cowboy's Sweetheart" as one of her best bits. John Baro then has an inning as an inept conductor; the two carry off a comedy ballroom, and bow off with their 25 minutes seeming a much faster turn.

Patrons here see comparatively little on this order, but took to it quickly, and at close sent the couple off to a rousing hand. They have a wealth of material, doing two different shows here. Their is wacky comedy, full of laughs, an unusual entry for clubs. *Quin.*

YVONNE CONSTANT
Songs
Society, London

Yvonne Constant is a bright blonde Parisian with a gay bubbling personality which more than compensates for any vocal deficiency. Wisely, she does not attempt to strain as her voice would certainly not stand up to it, but, surprisingly, that matters not at all. It is the end result in her case is a lively, enjoyable, diverting 20-minute songalog, in which most of her numbers have a French origin, but her explanatory dialog and lyrics are generously laced with English. Not unnaturally, she has a couple of numbers from "Irma la Douce," including "Dis-donc" and the title song, a bright little number caled "Mary the Mink" and a delightful closing song in "Itsy Bitsy Teeny Weeny Tout Petite Bikini." She also has a strong comedy entry in "The Physique of Philipe."

Miss Constant rarely stays put at the microphone but prances around the floor with some cute steps which somehow or another seem to fit the mood of each of her songs. She looks a safe bet for any cafe in which comedy entertainers are popular. *Myro.*

REBECCA APPONEY
Wild Animals
16 Mins.
Shrine Circus, Omaha

Pert and pretty Rebecca Apponey may soon become the nation's foremost femme wild-animal trainer. The young and stacked lass, performing in an abbreviated trainer's costume, has been working the former Cuneo animal act now for five weeks and should be ready for some bigtime bookings by the time she completes her summer's work with the Kelly-Miller Circus.

Miss Apponey, a brunet, works seven leopards, seven Siberian wolves and a black panther through rapidfire routines. Act is flashy, animals are well groomed and high spot comes when a zebra enters arena to be ridden by a leopard—normally a deadly enemy. In getting leopards out of the ring, Miss Apponey sends them through three fire hoops suspended at top of the arena.

Act figures to fare well in any visual medium. *Trump.*

KING PLEASURE
Vocals
30 Mins.
Jazz Workshop, San Francisco

King Pleasure is the jazz singer who really started the whole bit of jazz vocals to instrumental jazz solos on which the acts like Lambert-Hendricks-Ross are now washing in. He writes his own material and it is replete with meaning for the jazz fans and news faithfully to the jazz solo on which it is based.

For instance: on the Charlie Parker alto sax solo called "Parker's Mood" King Pleasure has written a moving jazz poem that is one of the most effective vocal numbers in jazz. His repertoire is varied from blues to jump tunes and ballads. He is particularly strong on numbers such as "Sometimes I'm Happy" (he does the classic Lester Young solo here), "Mood For Love" (on the James Moody alto sax solo) and several from the pen of Charlie Parker. He's got LPs on Prestige and Hi-Fi Jazz going for him and looks like a solid addition to the jazz stable. *Rafe.*

MORTY STORM
Comedy
20 Mins.
Trade Winds, Chicago

Morty Storm, who has devoted the past 15 years to clubdating in the east and playing the Catskill circuit, is currently making his debut in a major nitery. He acquits himself here as a standard comic with standard material, and gets substandard reaction.

He spends half the act prodding, if not imploring, the audience to laugh and, while many comics use this as the basis for a workable routine, with Storm it sounds merely desperate.

Comic would do well to capitalize on the one characterization that he handles best and is most physically suited to—that of the beset-upon litle man for whom everything goes wrong. His occasional venture into this portrayal suggests the possibility of an integrated act on this theme. *Mor.*

L.A.'s Ambassador Sets String of Name Dates

Hollywood, April 25.

The Ambassador Hotel, Los Angeles, has a record string of advance bookings lined up for the Cocoanut Grove. Following the stand of Georgia Gibbs, "Holiday in Japan" revue opens April 25, trailed by Eydie Gorme & Steve Lawrence; Pat Boone, June 1-14; Louis Prima and Keely Smith have been contracted for June 15 to July 2.

After a three-week gap, into which possibly Steve Allen's show, now in Las Vegas, may be niched, comes Sam Levenson, July 25-Aug. 13; Tony Martin, through Aug. 30; Myron Cohen-Vivienne Della Chiesa, through Sept. 14; Gordon & Sheila MacRae to Nov. 1; Sammy Davis Jr., until Nov. 22; to be followed by Nat King Cole who winds up Dec. 17.

Ringling Bros.

Continued from page 1

Gibson, was imbued with press agentry. The plea was made that Miss Gibson's near-nudity not be covered with "red tape of a legal nature." While he defended his client's right to the "Greatest Show Girl on Earth" title, Ottenberg also said he hoped the case wouldn't be taken to court.

Actually, the law firm's letter, signed by Richard B. Smith, made no direct threat of legal action. It was framed in the form of an emphatic request that the blurbs be discontinued.

Smith said the circus and its predecessors "have consistently over the years since the 1870s used and protected this valuable tradename and service-mark throughout the U.S. and foreign countries." He continued:

"We are sure you realize the infringement on our client's tradename and service-mark upon reading the advertisement and the substantial injury which our client would suffer from its continued use by you."

"The Greatest Show Girl on Earth" was a recent Ottenberg idea. Miss Gibson regularly is promoted as "The Bashful Bride," the name of her unbashful act.

Judy Garland

Continued from page 200

haven't sounded so good in years, there was almost a new Garland on stage at Carnegie. She's trimmed down quite a bit since her last N. Y. appearance at the Met two years ago, and she isn't as tense. There was an ease and a self-assurance in her demeaner that diminished any worries about whether she'd get through. It was all slick and pro, even to the incidental patter about her weight and hair-do.

The presentation and costuming were simple. The sheath-mandarin effect of the first act was replaced by black slacks and a blouse in the second. The costuming gave her unusual mobility and she used it to advantage. With the use of hand-mike, she pranced and skipped around the stage heightening her singing with the aura of complete physical joy. And when she asked the aud to join in a singalong on "For Me and My Gal," few could resist.

In fact, the aud couldn't resist anything she did. The aisles were jammed during the encore turns, applauding her every curtsy and even saluting her three children, who were lifted on stage by Rock Hudson who had a first-row seat, with appreciative cheers. Even after the "just stand there" request, she followed with two additional numbers, "After You've Gone" and "Chicago" which brought her songbag for the evening up to 26 numbers.

Maestro Lindsey filled a herculean job leading the orch on the big numbers, heading a nine-piece combo for the jazz sequence and supplying keyboard accomp for her excursion into intimacy.

Freddie Fields and David Begelman, her managers, are credited with the presentation and Capitol Records' engineers were on hand to put "Judy At Carnegie" into the groove. Even pruned to the limitations of an LP's running time, it should be a socko platter. *Gros.*

CURRENT BILLS

WEEK OF APRIL 26

NEW YORK CITY

MUSIC HALL—Gladys Kreise, Helen Wood, Alegrias Bros., Rassos, Bill Drew, Corps de Ballet, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — John Larsen, Colin Croft, Ormonde Douglas, Nance Rasmussen, Doreen Morrow, Alwyn Smith, Bram Schriever, Judy Hooke, Charles Philpot, Eileen Hattam, Fredierck Dore, John Scott, William Howard, Vincent Foster, Arthur Gorman, Lorraine Quinn, Ian Smith, Robert Clarke.

SYDNEY (Tivoli)—Bob Kole, Rita Tanno, Wendy Waring, Ben Vargas, Joe Bennett, Robbin Miller, B. J. DeSimone, Joel Craig, John Mineo, Steven Ross, Patsy Hemingway, Julie Day, Reg Collins, Ted Ziegler, Philip A'Vard, Lloyd Cunnington.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli Co., Schickler Sisters, Knie's Ponies & Mules, 4 Palacios, Circus Roland, 5 Elwardos, Berosinis, Rudy Horn, Moni, Captain Danion's Sea Lions, 3 Lorandos, Lilliam Kenny, Sydney, Trio Faber, Our Sammy, Little Jimmy.

BRISTOL (Hippodrome) — Tony Hancock, Audrey Jeans, Albert & Les Ward, Three Ghezzis, Skylons, Leo Bassi & June, Neil & Pat Delrina.

GLASGOW (Empire)—Ian Powrie & Bd., Alex McAvoy, Margaret Mitchell, Max Kay, Andrew McKenzie, Dixie Ingram, Four Jays, Cherry Willoughby Dancers, Richard Hardie, David Logan, Aedlian Choir, Scottish Junior Singers, Pipes & Drums of Glasgow, 7 Volantes.

HANLEY (Royal)—Billy Fury, Tommy Bruce, Mark Wynter, Joe Brown, Dickie Loader, Vince Eager, Nelson Keene, Four Kestrels, Georgie Fame, New Orleans Rockers, Valentine Girls.

LIVERPOOL (Empire)—Emile Ford & Checkmates, Jimmy Lloyd, Patti Brooks, Joe Black, Fordettes, McAndrews & Mills, Tommy Wallis & Beryl.

MANCHESTER (Palace)—Alma Cogan, Charlivels, Morecambe & Wise, Dallas Boys, Rosemary Squires, Billy Dainty, Freddie Frinton, 3 Ghezzis, Kazbek & Zari, Debutantes, Debonnaires.

LAS VEGAS

DESERT INN—Phil Harris, Sandy Stewart, Aldo Monaco, The Pieros, Conrad Buckner, Jubilee Four, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Michael Kent, Dave Apollon, Milt Herth, Henri Rose, Bobby Stevenson.

DUNES—Zsa Zsa Gabor, Wiere Bros, Bill Reddie Orc. Lounge: Billy Eckstine, Joy & The Boys.

FLAMINGO—Joe E. Lewis, Pat Suzuki, Don Kirk, Flamingettes, Nat Brandwynne Orc. Lounge: Lionel Hampton, Anita O'Day.

FREMONT — Knockabouts, Make Believes, Satellites.

GOLDEN NUGGET—Bob Wills, Wade Ray 5, Sunshine Boys, Bobbie & Smoky Coats.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover-Shore 3.

MINT—Pat Moreno's "Artists & Models of '61."

NEVADA — Jimmy Cavanaugh, Vido Musso, Signatures, Johnny Paul, Marcy Layne.

NEW FRONTIER — "Holiday in Rio." Lounge: Ink Spots, Harry Ranch.

RIVIERA—"Le Plume de ma Tante," Robert Clary, Liliane Montevecchi, Jack Cathcart Orc. Lounge: Stan Kenton, Play Boys, Players, Marty Heim.

SAHARA—Eydie Gorme, Steve Lawrence, Carolanda Dancers, Louis Basil Orc.; Lounge: Mary Kaye Trio, Freddie Bell & Bellboys, Deedy & Bill, Peter & Hank, The Caballeros.

SANDS — Jerry Lewis, Eber Lobato Dancers, Copa Girls, Garr Nelson, Antonio Morelli Orc.; Lounge: Dave Burton, Morrey King Strings.

SHOWBOAT—Bonnie Sloan, Skeets McDonald, Deuces Wild.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Taffy O'Neil, Rudenko Bros., Slipperettes, George Redman Orc.; Lounge: Lori Phillips, Charlie Teagarden Orc., Twin Tunes.

STARDUST—"Lido de Paris"; Lounge: Bernard Bros., Kim Sisters, Happy Jesters, Micki Lynn, Ralph Young.

THUNDERBIRD—"Scandals On Ice," Gary Crosby, Betty Regan, George Arnold, Shirley Linde, Phil Richards, Kay Brown, Harry Nofal, Garwood Van Orc.; Lounge: Millionaires, Frank Gusto.

TROPICANA—"Folies Bergere," Jean Fenn, Claudine Longet, Arnaut Bros., Marvyn Ray, Florence & Frederic Dancers, Ray Sinatra Orc. Lounge: Shecky Greene, Al de Paulis 4, Dubonnet Trio, De Fuentes Bros., Guy Landis.

MIAMI-MIAMI BEACH

AMERICANA — Lou Adler Orc, Pupi Campo Orc., Ross 3.

CARILLON—Lou Walters Rev., Harry Mimmo, Tanya & Biagi, Janine Claire, Mons. Choppy, Kayal & Christine, Can-Can Girls, Jacques Donnet Orc.

DEAUVILLE — "Playmates of Paris," Jay Nemeth, Nita & Pepi, Carla Lucerne, Martha Aguilar, Carole Dreyfuss, Shari Martel.

DIPLOMAT—Damita Jo, Mandy Campo Orc.

EDEN ROC—Duke Jenkins Orc., Jack Kasse 5, Mal Malkin Orc.

FONTAINEBLEAU—Paul Anka, Henny Youngman, DeMarlos, Len Dawson Orc., Varadero Sextet.

PALLADIUM—Art Mooney Orc, Caney Orc., Ralph Font., Candi Cortez, Miguelito Valdez Orc.

SAXONY—Ruth Wallis, Norm Geller Orc.

SEVILLE—"Caught in Act." Jack DeLeon, Terry Haven, Joe Ross, Jerry Newby, Anne Jones, Linda Lavin, Heid & Paul.

RENO-TAHOE

HAROLD'S CLUB—Rusty Draper, Characters, Don Conn Orc.

HARRAH'S (Reno) — Regis & Charlita, Lisa Alonso, John Buzon Trio, Martin Denny, Ted Campbell.

HARRAH'S (Tahoe) — Louis Prima & Keely Smith, Sam Butera & Witnesses, Dick Humphreys, Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Jerry Colonna, Tunetimers, Johnny Ukulele Revue, Charley Chaney, Gimmiks, Milledettes, Bill Cameron.

HOLIDAY — Frank Yankovic, Charles Gould, Maty Bros., Shepherd Sisters.

MAPES—Esquires, Joe King, Nokabouts, Joe Karnes.

RIVERSIDE — Mel Torme, Ford & Reynolds, Polly Possum.

WAGON WHEEL (Tahoe)—Joe Maize & Cordsmen, Norman Brown Sextet, Newton Bros., Bobby Page.

SAN FRANCISCO

BLACKHAWK—Miles Davis.

BLACKSHEEP—Earl Hines Orc.

EARTHQUAKE McGOON'S—Turk Murphy Orc.

FAIRMONT HOTEL—Geo. Gobel, Ernie Heckscher Orc.

GAY 90'S—Ray K. Goman, Bee & Ray Goman, Joan Brant, Marah Gates Dncrs.,

HUNGRY I—Mort Sahl, Anita Shear, Grandison.

JAZZ WORKSHOP—John Coltrane 4, NEVE—Axidentals, Johnny Adimono.

NEW FACK'S—Kings IV, Vernon Alley 3, Ernestne Anderson.

ON THE LEVEE—Peggy DeCastro.

PURPLE ONION — Don Irwin, Carol Brent, Freddie Paris.

345 CLUB—Phyllis Inez, Barry Ashton Dancers, Roy Palmer Orc.

Cabaret Bills

NEW YORK CITY

BASIN ST. EAST—Ella Fitzgerald, Bill Dana.

BLUE ANGEL—Dick Gregory, Marysu Matararzo, Adam Keefe, Jimmy Lyon 3.

BON SOIR—Phil Foster, Sylvia Syms, Jerome & Austin, 3 Flames, Jimmie Daniels.

CAMELOT — Bobby Short, Gladys Johnson.

CHARDAS — Laureanne Lemay, Tibor Rakossy, Dick Marta, Bill Yedla, Elemer Horvath.

CHATEAU MADRID—DeCastro Sisters, Trini Reyes.

COPACABANA — Johnny Mathis, Bob Melvin, Gary Morton, Douglas Clarke, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Erskine Hawkins, Eddie Heywood, Joan Bishop.

HOTEL ASTOR—Eddie Lane Orc.

HOTEL NEW YORKER—Milt Saunders Orc. Verna Lee.

HOTEL PIERRE — "No No Nanette," Jimmy Carroll, Larry Douglas, Wilbur Evans, Betty Madigan, Marie Santell, Stanley Melba Orc., Joe Ricardel Orc.

HOTEL PLAZA — Eartha Kitt, Ted Straeter Orc., M. Monte's Continentals.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ROOSEVELT — Lester Lanin Orc.

HOTEL ST. REGIS—Dorothy Shay, Milt Shaw Orc., Walter Kay Orc.

INTERNATIONAL — Alan Gale, Fran Warren, McKenna Line, Mike Durso Orc., Avilles Orc.

LATIN QUARTER — Crosby Bros., Frank Marlowe, Chop Chop & Charlene, Harrison & Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi Orc., B. Harlowe Orc.

LEFT BANK—Cal Bostic.

LITTLE CLUB—Jane Harvey.

LIVING ROOM — Bobby Cole 3, Bob Ferro 3, Anne Merlin.

NO. 1 FIFTH AVE.—Fia Karin, Brookfield & Harty, Fred Silver, Ann Linden, Dick Hankinson.

ROUNDTABLE — Belle Barth, Cootie Williams Orc.

SAHBRA — Sarah Rubine, Rahel & Zilulla, Martin Roman, Sara Avani, Kovesh & Mizrachie, Leo Fuld.

SAVOY HILTON—Gunnar Hansen Orc, Marco Rizo 3, Ray Hartley.

TOWN & COUNTRY—Jewel Box Revue, Ned Harvey Orc, Martinez Orc.

UPSTAIRS & DOWNSTAIRS—Ceil Cabot, Gordon Connell, Gerry Matthews, Bill Hennant, Mary L. Wilson, Pat Ruhl, Carl Norman, Three Young Men, Sylvia Copeland.

VIENNESE LANTERN—Monica Boyar, Marguerite Baxter, John Modinos, Ernest Schoen, Joe Troppl.

VILLAGE BARN—Jack Shilkret, Jack Wallace, Johnny King, Belle Carroll, Tex Fletcher, Susan Budy Orc., Lou Harold Orc.

VILLAGE GATE—Miriam Makeba, Herbie Mann 6.

VILLAGE VANGUARD—Jack Teagarden, Junior Mance.

WALDORF-ASTORIA—Gordon & Sheila MacRae, Emil Coleman Orc., Theo, Fanidi Orc.

CHICAGO

BLUE ANGEL—"Pablo Candela Revue," Pablo Candela, Rafael Hernan, Glamazons (4), Lord Christo, Tino Perez and Al Stuckey Orcs.

CLOISTER—Phil Tucker, Dobie Twins, Naomi Barrett, Eddy Subway Orc.

CONRAD HILTON—"Ballads & Blades", Jo Marie Roddy, Willie Kall, Norm Crider, Angelito, Fred Napier, Morano & Knowles, Clair Perreau Orc, Bill Christopher, Frederick & Gina, Boulevar-Dears (5), Boulevar-Dons (5).

DRAKE—Patrica Marand, Jimmy Blade Orc.

EDGEWATER BEACH—The Show Toppers (6), Kenny Black Orc.

GATE OF HORN — Shoshana Damari, Clancy Bros.

LONDON HOUSE—Harold Quinn Trio, Audrey Morris Eddie Higgins Trio.

MISTER KELLY'S — Helen O'Connell, Barbara Gilbert, Marty Rubenstein Trio, Mary & Frigo.

PALMER HOUSE — Marguerite Piazza, Raye & Roman, Ben Arden Orc.

PLAYBOY CLUB — Gateway Sngers, George Kirby, Ann Henry, Micky Onate, Mark Russell, Chris Rayburn, Romer & Howard.

SHERATON - BLACKSTONE — Hildegarde, Franz Bentler Orc.

TRADE WINDS — Earl Grant, Morty Storm, Sam Di Stefano Octet.

LOS ANGELES

BEN BLUE'S—Ben Blue, "Les Corps de Paree," Barbara Heller, Dell Fin Thursday, Gloria Tracy, Ivan Lane Orc. (5).

CLOISTER—Vic Damone.

COCOANUT GROVE—"Holiday in Japan," Freddy Martin Orc.

CRESCENDO — Don Rickles, Frances Faye.

DINO'S — Michele Lee, Jack Elton, Steve La Fever.

LE CRAZY HORSE—Crazy Horse Revue

SLATE BROS.—Carmen McRae, Mickey Manners, Dick Stabile Trio.

STATLER HOTEL—"Playmates in Las Vegas, Skinnay Ennis Orc.

THE SUMMIT—The Treniers.

YE LITTLE CLUB — Rudy Render, June Ericson, Joe Felix Duo.

Latin Casino, Camden

Camden, April 13.

Milton Berle, Betty George, The Dunhills, La Scala Opera Singers, Francis Brunn, Leonard Sues conducting Martyn King Orch (14); *$6 minimum.*

Milton Berle is introduced, somewhat out-of-datish, as "Mr. TV" at this plush 1,500-seat room. It would be more apropos to call him "Mr. Night Club," because this clearly is his element and he enjoys every minute of his act as much as the aud enjoys him.

As usual, Berle is in almost every act, with only superb juggler Francis Brunn being spared. Berle appears in the audience first and has the crowd with him even before he hits the stage.

The night club Berle is a somewhat different citizen than the one that dominated the early days of tv. He alternates between impersonating a swish and a lecher and gets away with it because he always is the clown and the jester.

Luscious singer Betty George, she of the unbelievable chassis, is the butt of Berle's comments on how she is put together but manages to do a thoroughly professional singing job on the one number alloted her. Berle would do well to give her a few more songs to do. She has a swinging, hard-hitting singing style.

Berle also manages to break up the burlesque opera act by the La Scala singer, does some dancing with the male precision specialists, the Dunhills, and clowns with his trumpet playing orchestra leader, Leonard Sues.

Berle troupe closes April 30, with Abbe Lane and Xavier Cugat opening May 1. *Bitt.*

New Lotus, Washington

Washington, April 20.

Gene Barry, Jack Denton, Winnie Hoveler Dancers (4), *Jack Bosco, Eddie Diamond Orch* (10); *$1 cover, $3 minimum.*

Gene Barry, the gunslinging dude of the NBC-TV "Bat Masterson" series, has little trouble switching to a dudish song-and-dance man in his appearance at the New Lotus. He's played niteries before, but his D.C. run represents a tryout of a new approach.

Barry, whose tv series apparently has run its course, proves as cool a customer onstage as his video characterization. He capitalizes on his sleek, suave looks, as well as his rep as a tv celebrity. But he also vocalizes well (baritone) in a variety of styles, maneuvers with dexterity, and displays pro poise and stage presence.

Barry conveys a little of both Dean Martin and Perry Como, both in looks and performance. His biggest asset now obviously is his video fame. But what comprises his drawing power can also serve to handicap his effort to make Barry—not Bat—the nitery attraction.

Only vestige of his Western role incorporated in his act is the gold-knobbed cane—a handy prop for his routines anyway. Popular with the juve set, Barry has material as clean as a sermon.

Comic Jack Denton provides a witty, fast-talking interlude. Winnie Hoveler and her hoofers give with girlie stuff a la Parisienne. Emcee Jack Bosco and Eddie Diamond orchestra carry out their chores with competence. *Jay.*

Harrah's, Lake Tahoe

Lake Tahoe, April 21.

Louis Prima & Keely Smith, Sam Butera and the Witnesses (6), *Leighton Noble Orch* (15), *Dorothy Dorgen Dancers & Singers* (15); *$4 minimum.*

This Louis Prima-Keely Smith outing is proving to be one of the strongest shows (b.o.-wise) Russ Hall has booked for the big South Shore Room since it opened in December, 1959. Despite a traffic-crippling spring snowstorm that dumped more than a foot of the white stuff on the Tahoe scene, localites and tourists are packing the house for the two shows nightly, and for this potent bill three shows are skedded for Friday and Saturday nights. And it's reservations only. On night caught, maitre d'Cliff Kehl and his capable staff managed to seat an estimated 800 for each of the three shows.

Current stint marks the first time the Prima-Smith show has played the south end of Lake Tahoe in several years. And aud reaction indicated repeat dates should be more frequent. As expected, it's a top-league offering heavy on the stuff the ensemble has honed to perfections: Prima's strong vocaling and horn blowing, Miss Smith's deadpan expression (and impressive song styling) and the frenetic instrumentaling of Sam Butera and his talented Witnesses.

From opener "When You're Smiling" to exit number the show's a swinger. Group essays such as "I Ain't Got Nobody," "Just A Gigolo," and "Sheik of Araby." Prima and Miss Smith go it tandem to score with the likes of "When My Baby Smiles At Me," and "Old Black Magic." Prima and Butera duo for new laugh-getter called "Coolin'."

Dick Humphreys, no newcomer to Reno-Tahoe clubs, proves he's one of the best hoofers in the business. Execution is neat, style is commanding, and he works at a jet pace. Dorben Dancers and Singers take the opening spot in an imaginative bit of choreography on an Afro-Cuban theme. Colorful jungle setting lends to the mood. The smartly rehearsed line is proving to be the best ever to play a Reno-Tahoe club.

New show set for May 4. *Long.*

Fairmont, S. F.

San Francisco, April 21.

George Gobel, Dolores Perry, Ernie Heckscher Orch (11); *$3-$3.50 cover.*

George Gobel is his usual, charming, amusing, low-pressure self in this one-hour show which should keep the check-grabbers happy.

He comes on with somewhat fresher material than he was using in his last stint at the Fairmont 21 months ago, and spins a number of yarns based on his own special lode of humor—wife Alice, embarrassing moments, growing up in the Midwest, etc.

In his light, melodic voice Gobel reprises the last few bars of a bit he's done before—a song called "That Old Irish Mother of Mine" — and winds show's first half-hour by introducing Dolores Perry, a red-haired soprano who sings "Beyond the Blue Horizon," "The Sound of Music" and "Un Bel Dei" from Puccini's "Madame Butterfly." The aria is her best contribution.

Gobel returns with more yarns, including one truly funny shaggy dog story about Thomas A. Edison, and winds by singing a ballad, "Soon I'll Wed My Love." He and Miss Perry end the show with a cute duet of "You Are My Sunshine."

Show is unpretentious but satisfying and runs through May 10. *Stef.*

Barclay Hotel, Toronto

Toronto, April 18.

Eddie Peabody, Bobby Sargent, Bob Arlen Dancers (6), *Bobby Rose, Percy Curtis Orch* (8); *$1.50 cover.*

With Eddie Peabody playing his first Toronto club date, though remembered from earlier days of vaudevile at the old Shea's Hippodrome, the banjo great alternately belted out and caressed his trademarked instrument for 40 minutes when caught opening night. He finally had to beg off at this spot where tables were added for jammed customers with long memories.

Ageless, blond man is noisy and loud—with excellent technique. He also puts a violin-mute on his banjo for a soft rendition of "Sunrise Serenade" and "I'll See You in My Dreams," with some clever double-stopping of a nostalgic "Liebestraum."

Bobby Sargent, a stage actor before embarking on club work, proves himself a fine story-teller. He also scores with his song of a disappointed French soldier who joins the Foreign Legion and comes back to his once-delectable mistress of five years before to find her physically changed. This is done in French lyrics to the tune of "Valentina" and had the customers hilarious.

His takeoffs on the Washington scene are discerning and punchy, ditto his kidding of tv commercials and a very funny impersonation, complete with dialect, of an immigrant who had succeeded in America. More a character actor than a one-line comedian, Sargent is of the Berman-Sahl school of commentators but more effective in appeal to the general run of nitery patrons.

Acts are in till April 29. *McStay.*

Blackstone, Chicago

Chicago, April 18.

Hildegarde, Franz Benteler Orch; $2 cover weekends, $1.50 weeknights.

Sheraton-Blackstone's posh Bonaparte Room is made to order for Hildegarde, and vice versa. The chanteuse from Milwaukee, with her let's pretend Gallic showmanship, was an inspired choice to initiate a show policy in this room, which previously had been a class dinery with a small society unit—a sort of south-of-the-Loop edition of the Ambassador's Buttery.

It's clear, from Hildegarde's example, that the Bonaparte lends itself to tony femme talents, and the hostelry, which hasn't yet a second booking, will probably find itself competing for names with the Drake's Camellia House.

From the moment that Hildegarde steps out on the floor it's strictly her party. Roaming the room with mike in hand, she enhances the intimate dinner-party atmosphere the room affords with her tres charming song and patter, then moves into the spotlight to sing her American-in-Paris Seine songs as the tablesitters call out requests for number identified with her since their prom days.

Hildegarde has updated her repertoire to include a few of the more current favorites, such as "Follow Me" from "Camelot" and the theme from "Never On Sunday." But it's her old-wine collection of Parisian vocal pastries that really score. She hiatused for a costume change and came back for another set of piano and song nostalgia pieces and, withal gave them a solid 50-minute one-woman show.

A few bugs remain to be worked out in the staging for the Bonaparte (formerly the Balinese Room), particularly the sharply-angled overhead spotlights which tend to cut across the performer. However, the total effect is that of a classy supper club and the new image should make for solid biz and prove prestigious for the hotel.

Bill is in till May 7. *Mor.*

Flame Room, Mpls.

Minneapolis, April 19.

Felicia Sanders, Irving Joseph, Danny Ferguson orch. (6); *$1.50-$2.50 cover.*

It's a new Felicia Sanders in the new Flame Room this session. A frequent performer here before this nitery in the Hotel Radisson was completely revamped last year, singer is as changed as the plush surroundings. For one thing, she's doing more progressive jazz than she did in her last appearance, a cue she has taken, no doubt, from her gifted pianist-director, hubby Irving Joseph. She's dispensed with most pop numbers and is concentrating on show tunes and specialty material.

Miss Sanders earns the congrats of regular patrons by avoiding the cliches which thrushes on the nightclub circuit have been delivering ad nauseam this season. Despite a heavy run of gal chirpers here in recent months, none of Miss Sanders' selections has been heard in this spot.

Her style of warbling doesn't evoke table pounding, but the large, restrained audience at show caught was quietly appreciative of her intense delivery. Singer scored best with "This Nearly Was Mine" and "When the World Was Young."

Accompanist Joseph is thoroughly competent, contributing a jazz beat that's a welcome change from the usual 88 backing. Danny Ferguson's band, with a little more opportunity for expression, does a nice job supporting the headliner.

Miss Sanders remains through April 26 with Vivienne della Chiesa in the following fortnight. *Rees.*

Sands, Las Vegas

Las Vegas, April 21.

Jerry Lewis, Steiner Bros. (3), *Garr Nelson, Copa Girls* (12), *Antonio Morelli Orch* (28); *produced by Jack Entratter; choreography, Renne Stuart; $4 minimum.*

The distinctive comedy style of Jerry Lewis should insure for impresario Jack Entratter capacity Copa Rooms for the next month. Lewis initials his turn with topical gags, waves his clowning versatility into a romp which brought blanketing yocks from first-nighters.

Among the clicking bits are his impreshes of a pug, a folk singer, a maestro, a nine-year-old dancing school student and a fast draw contestant. He shows his ad-lib artistry with audience participation in singing and leading the orch. Lou Brown, piloting the 27-piece Antonio Morelli music-making crew, gives a strong assist.

The Steiner Bros. (3) present a swiftly moving act which borrows unashamedly from the Four Step Bros. and the Dunhills in the terp department. What the youngsters lack in originality they make up for in enthusiasm, also scoring in the vocal segments.

Holdover production number, featuring the songs of Garr Nelson and the fine footwork of the beautiful Copa Girls (12), balances program, in until Danny Thomas opens May 17. *Duke.*

Hungry i, S. F.

San Francisco, April 17.

Mort Sahl; The Grandisons (4); *Anita Shear. $2.50 admission.*

Back at his old haunts in the club where he got his start, comic Mort Sahl displays again the barbed shifts of political and social wit that put him on the top of his field. Incidentally, his reappearance in this cellar bistro is the first time the club has had a real winner in months.

This was a bad winter for Enrico Banducci and Sahl's four-week stint may just pull him through. Opening week, the lines were once again all up the stairs into the street for the shows as it has been for top run talent in the past.

Without his props of Ike and Nixon, Sahl looked as if he might have trouble finding targets for his darts. But he has neatly avoided this, partly by telling what he would have said if Kennedy lost, partly by sniping at the Kennedy administration and partly by shifting ground into less immediate political areas. It is a tribute to Sahl's success as a show biz autodidact that he has gotten to where he can do this successfully.

His familiar sweater-and-open-shirt costume with a newspaper clutched in one hand is still his trademark. His lines come fast, studded with "right?" and all his familiar asides. But there is more orthodox direction to his shows now, more working and reworking of material and less off the top of the head ad libbing.

The result is a well paced, well planned show that is full of properly spaced laughs, contains enough of the political satire to satisfy the original fans and still is aimed at a broad audience. With this return to the hungry i, Sahl proves he is in the first rank of night club comics and will stay there as long as he wants.

The Grandisons, a Negro gospel group (three girls and a male pianist who also sings), belts out a list of gospel and folk songs with more energy than polish. Sister Rosetta Tharpe pioneered in this field 20 years ago and did it better. The Grandisons have youth and ingenousness going for them, but medium pipes and a stiff manner onstage hamper them. However, at this moment they are in a favorable position for success.

Anita Shear, who may turn out to be the Sidney Franklin of flamenco singers, plays guitar and sings folk songs—flamenco, French, Russian, etc. in a plaintive, amiable voice. She's most impressive with the flamenco bits on which she picks guitar. *Rafe.*

Riviera Club, Dallas

Dallas, April 15.

Mark Carroll, with Howard Stafford, Dee & Willie Barton; no cover or minimum.

Singing pianist Mark Carroll is back on the nitery scene, now at the plush, new midtown Riviera, latest of the many privateries. Youngster has embellished his act via a fine standup vocal stint on stage. With Howard Stafford at the 88. After a trio of songs, Carroll takes over the keyboard, where's he adept.

Added assets are his vocal shading in a rare choice of tunes; he displays savvy in piping "Small World," "Lady Is a Tramp," "How to Handle a Woman" and "Two Ladies in the Shade of the Banana Tree." He stylizes "I've Never Left Your Arms," "To Be in Love" and the clean, clever and risible "A Trout, No Doubt." He scores big with topical lyrics on "Will You Still Be Mine?"

Top backing is provided by Dee Barton, drums, and Willie Barton on string bass.

Act is set for three frames, with no replacement set. *Bark.*

Dunes, Las Vegas

Las Vegas, April 20.

Zsa Zsa Gabor, Wiere Bros. (3), *Earl Wrightson, Joey Forman, Hank Henry, Joyce Roberts, Girl Dancers* (10), *Boy Dancers* (4), *Bill Reddie Orch* (13); *produced by Harold Minsky; original music, Bill Reddie; stage direction, Edward Lynch; choreography, Ron Lewis; $4 minimum.*

Fortunately for Zsa Zsa Gabor, producer Harold Minsky has surrounded her with some talented people, and the result is that her show here isn't a total loss. Harry Crane has given her some fairly humorous dialog based primarily on the "I won't speak to you unless you are a millionaire" theme, but this, plus a pretty face, hairdo, and gowns isn't enough to carry a Vegas-type show. The Wiere Bros., Earl Wrightson, Joey Forman, Hank Henry, Joyce Roberts, outstanding original music by Bill Reddie, and some magnificent choreography by Ron Lewis come to the rescue.

The Wiere freres, a trio of outlandishly nonsensical comics with a Continental flavor, have much new material, and have never been funnier than they are in this outing. They do a wonderful straight act on their own, and lend their talents from time to time to bolster Miss Gabor's appearances.

Earl Wrightson, the handsome singer with the rich baritone, is a fine performer in the heavyweight class who helps salvage the proceedings. Wrightson registers solidly with his too brief repertoire, which initials with a pleasing version of "Camelot."

Joey Forman, another highly capable performer, is a potent member of the team which helps the star from sagging too sadly. The multi-talented Forman is wasted here, but his efforts are top-drawer.

Hank Henry, the Silver Slipper top banana, stepped in at the last minute of rehearsals to hypo a skit with Miss Gabor, and he all but steals the entire show. Henry will bicycle between the Slipper and the Dunes.

Joyce Roberts, assisted by a male vocal group called The Eligibles (4), is a beautiful chirperterper who smoothly sparks the tasteful production numbers. At Miss Gabor's request, there are no nudes in this party, in for four weeks. Bill Reddie's orch (13) blends for a big plus factor. *Duke.*

Desert Inn, Las Vegas

Las Vegas, April 18.

"Phil Harris Show," with Phil Harris, Sandy Stewart, Aldo Monaco, The Pieros (2), *Conrad Buckner, Jubilee Four, Donn Arden Dancers* (12), *Buddy Cole, Carlton Hayes Orch* (17); *produced by Phil Harris and Frank Sennes; choreography, Donn Arden; $4 minimum.*

The Phil Harris Show is a thoroughly enjoyable package that should keep the turnstiles breezily windmilling for maitre d' Pancho at the Painted Desert Room for the next four weeks. Honorary Confederate Harris has concocted an evenly-balanced parade of variety acts, each of top-drawer calibre, and he masterfully dominates the festivities as the charming coordinating headliner.

Sandy Stewart, Aldo Monaco, The Pieros (2), Conrad "Little Buck" Buckner, the Jubilee Four, and the Donn Arden Dancers (12) support Harris in the romp, which is guided with the proper flair by Buddy Cole, fronting the Carlton Hayes orch (17).

Miss Stewart is a shapely young brunette looker who sings with an exciting drive; she has certain shadings of the Eydie Gorme and Judy Garland styling in her ballad-less offerings, but she has enough distinction on her own to stamp her as star material.

Aldo Monaco, introed with a recording from a recent Bing Crosby tv spec on which he appeared, makes a strong impression with his big baritone voice that hits high-B flat in a thunderous rendition of "Granada." The Italian import strolls through the audience, sans mike, bows off singing potently to an appreciative yock when a wine glass breaks in Harris' hand.

The Pieros (2), longtime faves in Vegas, click again with their juggling artistry which is punctuated with comedy. Another welcome returnee to the Strip, Conrad Buckner, pulls sincere ap-

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Shows Abroad

On The Brighter Side

London, April 13.

Peter Bridge & John Gale presentation of a revue in two parts (33 scenes); devised and staged by James Gilbert; musical numbers staged by Alfred Rodrigues; sketches, lyrics and music by Sean Vincent, Ian Fraser, Neville Phillips, Alec Grahame, George Hall, Richard Waring, Dennis Wilson, Robert Gould, Lance Mulcahy, Gerry Donovan, Robb Stewart, Johnny Speight, Kenneth Williams, David Cumming, Derek Collier, Stanley Daniels, Ray Jessel, Stanley Myers, Vivian Ellis, Ken Hoare, John Taylor, Eric Merriman, David Campton, Brad Ashton, John Pritchett, Barry Cryer. Decor, Clifford Hatts; costumes, Alan Pilkford; lighting, Richard Pilbrow; orchestrations, Dennis Wilson; musical director, Colin Beaton. Opened April 12, '61, at the Phoenix Theatre, London; $3 top.

Cast: Stanley Baxter, Betty Marsden, Pip Hinton, David Kernan, Ronnie Barker, Judy Carne, Una Stubbs, Bob Stevenson, Greta Hamby, Victor Duret, Amanda Barrie, Elisabeth Counsell, Allan Barnes.

The latest entry in the recent rash of revues, "On the Brighter Side," has little shape or positive style, but relies on a fair number of good comedy sketches to win its audience. There is little evidence of sharp wit or clever satire, but that seems to be the trend nowadays, and, judged by previous results, the show should have a moderately successful West End run.

Peter Bridge and John Gale, partners in presenting the revue, have cast their net widely for writing and musical talent. That in some measure results in the lack of shape referred to and, surprisingly, does not result in as much variation in content as might be expected. Many of the sketches are obvious in content and lack the sock punchline which is the mainstay of revue. However, there are some excellent teaser sketches which click because of their brevity.

There is also some attempt to produce a topical touch. One item is about Britain's affluent society, another about the Germans (is it a coincidence that the Eichmann trial opened the same week?), and another on race prejudice. A number entitled "Balloons" has no connection with a man who went into space on the same day as the opening.

Betty Marsden and Stanley Baxter team together effectively. She is an experienced hand in revue and this emerges clearly in several items. Probably her best individual bit is in a sketch titled "Busy Line," which she plays on her own. This is a diverting scene, though the payoff is disappointing.

Baxter is best known as a comedian in Scotland, but since he came to London a year ago, has been making a name for himself on tv, and the title for this current show comes from his video series, "On the Bright Side." Though revue is a new medium for him, he comes out well, particularly in some of the brief teasers.

Pip Hinton, who has top featured billing, once more shows her versatility. She has a vivacious personality, dances well and sings pleasantly. Ronnie Baxter gives strong support and David Kernan impresses in several scenes. Other members of the cast lend adequate support.

The show has been devised and directed by James Gilbert, with the emphasis on gaiety and color and that mood is held in the brisk musical numbers staged by Alfred Rodrigues. Clifford Hatts has relied almost exclusively on Venetian blinds for his attractive decor.

Myro.

Altona

London, April 20.

The English Stage Co. Ltd. (in association with Oscar Lewenstein) presentation of a three-act (five scenes) drama by Jean-Paul Sartre. Stars Claire Bloom, Basil Sydney, Kenneth Haigh, Diane Cilento. Staged by John Berry; decor, Sean Kenny. Opened April 19, '61, at the Royal Court Theatre, London; $2.80 top.

Leni	Diane Cilento
Johanna	Claire Bloom
Werner	Nigel Stock
Father	Basil Sydney
Franz von Gerlach	Kenneth Haigh
SS Man	Julian Glover
Lt. Klages	Richard Butler
Heinrich	Derek Newark
American Officer	Julian Glover

Jean-Paul Sartre's "Altona," which was a major success in Paris under the title "Les Sequestres d'Altona," is a drama of considerable significance. It is too long, though it was shortened for its original French presentation and has been cut further for this English language production. Despite its length it is a power-house, forcefully directed and acted. Its engagement at the Royal Court Theatre must obviously be regarded as a tryout prior to transfer for a regular West End run.

Though there are obscurities, the play itself conjures up a vivid picture of Germany as seen through the eyes of an industrialist and former Hitler collaborator, and his disillusioned son, an ex-officer in the Nazi army, who has locked himself away from the rest of the world for the past 14 years. It is not just an indictment in plain terms, but also a recapitulation in dramatic form of what has happened in postwar Germany.

The head of the von Gerlach family, on being told that he has six months to live, wants to settle his estate. His first choice would naturally be his eldest son, but Franz von Gerlach has been locked away in an upstairs room since he returned from the Russian front, and to avoid charges it had been reported that he had left for the Argentine and since died.

Alternate scenes are staged in the upstairs room where the ex-officer, still in his uniform decorated with a row of medals, and with a portrait of Hitler on the wall, is writing his testament (or is it defence?) while having an incestuous relationship with his sister and a more obvious relationship with his sister-in-law.

He is obviously deranged, is convinced that the outside world is as he left it 14 years before, and that his beloved Germany is still in ruins, downtrodden by the allies.

John Berry has clearly had a difficult assignment in staging a play of this length and character, particularly as it has almost no relief in its heavy text. One apparent weakness in the direction is that some of the more intimate passages are almost inaudible in the back part of the auditorium. That apart, the drama has been vividly recreated and a fine marquee cast contributes telling performances.

Diane Cilento and Claire Bloom, as sister and sister-in-law respectively, give tense yet admirably suitable contrasting performances. Miss Bloom, particularly, makes a powerful impact, especially in the scenes when she is alone with her brother-in-law.

Kenneth Haigh does not always resist the opportunity of being the angry young Nazi and occasionally overdoes the histrionics, but it is a powerful role and he puts plenty of thought into it. Basil Sydney has a more restrained part as the father and fills it with assured professionalism.

Nigel Stock has more limited scope as the other son; but does his part well enough. Julian Glover, Richard Butler and Derek Newark have only minor bits in which they re-enact one wartime scene.

Sean Kenny again shows his skill as a designer. His main set of the von Gerlach home is original and imaginative; and it is neatly adapted for use in the scenes in the room above. The Altoni of the title is an industrial district of Hamburg.

Myro.

The Rehearsal

London, April 7.

Tennent Productions ltd. in association with the Bristol Old Vic Co. presentation of a three-act comedy-drama by Jean Anouilh, translated by Pamela Hansford-Johnson and Kitty Black. Stars Phyllis Calvert, Diana Churchill, Maggie Smith, Alan Badel, Robert Hardy. Staged by John Hale; decor, Jane Graham; lighting, Joe Davis. Opened April 6, '61, at the Globe Theatre, London; $2.80 top.

Footman	Andrew Kane
M. Damiens	Lockwood West
Countess	Phyllis Calvert
Count	Robert Hardy
Hortensia	Diana Churchill
Hero	Alan Badel
Villebosse	Jeremy Burnham
Lucile	Maggie Smith

Jean Anouilh's "The Rehearsal," in at the Globe Theatre until the end of May, is one of the more elegant productions to grace the West End Stage. It has a unique charm, and the author's rare command of language and his facility for changing mood and pace is always in evidence. With its distinguished cast, there is little doubt that it will be a hot attraction for its short run.

The main setting for the three-acter is the decorative rehearsal room at a French chateau. The count, his wife, his mistress and guests are rehearsing Marivaux's play, "The Double Inconstancy." All the characters are in 18th century costume, though the time is the present.

Anouilh develops the situation into a classic play within a play in which the main interest is centered on the count's love for a young servant girl, whom he woos and wins. It is at this point that the countess and the mistress put their heads together to wreck his plans and persuade another character to make love to the girl.

The opening act has a lively epigrammatic quality with frequently sparkling dialog, but that is not sustained and the middle act tends to sag. The opening scene in the final act, in which Alan Badel sets out to win the girl away from the count, though a little overlong, is tender and moving. It is a scene which reflects as much on the players involved as on the author and director.

Of the sterling cast only Phyllis Calvert does not seem quite right as the countess. There is nothing wrong with her performance per se, but she apparently does not fit the part naturally.

Robert Hardy and Alan Badel are both excellent. Diana Churchill shows delightful restraint as the mistress, and Maggie Smith plays the young girl with gentle conviction.

Apart from the slackness halfway through, John Hale has directed with authority and full appreciation of the text.

Myro.

JEWISH-JAPANESE PLAY AS AMATEUR BONANZA

Now that the amateur rights to "A Majority of One" have been released, legit pressagent Bernard Simon is expecting his Package Publicity Service to be bombarded with a rush of orders for publicity materials from Jewish Community Centers. The comedy, in which Gertrude Berg and Cedric Hardwicke are still costarring on tour, is concerned chiefly with the romance between an elderly Jewish widow from Brooklyn and a Japanese businessman.

One of the first requests for publicity materials came from the Catholic Madonna High School in Aurora, Ill.

Cincy Park Stock Opens; Promote 4-City Setup

Cincinnati, April 25.

The Playhouse in the Park will open its second stock season tomorrow (Wed.) with "Volpone," to be followed by five other plays for two-week stays. Michael Alfreds is producer-director, replacing Gerry Covell, who launched the 14-week winter subscription season, a prestige success and boxoffice failure for the 178-seat theatre in municipal Eden Park.

The company includes Stephen Pearlman, Dean Santoro, Andy Rasbury, Michael Miller, Patricia Hamilton, Roberta Bennet, John Wurster, Abe Dunsky, James McKinley and Ollie Hiers.

In another dramatic venture, Morry Efron and Manning Gurian are enrolling members in the Theatregoers Sponsor Club, to promote a subscription tryout program in Cincinnati, Dayton, Columbus and Louisville. The plan is to produce only new shows in the four cities. If the membership goal of 5,000 in four cities is not reached and the $100,000 producing company budget has not been obtained, Efron says, club members and producing company partners will get their money back.

Russos Again Aid Cubans, Via a Ballet in Paris

Paris, April 25.

The Russians came to the aid of Cuba in faroff Paris this past weekend—on the cultural front. The Cuban Ballet was supposed to open at the Sarah Bernhard Theatre on Monday (24) but, as of April 21, they were still in Havana. Castro apparently had other uses for his airplanes and the ballerinas couldn't swim that far. So the Vachtangov Theatre of Moscow, a dramatic troupe which was supposed to depart from the theatre to make room for the Cubans, agreed to stay on an extra few days as replacement.

It is conceivable that the Cubans may still show up in Paris for a few dates (their scenery and costumes are here, having come by ship in advance of the troupe, which was to fly) but, if they do, their engagement will have to consist of only one or two performances, since the Liban Folklore Co. is already in town for rehearsals and setup, their engagement to start at the same theatre on Saturday (29).

Gerard Oestreicher will present "Shalom," a musical with book by **Don Appell** and music and lyrics by **Jerry Herman**, on Broadway in December. **Albert Marre** will direct and **Robert Weede** and **Molly Picon** will star.

Inside Stuff—Legit

A 34-page, illustrated booklet dealing with the problems connected with the building of new kinds of theatres has been published by the Board of Standards & Planning for the Living Theatre, a committee of the Greater N. Y. Chapter of the American National Theatre & Academy. Titled "Open Stage Theatre Checks List," the booklet mentions 301 items in 44 different sections, and recommends planning and consulting procedures intended to prevent oversights that have plagued theatres in the past.

Augmenting the text are pictures of the Stratford (Ont.) Shakespearean Festival Theatre and plan drawings of Harvard's Loeb Drama Center. Set designer Jo Mielziner and Edward F. Kook, head of Century Lighting, are respective chairman and vice-chairman of the board, composed of theatre specialists and organized by the Greater N. Y. Chapter "to encourage the optimum preliminary planning of the physical structure of theatres."

Harry Freud, like publicist Edward L. Bernays a nephew of the founder of psycho-analysis, Sigmund Freud, has also written VARIETY to comment on Henry Denker's Broadway play, "A Far Country," and the respective articles of Bernays and the dramatist as published here Freud, a transportation industry exec living in Yonkers, acknowledges that Denker's play, as to the case history it presents, "is truly absorbing theatre," but objects to claimed distortions of family members. Denker indicated that he has no intention of continuing the debate, holding that he wrote an honest and sympathetic account of the great Viennese doctor and that he has yet to find a psychoanalyst who agrees with Bernays or objects to the drama. Denker acknowledges that Harry Freud's statement that Freud lived at 19, not 18, Berggasse, Vienna, is a welcome detail which he found difficulty in confirming.

Off-Broadway Review

Gallows Humor

Theatre 1961 presentation of the Richard Barr & Clinton Wilder production of two-act comedy by Jack Richardson. Staged by George E. Sherman, scenery, William Ritman. Features Gerald Hiken, Julie Bovasso, Vincent Gardenia. Opened April 18, '61, at the Gramercy Arts Theatre, N.Y.; $3.50 top.

Prologue	Paxton Whitehead
Lucy	Julie Bovasso
Warden	Vincent Gardenia
Walter	Gerald Hiken
Martha	Vincent Gardenia
Phillip	Gerald Hiken

Theatre 1961 is probably the most active and successful producing unit off-Broadway this season. Its latest presentation, Jack Richardson's "Gallows Humor," at the Gramercy Arts Theatre, is the fifth offering this stanza by producers Richard Barr and Clinton Wilder.

On an off-Broadway scene that has been riddled with revivals, adaptations and shaky musicals, "Theatre 1961" has concentrated mostly on the presentation of new, "promising" playwrights. Last year the group offered Samuel Beckett's "Krapp's Last Tape" and Edward Albee's "Zoo Story" and this season it is presenting a bill of Albee's "American Dream" and "Death of Bessie Smith," all currently running, although "Krapps" and "Zoo" are under different management now.

"Gallows Humor" follows in the same vein. It is a social satire on the conformity and irony in modern living, which throws its barbs with precision, providing laughs and caustic observations, if little sage comment.

Richardson appropriately enough sets his comedy in a prison, after a brief prologue by a Mephestophelian actor who says he's been cut from the play because his outdated acting style can't properly adapt to the modern complexities in theatre of being able to tell the living from the hanged. Paxton Whitehead plays the part skillfully.

The story is divided into two parts, the first involving a condemned prisoner who murdered his wife after a crushing experience as a lawyer when his client's "open and shut case" was foiled because she developed a case of the hiccups which so convulsed the court that she was convicted anyway, and a prostitute, hired by the prison to send the convicts to the gallows "contented."

The second scene is in the executioner's home and concerns his desire to break with routine, if only to wear a black hood when he performs his hangings or flick ashes in his slippers. He is eventually subdued by his inability to escape, even after finding his wife in the arms of the warden and delighting in the excuse it provides him. The unlocked kitchen door won't open and, no matter how hard he tugs, he can't seem to strangle his wife with the hood.

Gerald Hiken is both prisoner and executioner, ironically, and is a fine performer as each. Whether sulking about his cell trying to avoid the prostie while ranting about order and chaos, or gleefully contemplating leaving his wife for a life of clearing out the "dead branches" of the world, he is a pleasure.

Julie Bovasso is also delightful as she woes him in the first scene, reminding him that she will have her reputation spoiled if he doesn't make use of her services, and dryly picking away at him in the second scene, refusing to be choked and counciling "there's only one world and only one way to live in it, dear." Vincent Gardenia is effective as the warden and scores particularly with an oration he delivers on "the ship of life," which is filled with just about every cliche such a speech could hold.

George L. Sherman has directed smoothly, keeping the pace moving with spoofy bits of staging and William Ritman's settings, which include sinks with running water, are sturdy and appropriately confining.

Kali

Show Out of Town

The Miracle Worker

Wilmington, April 13

Martin Tahse (by arrangement with Fred Coe) production of drama in three acts by William Gibson. Features Eileen Brennan. Staged by Arthur Penn; scenery, and lighting, George Jenkins; costumes, Ruth Morley. Opened at the Playhouse, Wilmington, April 12, '61.

Doctor	Paul Haney
Kate Keller	Kay Chevalier
Capt. Keller	C. M. Gampel
Martha	Sharane McCurry
Percy	Perry Greene
Viney	Jovotte Sutton Greene
Helen Keller	Donna Zimmermann
James Keller	Thomas Connolly
Aunt Ev	Alice Yourman
Anagnos	Frank Shaw Stevens
Annie Sullivan	Eileen Brennan
Children	Lorraine Abate, Laurie Millar, Gillian Spencer
John	Stanley Greene

The road company of "The Miracle Worker," stacks up as a worthy facsimile of the Broadway original. As seen in its Wilmington break-in the drama of Annie Sullivan's fight to bring a sense of communication to the blind, deaf and dumb Helen Keller carries a terrific audience impact. The fight scene, in which Annie and the young Helen battle wordlessly for some eight minutes, is still the show's standout.

Eileen Brennan does a fine job as Miss Sullivan, stressing both the dramatic and humorous moments, and she demonstrates she can carry a straight role.

Donna Zimmerman is a find in the part of the nine-year-old mute, conveying the afflicted child's frustration and rebellion, and making believable the transition from brat to sweetness under Annie's strong-minded guidance.

The rest of the cast is up to par. Kay Chevalier is good as the mother, C. M Gampel is convincing as the father and Thomas Connolly acceptable as the son. Arthur Penn, who staged the original production, has repeated for the current company and the scenery and lighting by George Jenkins are top drawer.

Klep.

Santa Fe Opera to Berlin

Santa Fe Opera will travel to Berlin Arts Festival next September under a deal negotiated in Manhattan by concert manager Thea Dispeker.

It's part of a package involving the services of conductor-composer Igor Stravinsky.

Selection of New Mexico's little troupe involves another choice of a "hinterland" talent organization as presenting to Europeans a concept of culture in American being broader than the urban centres.

National Phoenix Touring Setup Part of Spreading Rep Movement

The planned National Repertory Theatre tour next season of a "Mary Stuart"-"Elizabeth the Queen" program marks another step in a growing repertory movement. The situation is evident in some off-Broadway spots and in summer Shakespeare festivals, the current overseas tour of the Theatre Guild-American Repertory Co., the planned Repertory Theatre for New York's Lincoln Center of the Performing Arts and the Tyrone Guthrie Repertory Theatre, now scheduled to open in Minneapolis in 1963.

The National Repertory Theatre company is being formed by the National Phoenix Theatre, which will present the troupe in partnership with Columbia Artists Management, Inc. The two-play program is scheduled to begin its road trek next October with CAMI's newly-formed legit division, headed by Herb Fox and Ronald Wilford, handling the tour. The project will also mark the return to a repertory operation of Eva Le Gallienne, a veteran advocate of such ventures.

Miss Le Gallienne, who'll star in both plays, was the founder of the Civic Repertory Theatre, which functioned in New York from 1926 to 1933. She was also associated with Cheryl Crawford and Margaret Webster in forming the American Repertory Theatre in 1946. The actress costarred with Irene Worth in the Jean Stock Goldstone-John Reich adaptation of Friedrich Schiller's "Mary Stuart" at the Phoenix Theatre, N.Y., in 1957. She subsequently appeared in the 1959-60 National Phoenix touring edition of the play, costarring with Signe Hasso.

At the conclusion of last season's tour, which ran 35 weeks and covered 35 cities, the "Mary Stuart" production was picked up by WNTA-TV's "Play of the Week" and has since been syndicated to around 58 outlets throughout the country. Faye Emerson is being sought to costar in the two plays with Miss Le Gallienne, who'll appear as Queen Elizabeth in both. The title role in "Elizabeth," written by Maxwell Anderson and unveiled in New York in 1930, was originated by Lynn Fontanne.

Michael Flowell and Frances Ann Hersey will manage the venture for the National Phoenix, which was formed to carry on the work of the off-Broadway Phoenix The-

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Hartke Makes Good?

Washington, April 25.

Catholic Univ. is inviting title-rewrite jokes with its new revue, due for presentation here next Friday night (28) through May 13. The show is called "From the Desk of Father Hartke . . ." and it's already being suggested that if the reaction is unfavorable the title might be changed to "From Father Hartke's Bottom Drawer."

One of several other such revues was the Walter and Jean Kerr show, "Thank You, Just Looking," which went from the local campus to Broadway as "Touch and Go." The new show's title refers to Father Gilbert V. Hartke, head of the Catholic Univ. speech and drama department, who is this year celebrating his silver jubilee in the priesthood.

Bill Fields, 62, Legit, Circus P.A.

William Fields, veteran legit pressagent and producer and general publicity head for the Ringling Bros., Barnum & Bailey Circus, died of abdominal cancer last Monday afternoon (24) in the Hospital for Special Surgery, N. Y. He was 62.

Fields underwent surgery last year at the Leahy Clinic, Boston, for what he believed was a stomach ulcer. He thought he had recovered but became ill about four weeks ago and was in French Hospital, N. Y., for about a week before being transferred to the Hospital for Special Surgery. With the approach and then the opening of the annual circus engagement at Madison Square Garden, N. Y., he attempted to supervise the publicity campaign by telephone from his hospital bed, but was not permitted to do so.

Although Fields was an ardent circus fan and did publicity for the big show for many years before becoming general press head two years ago on a 52-week basis, he was chiefly known as a legit pressagent. He was chief p.a. for the Playwrights Co. from its formation in 1938 until its dissolution last year, and also worked for various other leading managements. In a career dating from 1925, he represented many of the top stars.

Fields had several notable char-

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AGMA-S.F. Opera Settle Dispute Over Insurance; 2-Year Study of Issue

San Francisco, April 25.

The American Guild of Musical Artist and The San Francisco Opera came to terms last Saturday (22) in a five-hour emergency negotiating session in Mayor George Christopher's office. The agreement came one day after the opera company's board of governors had voted unanimously to cancel the 1961 season, scheduled to start in early September, and had further threatened to go out of business entirely.

For many weeks the opera company and AGMA had been deadlocked over the question of whether the company would carry unemployment insurance for some 185 AGMA members. Under state law, if an organization carries unemployment insurance for one employee, it must carry it for all. The opera has about 850 employees.

Under the agreement signed last weekend, AGMA will sign a two-year contract with the opera, providing for a 6% pay raise and deferring the unemployment insurance issue untill the contract's expiration. AGMA had sought a 8.8% pay raise and the opera had offered a 5.5% raise, but this was never a major issue.

Part of last weekend's agreement, however, provided that over the next two years AGMA and the opera's execs would explore the unemployment issue unofficially.

Christopher stepped into the dispute after Hy Faine, AGMA's national exec secretary, had flown here from New York to try to settle the issue, and failed. Earlier, State Labor Conciliator Adolph Koven had also failed to mediate the dispute.

End Old Squabble Over Gate Theatre in Dublin

Dublin, April 25.

The Gate Theatre, which closed here after the death of lord Longford, its chairman and financial angel, has been reopened. A 25-year-old dispute which split the original Gate Theatre company into two groups, Longford Productions and Hilton Edwards-Micheal MacLiammoir Dublin Gate Theatre Productions, has been settled. The rift involved Lord Longford and Edwards and MacLiammoir. Lady Longford, the late chairman's widow, is the new chairman of the company, and she has also joined Edwards and MacLiammoir on the board. Desmond Guinness has become a director.

Plans for the operation of the theatre have not been announced. The Gate is currently offering a John Molloy revue.

Chi's Edgewater Beach Continues Lenny-Debin

Chicago, April 25.

The Edgewater Beach Playhouse is retaining Jack Lenny and Nat Debin of New York as casting directors and talent buyers for the upcoming strawhat season. The inside-the-city silo is itching for a fresh roster of top-draw names that aren't normally on the summer theatre circuit.

Lenny-Debin office will work in conjunction with Henry Guettel, Edgewater's new managing producer.

Elitch's, Denver, Names Windsor Lewis Stager

Denver, April 25.

Windsor Lewis will be the director this summer at Elitch Gardens Theatre here here. He succeeds Arthur Sircum, who had the assignment the last two seasons. Play selections for the 1961 ten-week season have not been announced, but as usual will probably be mostly Broadway hits.

Lewis is the husband of legit actress Barbara Bel Geddes, currently on Broadway costarring in "Mary, Mary."

Eiffel Musical Has 550G Budget (Plus Overcall?)

The budget for the projected production next season of "Tour d'Amour" is believed to represent a record high for a regular Broadway musical. Philip C. McKenna, who intends producing the show with book by Ken Englund and music and lyrics by Charles Henderson, has set the capitalization for the venture at $550,000. That figure could climb to $605,000 on the basis of a 10% overcall provision.

Rising production costs have pushed the budgets on some musicals of this and recent seasons to what's been considered a high mark of around $500,000. The cost of opening the current Broadway production of "Camelot" on Broadway reportedly ran considerably over $500,000, but that involved unanticipated expenditures in excess of the budget.

In the past there have been flop musicals and even straight plays which have dropped over $500,000. In most cases they involved enormous losses in excess of their budgets because of such unanticipated complications as staggering tryout losses or attempts to overcome apathetic boxoffice response on Broadway, or both.

The authors of "Tour d'Amour," which is about Gustav Eiffel, builder of the Eiffel tower, are to get a combined 6% of the gross on the projected presentation. Any profits are to be split 50-50 between the backers and the management.

SABBATH (FRI.) LEGIT IS ISSUE IN TEL AVIV

Tel Aviv, April 18.

A battle is underway here over the refusal of a legit operation to abandon performances Friday nights because of an old municipal law prohibiting stores from doing business on the Sabbath. Local authorities have warned Peter Frye, director-producer of the small Peter Frye Presents theatre company to go dark Friday evenings or have the performances closed down by force.

Frye, a former New Yorker, is standing his ground. Answering shut-down threats, he says, "My company will play right in front of the theatre, in the middle of the street." The law relating to stores, bans sales during the Sabbath, which begins Friday evening and runs through sundown Saturday. It is not strictly enforced, since many cafes, for instance, are open Friday night and Saturday.

The city appears to be making a test case of the Frye legit situation, however, Mayor Mordechia Mamir is understood to be unhappy about his role in the affair. A social-democrat and former member of Ben-Gurion's government, he was elected mayor in coalition with the religious parties and consequently has to obey their demands when the observance of Sabbath is concerned.

It's figured that the situation, which some see as a "bigots versus liberals" issue, may play some part in the forthcoming elections.

Do Legit 'Duel'

A dramatization by David Gild of Anton Chekov's novel, "The Duel," will be presented by the Yale Univ. School of Drama next Wednesday-Saturday (3-6). The play will be the college theatre's fourth and final major production of the 1960-61 season.

Gild is a third-year playwriting student at Yale.

Norman Twain May Drop Plans For Other Shows at 'Off-B'way' Mayfair; Says Equity Rules Strangle 'Roots'

By JESSE GROSS

Norman Twain's plan to present a series of plays at the 299-seat Mayfair Theatre, N.Y., may not get beyond "Roots," his first presentation at the house. The producer intends abandoning the project unless Actors Equity makes some concessions in the special contract established by the union for the theatre because of its location in the Broadway area.

Twain is to meet with representatives of the union this week to discuss the "inequities of the Equity contract." The prospect of the union going along with him on certain adjustments he plans recommending, particularly in relation to minimum salaries, isn't considered too good.

"Roots," capitalized at $17,500, cost $15,000 to open at the Mayfair as its first tenant last March 16, Twain says. The production is scheduled to close May 6 and the producer claims that he's already used up the investment and is now personally on the hook for an additional sum.

The minimum salary required by Equity for members of the "Roots" cast is $85, compared to the $45 minimum off-Broadway and the $111 minimum on Broadway. Some of the members of the company get more than the minimum and the salaries are also on a sliding scale up to the equivalent of the $111 Broadway minimum. Rehearsal pay is $50, compared with $20 off-Broadway and $82.50 on Broadway.

The sliding scale in the Equity minimum salary contract for the Mayfair is $85 up to $8,000, $90 between $8,000 and $8,500, $95

(Continued on page 211)

Life Can Be Bountiful

With the boxoffice click of "Mary, Mary," at the Helen Hayes Theatre, N. Y., authoress Jean Kerr is more harried than ever with professional demands, including a voluminous correspondence, in addition to her duties at home in Larchmont, N. Y.

Unchanged is her family's flippant attitude, however. The playwright's husband, N. Y. Herald Tribune drama critic Walter Kerr, last week suggested that the household's new theme might be a soap opera-type title, "Can Jean Kerr Achieve Happiness?"

'Irma' Pays 10% 1st Profit Divvy

Backers of the Broadway production of "Irma La Douce" have received their first profit dividend of $9,500. That represents their 50% share of a $19,000 distribution, and gives them a 5% return thus far on their $19,000 investment.

The musical, which originated in Paris and was done in London prior to its Broadway presentation, was produced by David Merrick, in association with the management of the British edition. As of last March 25, the venture had netted $74,229, of which $14,846 went to the British management as its 20% share of the profits.

The remaining profit, after the deduction of another $1,800 for unincorporated business tax, was $57,583. That figure, allowing for the British management's 20% share, is figured to have climbed about $10,000-$12,000 on the basis of profitable business since March 25. The income earned thus far includes the Broadway presentation's share of revenue from the pre-production sale of the film rights to Billy Wilder and the Mirisch Bros.

Elizabeth Seal and Keith Michell, repeating the role they played in London, costar in the musical, now in its 31st week at the Plymouth Theatre, N.Y.

Green Mansions a Farm For Chi's Happy Medium

Chicago, April 25.

The Happy Medium Theatre Club here has made a deal with the Green Mansions stock operation at Warrensburg, near Lake George, N.Y., for the purpose of incubating new satirical revue material. The Chicago cabaret-theatre has settled on the revue format as a regular policy on the strength of its current offering, "Medium Rare," now in its 10th month.

Happy medium owners Oscar and George Marienthal are subsidizing part of the Green Mansions nut this summer in an arrangement that would give Happy Medium first call on any new material produced at the Borscht Belt resort. Green Mansions has helped uncover the talents of such new legit musical writers as Sheldon Harnick, Lee Adams and Charles Strouse, all represented in HM's current show.

Antioch Strawhat Will Come Back With 5 Plays

After a three-year suspension, the Antioch Area Theatre will re-open July 5 in a new outdoor amphitheatre on the campus of Antioch College, Yellow Springs, Ohio.

The season will start with Shakespeare's "A Midsummer Night's Dream," followed by Arthur Miller's "Death of a Salesman," Moliere's "Doctor In Spite of Himself," George Bernard Shaw's "Heartbreak House," and closes September 10 with the Jean Giraoux "Enchanted."

Mpls. Guthrie Theatre Opening Set Back to '63; Fund Still 750G Short

Minneapolis, April 25.

Its opening already postponed once from original target date in May, 1962, the proposed Tyrone Guthrie Repertory theatre's debut has been pushed back again to May, 1963. Anticipated "construction delays" and Guthrie's desire to open with a full 20-week season were reasons given for further delay of the showplace.

While theatre officials decline to say so, difficulty in raising $1,900,000 for construction of the showhouse also appears to be a factor in the postponements. The theatre foundation board announced last week that contributions totaling $1,140,000 have been received. These include a $400,000 grant from the Walker foundation of Minneapolis, contingent upon an additional $1,500,000 being raised. Backers had hoped to complete the fund drive by next month, but have now extended the campaign for the remaining $750,000 to this summer.

Guthrie, here last week for meetings with theatre and community leaders, told foundation directors, "A short season starting in late summer would not permit us to bring to Minnesota the actors we have in mind." Oliver Rea, slated to be administrative director of the repertory company, added that the prospect of a short 1962 season starting late and conflicting with actors' other commitments "has been of utmost concern."

According to present plans, the 1,400-seat theatre will open in 1963 with a season running from May through September and including a six-play repertoire. Start of construction is still slated for this summer.

Mike Ellis Has 'Pleasure' At Bucks County Barn

Michael Ellis will open a 20-week season next Saturday night (20) at Bucks County Playhouse, New Hope, Pa., with Constance Carpenter and Murray Matheson in "Pleasure of His Company." Each of the production's at the 432-seater will run two weeks.

This will be the Playhouse's 23d year of operation.

Moiseyev Dance Return to Met, a Hit; But Blinder-Lights Punish Audience

By ROBERT J. LANDRY

The blockbusting dance-and-acrobatics revue from Moscow, the Igor Moiseyev Dance Co. is back after three years, again under Sol Hurok's banner, again marked by high artistry, charm and showshopping dynamics. It is a measure of the entertainment that a triumph was scored despite the irritation of large segments of the first night (18) audience against an extraneous imposition upon its, the audience's, good nature.

Throughout the performance, to the very end, camera-and-blinder-light creatures from outer space roamed the aisles of the Metropolitan Opera House. At every outburst of applause for the entertainers the torture-lights played straight at the audience, presumably to take a record of its enthusiasm. Much of the audience and some of the professional reviewers spent a good deal of time looking away from the stage. What price album for return to Russia? The continuing punishment, the flying squad itself, one man in a brown shirt, sleeves rolled, their bunch-lights pushed into occupied boxes made photography the hideous modern assault on dignity and decency which it sometimes is. To paraphrase Will Rogers' London quip about hating to get up in the morning because the English coffee was so bad this reviewer hated for each Moiseyev number to end because the publicity penalty was so terrible.

The lucky folk who see the show on ordinary nights will, one supposes, escape the concentration camp illumination. Theirs will be the delight, without the punishment. Suffice that a largely new company is back for the U. S. tour, the girls trending to 17 and younger, and the whole show cleverly stagemanaged.

Snow Storm, Snow Flake and Snowflakes opened with a quiet, symbolic Russian winter scene that was lovely in setting, costuming and effects. Followed an Estonian "Over the Legs" duet, a sort of peasant showoff number performed by Tamara Zeifert and Boris Berezin. Folkloric values continued in a Kalmuk Dance, a Moldovian Briul and a Russian reel, an interlocking monogram, the sort of thing Moiseyev and Beryozka, the all-girl troupe which Hurok also brought over, do so superbly.

The present show's only solo performer is Sergei Tsvetkov whose feats of dancing while balancing an earthenware platter must be seen to be credited. He makes the dish descend from his head to his sacroiliac and back onto the head while dancing.

Moiseyev alternates items of furious pace with quiet interludes of which Irina Konyeva and Boris Petrov's quaint courting routine to Boris Gradsky's accordion is another delight. The first act climax is a holdover from three years ago, the strangely evocative reminder of Russian bravery in World War II, "Partisans," with the amazing gliding stride of the horseman.

The new novelty, and an amusing one, is the Russian's own burlesque of an American jitterbug crowd of juveniles in frothing extremis of ecstacy. It is diverting first because performed by a Soviet company and then because close enough to reality to ring true, however, exaggerated at moments.

It brings a stunning show to a strong climax.

Cliff Carnell, currently in Paramount's "Too Late Blues," opens July 4 in "Wish You Were Here" in Indianapolis, and follows with "Lady in the Dark" opening midsummer in Fort Worth.

Moiseyev Dance Co.

Igor Moiseyev-choreographed company from Moscow presented by Sol Hurok. Samson Galperin and Nikolai Nekrassov, musical conductors; assistant choreographers, Tamara Zeifert, Leb Golovanov. Is in Khartashev. At Met Opera House, N.Y., opening April 18, 1961; $13 top.

Featured dancers: Tamara Zeifert, Tamara Golovanova, Lydia Skryabina, Vassili Savin, Anatoli Fyodorov, Stanislav Kuhlkin, Irina Konyeva, Nikolai Danilov, Boris Berezin, Igor Fylatov, Nina Kuznetsova, Mikhail Alexandrov, Viacheslav Larionov, Boris Petrov.

New Dramatists Lunch Raises $9,150 for Fund

The New Dramatists Committee raised $7,000 in cash and another $2,150 in pledges at a fundraising luncheon recently at Sardi's restaurant, N. Y. The affair was held in connection with the organization's drive to raise $40,000 from those in legit and allied fields. An additional $22,000 is to be raised through contributions by foundations and other groups. The coin is required by the committee to carry out its annual program of discovering and aiding new playwriting talent.

Of the $40,000 being sought from the entertainment industry itself, about $22,000 has thus far been raised, including the take at the Firday luncheon.

'Frank' 1st Musical At Edinburgh Fest

Edinburgh, April 18.

"Frank the Fifth," satire on big-business methods, by Friedrich Durrenmatt, Swiss author, will be the first musical play to be presented at the International Edinburgh Festival. Joint backers are Wolf Mankowitz and Oscar Lewenstein. It will open at Empire Theatre Aug. 21, running to Sept. 2. Julian More, who worked with Mankowitz on "Expresso Bongo," is adapting the lyrics.

Durrenmatt is author of the recent London success "The Visit" and also of "Romulus the Great," presented at the 1960 Edinburgh Festival and has been presented already in Zurich and Munich.

For the third week (Sept. 4-9) of the annual Scot culture junket, the program at the Empire will consist of three works dating from the period between the wars. Production is to be by the Western Theatre Ballet, whose dancers will be joined by selected solo singers and the Scottish National Orchestra.

Hayward to Europe On Legit, Pay-TV Stints

Leland Hayward, co-producer of the Broadway and road companies of "Sound of Music," planed from New York last Sunday (23) to attend rehearsals of the West End edition of the musical, due to open May 18 at the Palace Theatre, London. He's co-producer of the original Broadway edition and associated in the British presentation.

Following the show's London preem, Hayward will go to Paris to confer with Harry Kurnitz, who's adapting Marcel Achard's current French success, "L'Idiote," which the producer intends presenting on Broadway next fall under the title, "The Naked Truth." He will also try to line up properties for U.S. toll-television presentation.

He is due back in six weeks.

'Do Re' Recovers 30% of $400,000

"Do Re Mi," currently in its 18th week at the St. James Theatre, N. Y., has thus far recouped about 30% of its investment. The David Merrick production, which cost $72,923 in excess of its $400,000 capitalization, had reduced its deficit to $326,241 as of March 25. That amount is now figured to be down to about $280,000 on the basis of profitable subsequent business.

Although still a hot ticket, the Phil Silvers-starrer is not maintaining a steady sellout pace. However, the musical earned a $95,017 operating profit for the eight weeks from Jan. 30-March 25. Grosses during the period ranged from $65,543 to $71,203, with the production clearing $10,501 on the low take and $12,780 on the higher figure.

The backers have thus far been repaid 40,000, representing 10% of their investment. "Do Re Mi," which has a book adapted by Garson Kanin from his short story of the same title, has music by Jule Styne and lyrics by Betty Comden and Adolph Green.

Vancouver Festival Talent-Loaded

Red Army Chorus a Highlight—Britten's Opera, 'Midsummer' Set—Many Concert Figures

By SAM SHAW

Vancouver, April 25.

Budget figures of well over $400,000 is expected to be set for the 1961 Vancouver International Arts Festival operation, which goes into its fourth year on July 10. The 1960 expenditures amounted to $408,500, against which the total revenue of $411,000 left a surplus of $2,500. Revenues included $257,400 from box office take and sale of radio and Video rights.

Grants and donations from corporations, foundations, the Canada Council, the Provincial Government, the city of Vancouver, and private individuals totalled $153,600. Actual revenue exceeded budgeted revenue by 11 percent as the result of many capacity and near capacity houses. Based on these figures, the 1961 budget will be commensurate in view of the slate of festival events currently booked by Nicholas Goldschmidt, Artistic and Managing Director. Figures were to have been already revealed but illness of the treasurer has temporarily postponed it. One of big entertainment events will be Chorus, dancers and orchestra, for four appearances at the Pacific National Exhibition Forum, Aug. 10, 11, 12 evenings with matinee Aug. 12. Soviet troupe, 180 strong, will make its first North American appearance at the Vancouver Festival, flying from Moscow to Montreal and then by Canadian jetliners to Vancouver. Company is coming to Canada under the auspices of Canadian Concerts and Artists Inc., Montreal, operated by Nicholas Koudriavtzeff, through whom Vancouver fest booked last year's Chinese Peking Opera.

Festival runs six weeks to August 19 but will offer a preview concert by the New York Philharmonic under the direction of Leonard Bernstein on April 22 at the Exhibition Forum. The two-week International Film Festival starts July 10. Also set is a Military Tattoos commencing July 14 for eight performances at Empire Stadium under Brigadier Alasdair Maclean of the Edinburgh Tatoo, a veteran of Copenhagen, Lisbon, Bermuda and New York's Madison Square Garden.

Arts section commences on July 24 with the New York City Ballet. Travelling with a total of 75 people, including 56 dancers, company will give eight performances in the Queen Elizabeth Theatre. It will present three completely different programs, including classic and contemporary works of George Balanchine. Ballet will continue to San Francisco, Los Angeles and Chicago. Conductor is Robert Irving.

On Aug. 2 the Western hemisphere premiere of Benjamin Britten's opera, "A Midsummer Night's Dream," will be presented in the Queen Elizabeth Theatre. This director and designer will be Harry Horner. The opera "The Magic Flute" will have American counter-tenor Russell Oberlin in role of Oberon and Mary Costa as Titania. Canadian bass-baritone Jan Rubes will sing the comic role of Bottom and other cast members named include Canadian soprano Ilona Konbrink as Helena and two Americans, Davis Cunningham tenor, and Richard Fredericks baritone, as Lysander and Demetrius respectively.

Additional talent in prospect for the festival: La Comedie Canadienne from Montreal, Irmgard Seefried of Vienna Statoper, Frances Bible, Glenn Gould, Alexander Smallems, Earl Wild, Isaac Stern.

Bing To Blonde: 27 Roles Pronto

Rudolf Bing hunted for and found a new blonde soprano for the Metropolitan Opera in Dorothy Coulter. She made a late-season debut drawing excellent critiques in "La Boheme" and is going to get a real buildup next season, being under instructions from Bing to prepare herself in 27—correct—roles.

Soprano debuted in 1958 with the NBC Opera, then aged 22. She had been told by Oscar Hammerstein 2d that her voice was too operatic for "Pipe Dream"—and Broadway.

Miss Coulter is wife of Joseph Hall, a Kansas City businessman and mother of two children.

Legit Bits

Harry Kurnitz's adaptation of **Marcel Achard's** Parisian comedy "L'Idiote" will be called "The Naked Truth" when **Leland Hayward** presents it on Broadway next season.

Caroline Burke Swann, co-producer of "The Hostage," planed to London last week to confer with director **George Devine** and playwright **F.N. Simpson,** whose "One Way Pendulum" she will present on Broadway next season. She will also discuss with **Joan Littlewood** a possible New York production of **Brendan Behan's** "Richard Cork Leg" and then move on to Paris to make final arrangements for her fall importation of Le Grand Guignol plays.

Walter Pistole has joined the producing team of **Robert Fryer, Lawrence Carr** and associate **John Herman** as story editor.

Film actress **Yvonne deCarlo** arrived in New York last week for rehearsals for "Destry Rides Again," the musical **Laurence Feldman, Henry Weinstein** and **Frank Carrington** will present at their Paper Mill Playhouse, Millburn, N. J., beginning May 3.

Gower Champion, stager and choreographer of "Carnival" and "Bye Bye Birdie" on Broadway, left for San Francisco last week to resume direction of the touring company of "Birdie." His wife **Marge Champion** has been subbing.

Will Steven Armstrong will design the settings for the **William Darrid-Eleanore Saidenberg-Leonard Ruskin** presentation of **Steven Gethers'** comedy, "A Cook For Mr. General," due at the Playhouse Theatre, Oct. 19.

Jack Hollander has succeeded **Michael Constantine** and **Clifford Cothren** has replaced Hollander in "Miracle Worker," the **William Gibson** drama in its eighteenth month at the Playhouse Theatre, N.Y.

Jimmy Wall is production stage manager for the balance of the tour of "Raisin in the Sun."

Robert Fryer and **Lawrence Carr** left for the Coast last week for conferences regarding their fall tour of "Advise and Consent," the drama in its 23d week at the Cort Theatre, N.Y. They will also confer with **Morton DaCosta,** who will direct their fall presentation of "King from Ashtabula."

John McCurry will appear in the **Billy Baxter-Ed Friedman** presentation of **Jack Kirkland's "Mandingo,"** the drama due May 18 on Broadway.

Richard Halliday, co-sponsor of "Sound of Music," has acquired "Daughter of Silence," a play by **Morris L. West,** whose "Devil's Advocate" is currently at the Billy Rose Theatre, N.Y.

Ben Irwin's "The Commentator" will open May 25, at the Town Theatre, Columbia, South Carolina. The author is a partner in the public relations firm of Cleary-Strauss & Irwin.

Ward Morehouse, former actor and current drama critic and columnist for Newhouse, will appear in "Man Who Came to Dinner," at **Robert Porterfield's** Barter Theatre, Arlington, Va., this summer.

Patrick O'Neal, currently appearing on Broadway in "Far Country," at the Music Box Theatre, will appear in **Tennessee Williams'** "Night of the Iguana," due on Broadway Dec. 28, under the auspices of **Charles Bowden** and **Ridgbey Bullock,** in association with **Viola Rubber.**

Dean Fuller and **George Goodman** have resigned as the authors of "Carte Blanche," the musical **Robert E. Griffith** and **Harold S. Prince** will present. TV writers **Coleman Jacoby** and **Arnie Rosen** are being considered to succeed the post.

Lidie Murphy has succeeded **Zarah Kadar** in "Ladies Night in a Turkish Bath," at the off-Broadway Eleanor Gould Theatre.

Beverly Zarling plans to present "Time Is a Thief," by **Tobi Louis,** on Broadway this fall.

Dorothy Loudon has withdrawn from the cast of "How to Succeed in Business Without Really Trying," the **Frank Loesser** and **Abe Burrows** musical. **Cy Feuer** and **Ernest Martin** will open Oct. 9 at the 46th Street Theatre, N. Y.

Sonia Moore ,co-producer and director of "The Painted Days," at the Theatre Marquee, will present Leonid Andreyev's "Anfissa," off-Broadway next season.

Lorin Ellington Price plans to present **Seyril Schochen's** drama, "The Moon Besieged," on Broadway next season. The play was previously presented at Stanford Univ. in 1959 .

Lester Osterman, producer of "Face of a Hero" and **David Ross,** sponsor of the off-Broadway production of "Hedda Gabler," will import the **Keith Waterhouse** and **Willis Hall** play, "Billy Liar," to Broadway next fall, in association with **Oscar Lewinstein,** the show's London sponsor.

David Merrick will present **Norman Krasna's** comedy, "Sunday in New York" on Broadway next fall with **Garson Kanin** directing. He will also produce "Blue Star," a musical with book by **Joshua Logan** and **Alfred Palca,** next season, in association with **James Hammerstein** and **Barbara Wolferman.** Logan will direct.

Cornerstone laying ceremonies for the new Actor's Fund Home will be held next Thursday (4), at 2 p.m. in Englewood, N. J.

Actor **Lee Marvin's** Latimer Productions will present **Arthur Ross** comedy ,"But What Have You Done for Me Lately," on Broadway next season, after July testing at the Westport (Conn.) Playhouse.

Sandy Wilson's musical comedy, "The Boy Friend," is being persented by the Paulist Players through Sunday (30), at Good Shepherd Hall, N. Y.

Claire Nichtern has resigned as production coordinator at the Phoenix Theatre, N. Y., to produce independently.

Jean Rosenthal, Broadway stage and lighting designer, is consultant to architect **Ralph Rapson** for the construction of the Tyrone Guthrie Theatre, Minneapolis.

June Taylor will choreograph the **Guy Lombardo** presentation of "Paradise Island," opening June 22, at the Jones Beach Marine Theatre, N. Y.

"Many Loves," by **William Carlos Williams** will be revived May 10 by the Living Theatre, to replace the repertory bill of Sophocles' "Women of Trachis" and **Jackson MacLow's** "Marrying Maiden," which closed yesterday (Tues.). Other repertory entries at the Theatre are **Jack Gelber's** "Connection" and **Bertolt Brecht's** "Jungle of Cities."

Norman Maibaum, Susan Roy and **Thor Arngrim** have leased the Grist Mill Playhouse, Andover, N. J., and will present two new scripts there this summer. They are **Norma Macmillan's** "Free as a Bird" and **Eric Rudd's** "The Interpreter." They will also present **Celeste Holm** in "Invitation to a March, at the Playhouse, beginning Aug. 12.

"Time Gentlemen Please" will inaugurate **John Krimsky's** Strollers Theatre Club, which opens late in June on the site of the former El Morocco nitery, N. Y.

William Iversen will adapt **Marguerite Cullman's** novel, "Ninety Dozen Glasses," into a musical which will be presented by **Michael Stewart** and **Sidmore Parnes.**

An exhibition honoring the late set designer **Lemuel Ayers** will be on display at the N. Y. Public Library starting July 9.

'Sound' $109,931 in Toronto Exit, 'Donnybrook' $42,030 in Philly Wk., 'Miracle' $24,857 for Balto Stand

Receipts on the road last week ranged from $16,267 for "Raisin in the Sun" in its eighth Chicago frame to $109,931 for "Sound of Music" in the windup third stanza in Toronto. "Gypsy" was strong in a one-week Cleveland booking and the Broadway-targeted "Donnybrook" did okay in its first full frame in Philadelphia.

"Merry Widow," the first of the Civic Light Opera Assn. subscription entries, got off to a solid start in Los Angeles last week. The touring "Five Finger Exercise" closed last Saturday (22) in Columbus, as did the local Boston production of "Two For the Seesaw."

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Miracle Worker, Ford's (D-RS) ($4.88; 1,819; $45,000). Previous week, $13,622 for five performances Playhouse, Wilmington.

Last week, $24,857.

BOSTON

My Fair Lady, Shubert (MC-RS) (16th wk) ($6.50-$7; 1,717; $67,355) (Michael Evans, Caroline Dixon). Previous week, $48,258.

Last week, $57,373.

Two for the Seesaw, Wilbur (CD) (3d wk) ($4.95-$5.50; 1,241; $36,610) (Jeffrey Lynn, Lee Grant). Previous week, $22,000 with Show of the Month Club patronage. Local production ended limited three-week run last Saturday night (22).

Last week, about $20,000 with Show of the Month Club patronage.

CHICAGO

Raisin in the Sun, Blackstone (D-RS) (8th wk) ($4.95-$5.50; 1,447; $42,500) (Claudia McNeil). Previous week, $15,390.

Last week, $16,267.

CLEVELAND

Gypsy, Music Hall (MC-RS) (Ethel Merman). Previous week, $86,173, Riviera, Detroit.

Last week, $72,049.

DES MOINES

Flower Drum Song, KRNT (MC-RS). Previous week, $65,141, Shubert, Chicago.

Last week, $43,375.

DETROIT

Becket, Riviera (D-RS) ($5; 2,700; $65,000) (Laurence Olivier, Arthur Kennedy). Previous week, $62,371, National, Washington.

Last week, $49,328.

LOS ANGELES

Hostage, Biltmore (CD-RS) (2d wk) ($5-$5.50; 1,636; $53,000). Previous week, $21,000 for seven performances with Theatre Guild-American Theatre Society subscription.

Last week, about $25,000 with TG-ATS subscription.

Merry Widow, Philharmonic (OP-RS) (1st wk) ($5.75-$6.50; 2,670; $79,000) (Patrice Munsel). Opened April 17 as the first of four Civic Light Opera Assn. presentations, each scheduled for a seven-week run.

Last week, around $76,000 with CLOA subscription.

PHILADELPHIA

Donnybrook, Shubert (MC-T) (1st wk) ($6-$7.50; 1,876; $68,000). Previous week, $8,056 for opening night performance April 15.

Last week, $42,030.

PITTSBURGH

Music Man, Nixon (MC-RS) (4th wk) ($7; 1,760; $68,000). Previous week, $57,642.

Last week, $64,561.

TORONTO

Majority of One, Royal Alexandra (C-RS) (2d wk) ($5.50-$6; 1,525; $47,285) (Gertrude Berg, Cedric Hardwicke). Previous week, $35,612 with TG-ATS subscription.

Last week, $37,318 with TG-ATS subscription.

Sound of Music, O'Keefe (MD-RS) (3d wk) ($6-$6.50; 3,200; $109,931) (Florence Henderson). Previous week, $100,781 with O'Keefe subscription on a potential gross capacity of $102,105.

Last week, $109,931.

WILMINGTON

Once Upon a Mattress, Playhouse (MC-RS) ($6.50-$7; 1,231) (Imogene Coca, Edward Everett Horton, King Donovan). Previous week, $25,641, Shubert, New Haven.

Last week, $26,553 with TG-ATS subscription.

SPLIT WEEKS

Fiorello (MC-RS). Previous week, $37,852, American, St. Louis.

Last week, $52,079 for eight performances: Michigan State U., East Lansing, Monday (17), one, $9,000 with Broadway Theatre League Subscription; U. of Indiana, Bloomington, Tuesday (18), one BTL, $8,409; Paramount, Anderson, Ind., Wednesday (19), two BTL, $12,432; Memorial, Louisville, Thursday-Friday (20-21), four, $22,238 with TG-ATS subscription.

Five Finger Exercise (D-RS) (Jessica Tandy, Roland Culver). Previous week, $24,738 with TG-ATS subscription, Auditorium, St. Paul. Closed last Saturday (22) in Columbus.

Last week, $18,109 for seven performances: Auditorium, Toledo, Monday-Tuesday (17-18), two, $6,000; Hartman, Columbus, Thursday-Saturday (20-22), five, $12,109 with TG-ATS subscription.

Touring Shows

(April 23-May 7)

Becket—O'Keefe, Toronto (24-29); Shubert, Philly (1-6).
Bye Bye Birdie (2d Co.)—Curran, S.F. (24-6).
Donnybrook (tryout)—Shubert, Philly (24-29); National, Wash. (2-6).
Fiorello (2d Co.)—Municipal, Grand Rapids (24); Oriental, Milwaukee (25-29); Shrine Mosque, Peoria (1); Loew's, Evansville (2); Hartman, Columbus (4-6).
Flower Drum Song—Paramount, Omaha (24-29); Aud., St. Paul (1-6).
Gypsy—Colonial, Boston (24-6).
Hostage—Biltmore, L.A. (24-29); Geary, S.F. (1-6).
Majority of One—Royal Alexandra, Toronto (24-29); Aud., Denver (2-5).
Mark Twain Tonight—Goodman, Chi (1-6).
Merry Widow — Philharmonic, L.A. (24-6).
Miracle Worker (2d Co.)—Erlanger, Chi (24-6).
Music Man (2d Co.)—Riviera, Det. (24-6).
My Fair Lady (2d Co.)—Shubert, Boston (24-6).
Once Upon a Mattress—Lafayette, Buffalo (24); Capitol, Binghamton (25); Rajah, Reading (26); Loew's Poli, Worcester (27); Klein Memorial, Bridgeport (28); Bushnell, Hartford (29); Nixon, Pitt. (2-6).
Raisin in the Sun—Blackstone, Chi (24-6).
Sound of Music (2d Co.)—Hanna, Cleve. (24-6).

Off-Broadway Shows

(Figures denote opening dates)

After Angels, W. 3rd St. (2-10-61).
American Dream, York (1-24-61).
Balcony, Circle in Square (3-3-60).
Call Me, 1 Sheridan Sq. (1-31-61).
Connection, Living Th're (Rep) (7-15-59).
Death of Bessie, York (3-1-61).
Decameron, E. 74th St. (4-12-61).
Evenings With Chekhov, Key (4-20-61).
Fantasticks, Sullivan St. (5-3-60).
Gallows Humor, Gramercy Arts (4-18-61).
Happy As Larry, Martinique (4-25-61).
Hedda Gabler, 4th St. (11-9-60).
Hobo, Gate (4-10-61).
Jungle Cities, Living (Rep) (12-20-60).
King Dark Chamber, Jan Hus (2-9-61).
Krapp's & Zoo, Cricket (1-14-60).
Ladies Night, Eleanor Gould (3-21-61).
Leave It to Jane, Sheridan Sq. (5-25-59).
Mary Sunshine, Orpheum (11-18-59).
Only Nonsense, E. 74th St. (4-3-61).
O, Oysters, Village Gate (1-30-61).
Painted Days, Marquee (4-6-61).
Philoktetes, 1 Sheridan Square (4-24-61).
Premise, Premise (11-22-60).
Roots, Mayfair (3-6-61); closes May 8.
Seven At Dawn, Actors (4-17-61).
Smiling Boy, Cherry Lane (4-19-61).
Stewed Prunes, Showplace (12-14-60).
Threepenny Opera, de Lys (9-20-55).
Under Milk Wood, Circle (3-29-61).
Worm Horseradish, Maidman (3-13-61).

SCHEDULED OPENINGS

American Savoyards, Mews (4-27-61).
Tattooed Countess, Barbizon (5-3-61).
Blacks, St. Marks (5-4-61).
Meet Peter Grant, Folksbiene (5-8-61).
Many Loves, Living Theatre (5-10-61).

CLOSED

Moby Dick, Madison Ave. (4-10-61); closed April 15 after 7 performances.
Mousetrap, Mews (11-5-60); closed Sunday (23) after 192 performances.
Theatre Chance, Living (Rep) (6-22-60); closed Tuesday (25) after 50 performances.

SCHEDULED B'WAY PREEMS

South Pacific, City Center (4-26-61).
Becket, Hudson (5-8-61).
Porgy & Bess, City Center (5-17-61).
Donnybrook, 46th St. (5-18-61).
Kuprin, Broadhurst (5-25-61).
Pal Joey, City Center (5-31-61).

Suggests Having '2d-Run' Houses for B'way Shows When Attendance Slips

New York.

Editor, VARIETY:

As a regular (but not a regular-price) theatregoer, I was interested in your comments on twofers in the March 8 issue.

I objected to your inference that the only complaint from the twofer holding public was that they could not get tickets for a specific performance. I recently came upon some twofers which were good only for a period of a week. I hurried over to the theatre and asked for two tickets for any of that week for either mezzanine or orchestra. In other words, I made no restrictions at all.

The reply was that there were no tickets available. Why did they ever let the twofers out in the first place? They didn't even have regular-price tickets available. And so I had a new addition to my collection of unused twofers.

Like most theatre-lovers on a budget, I think Broadway prices are too high. As a result, I like twofers. I have found that I go more often when I am able to get twofers. Also, I was one of the first in line when "Period of Adjustment" went on reduced rates.

It is my opinion that the stimulant needed to revive the "dying" theatre in New York is to develop second-run theatres. These are not to be confused with touring shows. Once a play has reached a point where patronage has started to dwindle, transfer it to a theatre where the overhead is less, cut out some of the frills, reduce some of the high salaries and royalties and cut the prices. Then watch the non-expense account, middleclass theatre-lovers flock in.

The movies do it, why can't the theatres? These second-run theatres would make theatre-going more attractive to the public, would provide more jobs for actors, would advance the art, and in the long run would produce more profits for the investors.

James I. Morgan.

Kermit Hunter's 'Thunder' Covers Peoria's History

Peoria, April 25.

Plans are shaping up here for big outdoor drama, "Thunder on the River" set for May 25-30. The play by Kermit Hunter, associate professor of drama at Rollins College, Roanoke, Va., traces the history of the Peoria area from Father Marquette to the Joliet days to the present. Hunter has also written several other historical pageants, including "Unto These Hills," "Horn in the West," "Forever This Land" and "Chucky Jack."

"Thunder" is being directed by Edgar Loessin, recently general stage manager for "Show Girl," with choreography by William Hooks. The production will have a cast of 450, including local choral and dance groups. The show is being sponsored by the Arts & Science Federation of the Peoria Area and will be staged in the new 3,000-seat Glen Oak Park bandshell.

LONDON SHOWS

(Figures denote opening dates)

Altona, R. Court (3-19-61).
Amorous Prawn, Piccadilly (12-9-59).
And Another Thing, Fortune (10-6-60).
Bargain, St. Martin's (1-19-61).
Billy Liar, Cambridge (9-13-60).
Breakfast for One, Arts (4-17-61).
Bride Comes Back, Vaudeville (11-25-60).
Caretaker, Duchess (4-27-60).
Company Slask, Coliseum (3-27-61).
Fings Ain't, Garrick (2-11-60).
Flower Drum Song, Palace (3-24-60).
Gazebo, Savoy (3-29-60).
Glory Be, Royal, Stratford, E. (4-3-61).
Irma La Douce, Lyric (7-17-58).
Irregular Word, Criterion, (4-11-61).
King Kong, Princes (2-23-61).
Lady From the Sea, Queen's (3-15-61).
Marcel Marceau, Saville (4-7-61).
Miracle Worker, Royalty (3-9-61).
Mousetrap (Ambassadors (11-25-52).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
On Brighter Side, Phoenix (4-12-61).
One Over Eight, Duke York's (4-5-61).
Rehearsal, Globe (4-5-61).
Repertory, Aldywich (12-15-60).
Ross, Haymarket (5-12-60).
Settled Out Court, Strand (10-19-60).
Simple Spymen, Whitehall (3-19-58).
South, Lyric, Ham. (4-7-61).
Sparrers Can't Sing, Wyndham's (3-29-61).
Suzie Wong, Prince Wales (11-7-59).
Tenth Man, Comedy (4-13-61).
Wakefield Myst'y, M'maid (4-6-61).
Watch It Sailor, Apollo (2-24-60).
West Side Story, Majesty's (12-12-58).
Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

Progress in Park, Saville (5-3-61).
Belle, Strand (5-4-61).
Time, Yellow Roses, St. Mart. (5-11-61).
Sound of Music, Palace (5-18-61).
On the Avenue, Queen's (5-18-61).
Bird of Time, Savoy (5-31-61).
Andersonville, Mermaid (6-6-61).
Finian's Rainbow, Saville (6-8-61).

B'way Up, 'Carnival' SRO $66,648, Phil Silvers $69,009, Ritchard $43,618, 'Fish' $23,720, 'Taste' 17½G, 'All' 16½G

Business climbed for most Broadway shows last week. The biggest hike was registered by the City Center revival of "Show Boat," which jumped $17,492 over the previous week's take for seven performances and one preview. The sellouts were "Camelot," "Carnival," "Mary, Mary" and "Sound of Music."

Six shows had discount tickets in circulation.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Advise and Consent, Cort (D) (23d wk; 180 p) ($7.50; 1,155; $40,500) (Ed Begley, Richard Kiley, Chester Morris, Henry Jones, Kevin McCarthy). Previous week, $23,068.

Last week, $21,716.

***All the Way Home**, Belasco (D) (21st wk; 165 p) ($6.90-$7.50; 967; $38,500). Previous week, $12,180.

Last week $16,549.

***Best Man**, Morosco (D) (55th wk; 432 p) ($6.90-$7.50; 999; $41,000) (Lee Tracy, Frank Lovejoy). Previous week, $21,935.

Last week, $25,310.

Big Fish, Little Fish, ANTA (CD) (6th wk; 45 p) ($6.90-$7.50; 1,185; $49,178) (Jason Robards, Jr., Hume Cronyn). Previous week, $19,727. Robards will take an eight-week leave of absence beginning early next month to play a starring role in the film, "Tender Is the Night." A replacement hasn't been set yet.

Last week, $23,720.

Bye Bye Birdie, Shubert (MC) (53d wk; 416 p) ($8.60-$9.40; 1,453; $61,000). Previous week, $43,838.

Last week, $53,141.

Camelot, Majestic (MC) (20th wk; 161 p) ($9.40; 1,626; $84,000) (Richard Burton, Julie Andrews). Previous week, $83,673.

Last week, $83,613 after the deduction of another staggarerd refund payment.

Carnival, Imperial (MC) (2d wk; 12 p) ($8.60; 1,428; $65,000) (Anna Maria Alberghetti). Previous week, $48,028 for four performances and two previews.

Last week, $66,648.

Come Blow Your Horn, Atkinson (C) (9th wk; 69 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $25,691.

Last week, $26,148.

Critic's Choice, Barrymore (C) (19th wk; 149 p) ($6.50-$7.50; 1,067; $40,000) (Henry Fonda). Previous week, $22,663.

Last week, $20,444.

Devil's Advocate, Rose (D) (7th wk; 52 p) ($6.90-$7.50; 1,162; $46,045) (Leo Genn, Sam Levene, Edward Mulhare). Previous week, $34,805.

Last week, $27,604.

Do Re Mi, St. James (MC) (17th wk; 136 p) ($8.60-$9.40; 1,615; $69,500) (Phil Silvers). Previous week, $63,493.

Last week, $69,009.

Evening With Mike Nichols and Elaine May, Golden (R) (28th wk; 227 p) ($6.90-$7.50; 773; $30,439). Previous week, $23,752.

Last week, $28,315.

Far Country, Music Box (D) (3d wk; 23 p) ($6.90-$7.50; 1,101; $40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, $27,765 for seven performances.

Last week, $33,963.

Fiorello, Broadhurst (MC) (73d wk; 580 p) ($8.35-$9.40; 1,182; $58,194). Previous week, $37,110. Exits the Broadhurst after the evening performance May 6 to move to the Broadway Theatre where it opens May 9.

Last week, $40,591.

Happiest Girl in the World, Beck (MC) (3d wk; 24 p) ($8.60-$9.60; 1,280; $62,805) (Cyril Ritchard). Previous week, $40,038.

Last week, $43,618.

Irma La Douce, Plymouth (MC) (30th wk; 236 p) ($8.60; 999; $48,250) (Elizabeth Seal, Keith Michell). Previous week, $38,321.

Last week, $43,935.

Mary, Mary, Hayes (C) (7th wk; 53 p) ($6.90-$7.50; 1,139; $43,536) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week, $41,736 with parties.

Last week, $42,358 with parties.

***Miracle Worker**, Playhouse (D) (78th wk; 620 p) ($6.90-$7.50; 944; $36,500) (Suzanne Pleshette, Patty Duke). Previous week, $21,644.

Last week, $24,958.

***My Fair Lady**, Hellinger (MC) (266th wk; 2,119 p) ($8.05; 1,551; $69,500) (Michael Allinson, Margot Moser). Previous week, $52,417.

Last week, $57,962.

Rhinoceros, Longacre (CD) (15th wk; 120 p) ($6.90; 1,101; $37,000) (Eli Wallach, Zero Mostel). Previous week, $24,554.

Last week, $26,019.

Sound of Music, Lunt-Fontanne (MD) (71st wk; 564 p) ($9.60; 1,407; $75,000) (Mary Martin). Previous week, $75,878.

Last week, $75,913.

Taste of Honey, Booth (D) (29th wk; 231 p) ($6.90; 807; $30,500) (Joan Plowright, Hermione Baddeley). Previous week, $15,600.

Last week, $17,480. Understudy Audrey Rae has been subbing for Miss Plowright, who's been out ill since April 11.

***Tenth Man**, Ambassador (D) (76th wk; 599 p) ($6.90-$7.50; 1,155; $41,562). Previous week, $13,468.

Last week, $13,066.

Unsinkable Molly Brown, Winter Garden (MC) (25th wk; 196 p) ($8.60-$9.40; 1,404; $68,000). Previous week, $57,890. Tammy Grimes is now getting star billing.

Last week, $62,728.

Wildcat, Alvin (MC) (16th wk; 123 p) ($8.60-$9.40; 1,453; $65,000) (Lucille Ball). Previous week, $62,781.

Last week, $63,711.

Miscellaneous

Hamlet, Phoenix (D) (6th wk; 46 p) ($4.60; 1,150; $29,882). Previous week, $20,730 with student discount tickets and Play of the Month Guild subscription cutting into the take.

Last week, $21,772 with student discount and Phoenix subscription.

Closed Last Week

***Tenderloin**, 46th St. (MC) (27th wk; 216 p) ($8.60-$9.60; 1,342; $65,331) (Maurice Evans). Previous week, $32,045. Closed last Sunday (23) at an estimated $105,000 deficit on a $350,000 investment and reopens May 19 at the Dunes, Las Vegas, without Evans.

Last week, $37,847.

Show Boat, City Center (MD) (2d wk; 13 p) ($3.95; 3,090; $60,000) (Joe E. Brown, Jo Sullivan, Robert Rounseville, Jane Kean, Carol Brice). Previous week, $43,989 for seven performances and one preview. Ended limited two-week engagement last Sunday (23).

Last week, $61,481.

Opening This Week

Young Abe Lincoln, O'Neill (MC) ($2.50; 1,076; $20,000). Arthur Shimkin presentation of the Little Golden Theatre production of musical with book by Richard N. Bernstein and John Allen, lyrics by Joan Javitz, music by Victor Ziskin and special dialog and lyrics by Arnold Sundgaard. The one-hour moppet - targeted presentation, which played a commercial engagement at the York Playhouse, N. Y., earlier this month, began a weekly schedule of eight afternoon and two evening performances last night (Tues.).

South Pacific, City Center (MD) ($3.95-$3,090; $60,000).

N. Y. City Center Light Opera Co. revival begins limited three-week stand tonight (Wed.).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads run a wild goose marathon. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"All The Best People" (C). Producers, Joel Spector & Buff Cobb (147 W. 57th St., N.Y.; PL 7-2691). Available parts: naive femme, 21; male, 30-35; middleaged femme; executive male, 50-60; callous male, 30-35. Mail photos and resumes, c/o above address.

"Blood, Sweat and Stanley Poole" (D). Producer, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 1-1290). Part available for boy, 21-22, college grad type with good comedy ability. Mail photos and resumes c/o Terry Faye (165 W. 46th St., N. Y.).

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English girl, 19, attractive, not too slender; English couple, mid-50s, upper middle class; English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; character man, 50s, heavy set, prosperous, speaks Dutch fluently; character man, 30-50, shrewd, facile hotel valet, some Dutch. Mail photos and resumes c/o Irving Schneider, above address.

David Merrick, 246 W. 44th St., N. Y.; LO 3-7520. Accepting photos and resumes of sopranos, bass-baritones, tenors and boys and girls, 7-14, who sing and dance, for casting file. Mail material, c/o Michael Shurtleff, above address. Indicate voice range.

"Get it Up" (MC). Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six femme singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, etherial, small, lovely, must sing well; character woman, 30; barmaid, 40's, plump; character man, 40s; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC). Producer, Robert Lantz (745 Fifth Ave., N. Y.; EL 5-0366). Five major roles available: soprano, 30s, beautiful, sophisticated; soprano, 20s, beautiful, naive; man, 30-35, operatic tenor, regal; character comedian; acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Monty Shaff, above address.

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Bu ton Charles D'Lugoff (337 Bleeker St., N. Y.; AL 5-3179). Available parts: Negro or white male singer, 30-40; femme, 30s, slender singer, southern belle type femme, 20, belting voice, some dancing; Negro character comedian, 60s; Negro dancer-singer-actress for major role; Negro baritone, 20s; semi-legit soprano, beautiful Negro, 20s; comedian, 20s, rotund, baritone; male and femme, Negro and white singers and dancers, some for small comedy roles. Mail photos and resumes c/o Sidney Eden, above address. Don't phone, auditions will be held in the near future.

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Medium Rare" (R). Producer, Robert Weiner (146 CPW, N.Y.; SU 7-1914). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Nine Millionth Star" (D). Producers, Michael Charnee & Geoffrey F. Rudaw (340 E. 66th St., N. Y.; RE 4-1478). Available parts: girl, 14; boy, 16. Mail photos and resumes, c/o above.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sail Away" (MC). Producer, Bonnard Productions (220 CPS, N.Y.; JU 2-2649). Auditions for dancers who sing Monday (1), men at 11 a.m. and girls at 2 p.m., at the Shubert Theatre (225 W. 44th St., N.Y.).

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

OFF-BROADWAY

"Bella" (MC). Producer, Lance Barklee (c/o Lance Productions, Box 184, Haworth, N. J.). Available parts: leading lady, 30's; leading man, 40's, British; British detective type; sinister male Oriental; voluptuous blonde femme; henchman type. Mail photos and resumes c/o above address.

"4th Avenue North" (R). Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N. Y.; MU 9-2910). Available parts: tall, rugged, handsome leading man; beautiful, dark-eyed femme dancer. Mail photos and resumes c/o Geer, rm. 803, above address.

"It Should Happen To a Dog" (C). Producer, James J. Cordes (600 Tenth Ave., N. Y.; JU 2-5999). Available parts: five character men to play older Jewish types with authentic accents. Mail photos and resumes c/o above address.

"I Want You" (MC). Producers, Theodore J. Flicker & Joseph Clayton (c/o The Premise, 154 Bleecker St., N.Y.; LF 3-5020). Available parts: Irish-American girl, 18, sexy but sweet; young leading man, thin; male song and dance team, wise crackers; man, huge, dumb, Irish cop; man, short, fat, funny; man tall, thin, evil; six beautiful girls; several low comedians. All applicants must sing and dance. Mail photos and resumes, above address.

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Midsummer Night's Dream" (C). Producer, Joseph Papp (N. Y. Shakespeare Festival, 1230 Fifth Ave., N. Y.; SA 2-4008). Parts available for several tiny, Negro and white non-Equity boys, 7-10. For appointment call casting director Rose Sultan, 2-4 p.m., above number.

"Much Ado About Nothing" (C). Producer, Joseph Papp (N. Y. Shakespeare Festival, 1230 Fifth Ave; N. Y.; SA 2-4008). Parts available for several men, 65; for small roles. For interview appointment call Rose Sultan, above number.

OUT OF TOWN

"Vintage '61" (R). Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six femme singer-dancer-actors under 30. Mail photos and resumes, above address.

CHICAGO

Second City. Producer, Paul Sills (301 E. 10th St., N.Y.). Parts available for girls, 20's, imaginative, facile actresses with singing and preferably instrumental experience, to work in an improvisational group. Companies are being formed for the Coast and N.Y., as well as Chi.

STOCK

BELLPORT, L. I.

Gateway Playhouse. Managing director, David Sheldon (Gateway Enterprises Inc., 43 W. 54th St., N. Y.). Parts available for Equity leading men and women and versatile character men and women. Mail photos and resumes to Sheldon (c/o Joyce Selznick, Columbia Pictures, 711 Fifth Ave., N. Y.). Apprentices apply directly at Gateway. Theatre operates as a summer showcase for Columbia Pictures executives and producers.

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentcies. Mail photos and resumes, above address. Season opens June 20.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producers, David Fulford & William Dempsey (60 W. 45th St., N.Y.; MU 2-1570). Parts available for male and femme Equity dramatic performers. Mail photos and resumes c/o above address; don't phone. 15-week season begins June 6.

CHICAGO

Chicago Music Theatre and Chicago Tenthouse Theatre. Producer, Herb Rogers (45 East End Ave., N. Y.; RE 4-6187). Parts available for male and femme musical principals and apprentices. Mail photos and resumes to above address. New York auditions currently being held through agents only.

COHASSET, MASS.

South Shore Music Circus. Managing director, Bill Ross (120 W. 44th St., N. Y.; JU 2-2803). Parts available for male and femme principal musical performers. Contact Ross, c/o above number.

CORNING, N. Y.

Corning Summer Theatre. Producers, Dorothy Chernuck & Omar K. Lerman (c/o Corning Theatre, Houghton Park, Box 51, Corning, N. Y.; 6-4636). Parts available for male and femme actors, singers and dancers. Accepting photos and resumes c/o Richard Flusser (550 Fifth Ave., N. Y.) for musical performers and above address for dramatic actors. Ten-week season begins June 26.

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for five male and five femme Equity dramatic performers and apprentices. Mail photos and resumes, above address. N. Y. auditions will be held April 20-21, by appointment only.

GEORGES MILLS, N. H.

Lake Sunapee Playhouse. Producer, H. C. McKay (c/o assistant producer, P. H. Judd, 1683 Third Ave., N. Y.; SA 2-7392). Parts available for two men and two femme Equity dramatic performers, to perform a wide range of roles. Send photos and resumes, by mail only, c/o Judd, above address.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Tom Blank (P.O. Box 226, Hinsdale, Ill.). Seeking male and femme featured performers and name stars. Mail photos and resumes c/o above address. Season runs June 4-Labor Day, at the former Hinsdale Summer Theatre.

HYANNIS, MASS.

Cape Cod Melody Tent. Pre-season manager, Henry Guettel (120 W. 44th St., N. Y.; JU 2-2803). Parts available for male and femme principal musical performers. Contact Guettel, c/o above number.

PALM BEACH, FLA.

West Palm Beach Musicarnival. Producer, John Price (940 S. Military Trail, West Palm Beach, Fla.; P.O. Box 2103). Parts available for leading men and women, and male and femme chorus performers. Mail photos and resumes, through agents only, c/o above address.

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SPRINGFIELD, ILL.

Tent at the Lake. Producers, Jane Stanley Buckles & D. G. Buckles (c/o Buckles Theatre Co., 1472 Broadway, N. Y.; Rm. 904). Available parts: leading man and woman; ingenue; character woman. Mail photos and resumes, c/o above address, through agents only in the case of the leads.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address.

THOMPSON, CONN.

Quadic Summer Playhouse. Managing director, Alan James, in association with Paul Porter & Andrew Carrington (1271 First Ave., N. Y.). Parts available for male and femme dramatic and comedy performers. Mail photos and resumes c/o James, above address.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio; TR-1-0049). Parts available for leading men, 30-40; character woman with second woman range. Mail photos and resumes c/o producer, above address.

YELLOW SPRINGS, OHIO

Antioch Area Theatre. Artistic director, Meredith Dallas (c/o Antioch College, Yellow Springs, Ohio; Rockwell 7-7331). Auditions tomorrow (Thurs.) and Friday (28) for two Equity character men to play roles in classical, period and modern drama. For appointment, call Dallas (WA 4-5531). Season runs July 5-Sept. 10.

TOURING

"Advise and Consent" (D). Producer, Martin Tahse (1860 Broadway, N.Y.; JU 2-7650). All parts available for the national company which is scheduled to begin in Sept. Mail photos and resumes c/o above address.

"Flower Drum Song" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). All parts available. Parts available for Juanita Hall part and young male oriental. Mail photos and resumes to Jack Lenny c/o above address. Show will tour the strawhats this summer.

"Gypsy" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). All parts available for the second company. Mail photos and resumes to Manny Davis, at the Merrick office. Script, published by Random House, available at Drama Book Shop (51 W. 52d St., N.Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: two femme dancers. Mail photos and resumes c/o Michael Shurtleff, above address.

"Music Man" (MC). Producer Kermit Bloomgarden (1545 Broadway N. Y.; JU 2-1690). All parts available for the second company. Mail photos and resumes to Lillian Stein, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

SHOWS IN REHEARSAL

BROADWAY

"Kuprin" (D). Producers, Robert E. Griffith & Harold S. Prince (630 Fifth Ave., N.Y.; JU 2-0600).

"Mandingo" (D). Producers, Billy Baxter & Edward Friedman (c/o Astor Hotel, Broadway & 44th St., N.Y.; JU 6-3000).

OFF-BROADWAY

"Blacks" (D). Producers, Sidney Bernstein, George Edgar, Andre Gregory (c/o St. Marks Playhouse, 133 Second Ave., N.Y.; AL 4-8630).

"Meet Peter Grant" (D). Producer, Lee Bergman (251 W. 74th St., N.Y.; TR 3-7844).

"Tattooed Countess" (C). Producer, Dick Randall, in association with Robert Feldstein (c/o Barbizon Plaza Theatre, 106 C.P.S., N.Y.; CI 7-7000).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Films

"Chicapee Falls" (D). Producer, Oscar Lerman (1472 Broadway, N. Y.; BR 9-5218, suite 1109). Parts available for experienced leading lady, 20-30, warm. Mail photos and resumes, c/o Jeanette Kamins, above address. Film will be shot in N. Y. and New England in June.

Miscellaneous

N. Y. Summer Resort. Director, Michael Skori (75-15 210 St. Bayside, L. I., N. Y.; HO 8-4251). Spot available for femme singer with good English and Yiddish repertoire. Phone above number for appointment.

Silver Studios. (231 W. 54th St., N.Y.; PL 7-7338.) Seeking girl, 5-7, who looks like Jacqueline Kennedy, to be photographed for a national advertising campaign for kiddie products. Contact Amy Ardrey, above address.

RECORD MAIL ADVANCE FOR INT'L SCOT FEST

Edinburgh, April 18.

The record rush for ducats to the upcoming International Festival is being viewed as foreshadowing a successful 1961 arts junket. On the first day of dealing with mail orders, these totalled an estimated $135,000. Orders came in from 24 overseas countries as well as from the U.K.

An augmented office staff is handling a flood of applications from the U. S., Canada, Africa, Australia, New Zealand, Pakistan, Switzerland, Hong Kong, Denmark, Italy and Portugal. Staff is working nights to cope with the mail.

Total value of tickets for this year's performances is about $546,000. More than 275,000 ducats have been printed for the 182 performances.

Melbourne to Get Big Theatre, Art Centre

Melbourne, April 18.

Melbourne is to have a $9,000,000 Cultural Centre, which will include three theatres, cafes and art galleries. A spire-type building will have a cafeteria and restaurant plus three theatres.

Around the courtyard will be four floors of galleries. One theatre, with capacity of 300, can be used for experimental productions, a second with 1,000 seats will be for stageshows, and a 1,200-seat house will be for ballet, chamber music and opera.

Construction on the Cultural Centre is expected to start next August and opening is scheduled for 1964. Public will be asked to contribute $2,250,000.

'West Side' in Paris With JFK But Embassy Declines Any Subsidy

Paris, April 25.

"West Side Story" completes its month's run at the Alhambra Theatre here Wed. (26), proceeding to Turin, Italy, but comes back for three more weeks May 14 and will be here as "cultural background" to the visit of President John F. Kennedy in spite of the refusal of the U.S. Embassy Cultural Attache here to aid the company.

Company came in during the Easter holidays and got rave reviews and an exuberant first nite welcome. The newness and freshness of the U.S. musical approach as opposed to the rather operettatye tastes tyical of Parisians were underlined. But the holidays, the outsize 2,400-seater theatre, and the rices ($6 top) somehow did not add up to a wow.

'Jane' Peter Kent Is Ex-MCA Katz

The co-producer billing on the longrun off-Broadway revival of "Leave It to Jane" underwent an unannounced change some time ago when the name Peter Katz was substituted for Peter Kent. The move represented a switch in monickers only, since Kent was really an alias used by Katz for moonlighting activities while employed by the Music Corp. of America.

Katz was 24 years old when he joined Joseph Beruh in producing "Jane," which opened May 25, 1959, at the Sheridan Square Playhouse, N. Y., where it's still berthed. He assumed the name of Kent for the venture because he was working for MCA-TV at the time and the organization frowned on outside business activities by those on its payroll.

According to Katz, who asserts he was responsible for raising about half the $14,000 capitalization for the "Jane" revival, the presentation came about when he and Beruh were making inquiries in relation to a planned musical version of "The College Widow." They discovered the vehicle had been musicalized in 1917 as "Jane," and they thereupon acquired the rights to the Guy Bolton-P. G. Wodehouse-Jerome Kern adaptation of the George Ade comedy.

"Jane" marked Katz's debut as a producer, and a year-and-a-half later he made the jump to Broadway as Alexander H. Cohen's associate producer on the click two-character "Evening With Mike Nichols and Elaine May" revue, now in its 29th week at the Golden Theatre, N. Y. Prior to hooking up with Cohen on the revue, for which he claims he brought in $16,000 of the $60,000 capitalization, Katz made a stab at packaging television specials with two partners formerly associated with tv producer Hubbell Robinson.

The packaging venture, which collapsed after about two months, followed Katz's departure from MCA-TV in March of last year. Associated with him in the unsuccessful packaging project were Thomas Ryan, now with legit-tv-film producer Leland Hayward, and attorney Sam Cohn, co-producer of the 1958 off-Broadway presentation of "The Saturday Night Kid."

Having already been active off-Broadway and on Broadway Katz is now working in the stock field organizing packages for presentation at the Paper Mill Playhouse, Millburn, N. J., and the Westport (Conn.) Country Playhouse. He's keeping his eyes peeled for properties he may produce or co-produce on Broadway. In line with this, he made a verbal agreement while in London last year with British producer Peter Bridge to exchange properties regarded as production possibilities.

Bridge is currently represented on the West End as co-producer with John Gale of the revue, "On the Brighter Side," which opened last April 12 at the Phoenix Theatre there. The two are also presenting a revival of "Finian's Rainbow," opening June 8 at the Saville Theatre, London.

Ontario Will Have First Legit House With Booze

Ottawa, April 25.

Ontario's first theatre licensed to sell drinks will be in the Empress Hotel, Peterborough, this summer. The establishment is installing a stage in its Imperial Ballroom, already licensed for beer and wine.

The Straw Hat Players are due to open the season June 27 and will continue through Sept. 2, offering revivals of Broadway successes. The legit group won't share in the receipts from the sale of beverages, but figures it likely to help attendance.

Another stock troupe will play the Britannia Hotel, and the Carling, both in the Muskoka resort district, and in Cobourg and Lindsay—all non-booze houses.

The Speakeasy Theatre, Toronto, failed recently despite a 10-week run of "The Boy Friend," because producer Mark Furness couldn't get a license for anything stronger than coffee.

NTP in the Red Despite 90% B. O.

Paris, April 25.

In spite of its successful repertory setup and big public following of the Theatre National Populaire (state-subsidized) was in the red for the seasons of 1959 and last year, according to prexy Jean Vilar. This past season of five months in Paris played to an audience almost 90% of capacity, and yet the company is hard-pressed to make ends meet. This is Vilar's lament.

Vilar says that the state handout just is not enough and the few seasons when the company was in the black, the taxes set them back again. He points out that he is given enough for five months for 150 showsings of various plays but has to keep his theatre together for the whole year. Thus the TNP goes in for a lot of foreign dates, for wrich it gets ample governmental handouts, as well as on its swing around France.

This season he seemed to hit the right moods, for attendance was practically full at all shows. Shows included Bertolt Brecht's "Arturo UI" which treated the dangers of Fascism, Sophocles' "Antigone" pointing up the basic laws of humanity; Lesage's "Turcaret," religion among the poor in Sean O'Casey's "Red Roses for Me" and Maurice Jarre's "Loin De Rueil" (Far From Rueil).

Vilar had to give up an experimental small theatre where he could try out new playwrights and players because of a lack of funds. He feels that the TNP has served its purpose and developed a large popular audience and given them great classics and other works that fit in with their daily preoccupations and desires.

Modern-Dress Moliere In Gotham and on Tour

A modern-dress, French-language production of Moliere's "L'Ecole des Femmes" will be presented tomorrow (Thurs.) through next Sunday (30) at the Barbizon-Plaza Theatre, N.Y. The offering, which has been touring U.S. universities and colleges since Feb. 13, was produced by Jean de Rigault in coordination with the Theatre du Vieux-Colombier de Paris and is being presented by de Rigault under the auspieces of the Government of the French Republic and with the cooperation of the French Cultural Services in the U.S.

Following its Manhattan stand, the presentation will embark on a short New England tour under the sponsorship of the Cambridge (Mass.) Drama Festival. The hike, which will end May 9, marking the termination of the U.S. tour, will include a May 7 engagement at Harvard's new Loeb Drama Center. The production, in which Bernard Lajarrige headlines, was directed by Robert Marcy.

Mex City Brass Closes Strindberg 'Sonata' Play

Mexico City, April 25.

The Office of Public Entertainments has shut down the La Esfera Theatre after one performance of "La Sonata de los Espectros" ("Sonata of the Phantoms"). The Strindberg drama was labeled "immoral" by city authorities.

Despite efforts by the producers to obtain a reversal, it appears that the production will not receive a green light here. Elda Peralta was starred in the one-night offering.

N.Y. Shakespeare Fest Raises 75G Of Needed 160G

The N.Y. Shakespeare Festival has raised $75,000 thus fare of the $160,000 it needs to present three planned cuffo-admission performances in New York's Central Park this summer. Of the coin already raised, $35,000 represents the take from the second annual Evening With Shakespeare dinner and entertainment program held last Sunday night (23) at the Hotel Commodore, N.Y., for benefit of the Joseph Papp festival operation.

The $50-a-plate Commodore affair, of which Dorothy (Mrs. Alfred) Strelsin and Joan Crawford were chairmen, was attended by 600 who shelled out an additional $5,000 through their participation in a raffle for a total contribution of $35,000. Papp told those attending the fete, which also marked Shakespeare's 397th birthday, that unless the balance of the coin was forthcoming the contemplated season in Central Park would have to be curtailed.

Regarding the $85,000 still to be raised, Papp said that N.Y. Mayor Robert F. Wagner promised last year that he would ask the Board of Estimate for an appropriation of $60,000 to help underwrite the season. "Up to now," Papp commented, "he has failed to bring the matter before the board." The producer said he wired Wagner last Friday (21) to apprise him of the "seriousness of the situation" and to urge him to place the matter before he board.

The Central Park season is slated to begin July 5 with "A Midsummer Night's Dream" at a temporary site north of the Belvedere Tower Lake. A permanent $400,000 theatre, on the shore of the lake, is now under construction and is expected to be ready for an Aug. 2 opening of "Much Ado About Nothing," to be followed Aug. 28 by "King Richard II."

To Present 'Father's Day' At Edinburgh's Lyceum

Edinburgh, April 25.

"Father's Day," by Gilbert Wakefield, will be tried out, opening next Tuesday night (2) at the Lyceum here. It will mark the taking over the theatre by Myer Oppenheim, wealthy Scot business man, from the firm of Howard & Wyndham.

The Lyceum will be part of a major arts-and-culture block of new buildings in the center of Edinburgh, aimed largely at Festival audiences.

CAPE COD MELODY'S 12TH

Weeks In Prospect—'Destry' As Opener

The Cape Cod Melody Tent, Hyannis, Mass., begins its 12th season of operation with a June 30-July 1 presentation of "Destry Rides Again." David Marshall Holtzmann is managing director of the operation and Peter Candler is general manager. Ernest Sarracino director and Gerald Alters musical director.

Besides "Destry," seven other musicals will be presented at the spot during the nine-week season. Stars are not employed for the productions which will run one week except for an extra two days of "Destry" and a fortnight of "Flower Drum Song" beginning July 24. Other shows skedded include "Chocolate Soldier," "Wish You Were Here," "Most Happy Fella," "Merry Widow," "Take Me Along" and "Kiss Me, Kate."

'Pan' Backers Get $12,500 Profit As Mary Martin, Producers Defer

Mary Martin, who played the title role in the 1954-55 Broadway musical version of "Peter Pan" has given the show's backers reason to crow. The star, by again deferring the payment of money due her from the production, has enabled the management to make an initial "profit" distribution last week of $12,500 to the investors only.

The divvy represented a 10% return to the backers on their $125,000 investment. Besides Miss Martin, the Los Angeles Civic Light Opera Assn., also deferred a claim to first net operating income. And, in the same spirit, the general partners, Richard Halliday, Edwin Lester and Herman Bernstein, also deferred their combined 50% participation in the coin distributed to the backers as profit.

Lester is managing director of the CLOA setup in L.A., which originally produced the musical, subsequently presented on Broadway by Halliday. Miss Martin's husband. Bernstein was general manager of the production, which had a 19-week Broadway run in 1954-55. Income from the sale of the property to NBC-TV enabled the Broadway venture to repay its entire $125,000 investment in full a month after its Main Stem fold and two weeks after offering's initial telecast.

Contributing to the repayment of the investment in 1955 was Miss Martin's deferment at that time of $32,750 salary, which was to have been paid her from additional funds taken in by the Broadway production. During the past few years the Broadway company has picked up revenue from stock performances and the RCA Victor album. As a result, the coin owed Miss Martin has been reduced to $22,842 thus far and the obligation to the CLOA has been pared from $3,919 at the time the investment was repayed to $1,419 thus far.

The television adition of "Pan" was repeated by NBC-TV in 1956 and re-created for a third outing on the network last December. The Broadway production received $15,000 as it's share of the authors' royalties from the recent telecast and it was from that revenue that last week's distribution was made.

The musical version of "Pan," based on the James M. Barrie play, has lyrics by Carolyn Leigh, music by Mark Charlap, additional music by Jule Styne and additional lyrics by Betty Comden and Adolph Green.

London-Paris Trips For Alex Cohen Associates

Alexander H. Cohen believes in sharing the wealth. The producer, who's been represented this season by two profitable shows, one on Broadway and the other on the road, is treating four members of his New York organization to four-week, all-expense, round-trips to London and Paris.

The quartet includes Seymour Merscher, associate and comptroller; Roy A. Somlyo, general manager; Annette Segal, production assistant, and Marina Blodget, production secretary. The four-week trip will be split evenly between Paris and London. Cohen maintains an office in the latter city.

The longrunning Broadway click, "An Evening with Mike and Elaine May," is a Cohen presentation as was the successful road tour earlier this season of "At the Drop of a Hat." Besides his production activities, Cohen is also New York representative for the O'Keefe Centre, Toronto, which hasn't a dark week since opening last Oct. 1.

British Equity To Seek TV Residue

London, April 25.

In seeking contracts with British film producers to cover the use of feature pix on tele, British Actors Equity is not after extra cash. So said Felix Aylmer, when presiding at the BAE annual meeting here last Sunday (23).

He explained that the union wanted to repair the omission in contracts, covering the use of the pix in a medium for which they were never intended and which, in fact, did not exist when the contracts were drawn up. He recalled that the Screen Actors Guild had been forced to strike to put the matter on a proper footing, but hoped that would be avoided here.

"It may be as well to explain," said Aylmer, "that our purpose in raising this issue is not to get more cash out of a group of employers who have already suffered considerably from the competition of tv. We believe, indeed, that in this matter their interests largely coincide with our own. We are persuaded that they have been unwise in nourishing their rivals by feeding them with their own product at ridiculously low rates, and as a result are in danger of being swallowed outright.

"If we can persuade them of this, there should be little difficulty in our coming to an agreement, and establishing control over the use of cinema films on tv, which should prevent the exploitation of both themselves and us by the new giant to our common destruction" he added.

The Equity prexy also hit out at the decision to exclude theatres from the recent report on health, welfare and safety in some places of business. "We are still regarded, it seems, as rogues and vagabonds, undeserving of a dignified home, who must be prepared to put up with worse working conditions than are considered necessary in shops and offices," he commented.

Clurman, Odets to Talk At Chi Theatre Session

Chicago, April 25.

Harold Clurman and Clifford Odets will participate in a Midwest Theatre Conference, sponsored by Chicago Univ. Theatre, Aug. 4-5. Others taking part will be critic-philosopher Kenneth Burke and poet-educator Reuel Denney.

In addition to the seminar, the conference will offer two Court Theatre productions, Pirandello's "Six Characters In Search of an Author" and Shakespeare's "Henry IV, Part I."

Irish TV Setup In Equity Hassle

Dublin, April 25.

Irish Actors' Equity, in a deal with British Equity, has barred all non-Irish-made films from Irish TV, scheduled to go on the air next November.

Edward J. Roth, American-born Director-General of Radio Eireann, controlling body for tv and radio in Ireland, commented on ban when he said "they came to me to negotiate, but how do you negotiate on an accomplished fact? It's absolutely impossible for a television station anywhere—and nowhere more so than in Ireland—to operate a service without introducing a considerable amount of foreign material in the beginning."

He added that he felt that he had no right to negotiate with a union on a subject which affects the economies of other groups, such as advertisers and production companies. "If agreements were made irrespective of their rights it would be most unfair."

Roth remarked that the door was open for discussions and Irish Equity secretary Dermot Doolin's comment was that he was glad to hear it. Roth has said, however, that ban will not keep station off the air. Ban is worrying Irish advertisers who are linked to companies using tv ads on Britain's ITV service: if it is enforced they could not cut costs by importing films made and used on British network.

Costs Holiday Mag $17,500 Damages For Using Shirley Booth in Promo

Pictures of actors and other public figures may not be used commercially without authorization even though used previously for news purposes. That was decided last week in a case involving the use of a photo of Shirley Booth in advertisements for Holiday magazine. A jury in N. Y. Supreme Court unanimously awarded the actress $17,500 damages.

The photo of Miss Booth, taken by Slim Aarons in Jamaica during the winter of 1957-58, was a novelty pose showing her standing in water up to her shoulders, wearing a large picture hat. It was a color shot. Holiday mag reproduced it in February, 1959, as a full-page feature of an article on Jamaica. In June of the same year, the publication used a small print of the same picture in an ad in the New Yorker mag and Advertising Age.

Miss Booth, who had not authorized the use of the photo for advertising purposes and was not informed that it was to be so used, brought suit. During the jury trial before N. Y. Supreme Court Judge Samuel C. Coleman, the defense argued that prior use of the picture in a feature article made permissible its use by the same magazine for promotional purposes.

Miss Booth was represented by George Gallantz, of the firm of Colton, Gallantz & Fernbach. The attorney for Holiday was Harold R. Medina Jr.

Broadway producer **Emmett Rogers** has optioned **Robert Presnell Jr.'s** play, "Fair Thee Well," for presentation this fall. He is seeking **Lynn Fontanne** and **Alfred Lunt** as stars.

Asides and Ad-Libs

"I'm afraid I'm not much at reminiscence. There's too much ahead." —Author-director **George Abbott,** as quoted by **Robert Taylor** in the Boston Globe.

"I go to more parties than I used to. I find I start talking and other people shut up. And that's terrible. I've met more people this past year than I ever met in the past 30. It's interesting and valuable to meet accomplished people. It's instructive. You can always learn from your elders and betters."—**Edward Albee,** author of the off-Broadway dramas, "The Zoo Story," "The American Dream" and "The Death of Bessie Smith," as quoted in the Talk of the Town section of the New Yorker.

"The American theatre is something that is expected to operate on a high level, with no help from anybody. Perhaps that's what's wrong with the American theatre. I don't know. In Europe there are many major cities where you have at least four or five theatres, and in the smaller cities one is either wholly or partially subsidized by the city." —Producer-director **Carmen Capalbo,** in an unsigned interview in Gentlemen's Quarterly magazine.

"I believe I fell in love twice. But I felt too old for romance at 27, and knew that marriage would mean leaving the theatre. So I did have a choice, and I made the only possible decision for me. I still don't believe that I could have made a success of marriage and the theatre at once. Perhaps if we had two lives I would insist that my second life was devoted to a good marriage, but it is not always possible to have what you want."—British actress **Flora Robson,** in an article "Why I Never Married," in the London Daily Express.

"I am a very moral person. I have remarkably few villains in my plays. I show the blackness because there is so much about. I spent a night in a Florida jail once. It was stifling and unpleasant and I was there because I had been driving without a tail light on my car and I had no license with me. Then, in the middle of the night they raided a Negro house of prostitution and they brought the poor girls in, kicking them and beating them. It was horrible and I did not have my hip flask with me. I cannot bear elevators or any confined space. If we go out to a coral reef in a boat, be sure it is a big one because otherwise I cannot take it."—Playwright **Tennessee Williams,** as quoted by **David Lewin** in the N. Y. World-Telegram.

"I feel so terribly foreign in New York. Language difficulties. No one understands me. They call me a limey. I've even tried Americanizing my speech—'I guess' and 'I reckon.' But then, I don't like English people putting on an American accent. When you go home it sounds terrible."—British singer-dancer **Elizabeth Seal,** star of "Irma La Douce," as quoted by **Joseph Wershba** in the N. Y. Post.

Sir Alec Guinness complains of the bad manners of today's audiences. "People nowadays are used to eat, knit and chat while looking at tv and they do not refrain from this habit therefore in the theatre." He mentioned that during a performance of his in **Terrance Rattigan's** "Ross" one couple seated in the first row did not stop discussing their personal affairs up to the point where the wife declared that she would have preferred to see another play.

"It is casually supposed that the theatre, because it is generally liked and attended, must generate spontaneously from the people. Nothing could be further from the truth. The theatre has always been the child of intense patronage, first by the church, then by kings and princes, and then by the state. And even when popular entertainment consisted mainly of wild beasts tearing people apart and the attendance far exceeded that of any arena we can fill today, the gate receipts did not begin to cover the costs. There were large items on the imperial household accounts for catching and shipping the stars and for rounding up the straight men.

"The costumes, machines, and effects which graced the later theatre were paid for either by the nobility, the wealthy guilds, or the Church, and given to the public as a free gift. The people supported these shows with delight and that is the only way they supported them."—Choreographer-director **Agnes de Mille,** in an article titled "Boxoffice Is Not Enough," in the Atlantic Monthly.

London Legit Bits

Lndon, April 25.

Frank Hauser is paging Susannah York for Ophelia in the Oxford Playhouse's "Hamlet."

Sybil Thorndike unveiled a memorial to the late **Ivor Novello** at St. Paul's, Covent Garden, "the actors' church."

Tom Courtenay will succeed **Albert Finney** in "Billy Liar," in June. Finney will play the title part in John Osborne's "Luther."

Sarah Churchill is to play Rosalind in the Pembroke Theatre's in-the-round "As You Like It."

Beryl Reid, George Rose and **Joan Heal** will be the leads in "On The Avenue," new Tennent revue set for the Queen's Theatre in a few weeks.

The Irving Theatre is to drop the club angle and be open to the general public.

"Settled Out of Court" folds April 29 at the Strand to enable **Nigel Patrick** to do a film in Spain.

The new **Wolf Mankowitz-Monty Norman** musical, "Belle—or the Ballad of Dr. Crippen," is due May 4 at the Strand Theatre, with **George Benson** as the murderer.

Mary Hayley Bell's new play, "The Man With the Round Haircut," will have its world premiere by the cast of an East Grinstead amateur dramatic society. Miss Bell's husband, actor **John Mills,** is the group's president.

Joss Ackland has taken over from **Douglas Campbell** as Falstaff in "Henry IV—Part One" at the Old Vic. Campbell's due for rehearsals at Stratford, Ontario.

Irene Dawkins, senior casting director of BBC-TV, has joined the **Walter Jokel** legit management as a director and personal assistant to Jokel.

Alyn Ainsworth will be musical director for "Bye Bye Birdie," which opens May 25 in Manchester before coming to Her Majesty's Theatre, London.

Philip King, author of Pool's Paradise," took over from **Henry Kendall** in the play at Liverpool when Kendall was ill.

"The Commentator," Hollywood publicist **Ben Irwin's** prize-winning play, will world preem May 25 at Town Theatre of Columbia, S.C., which sponsored annual contest.

New York Times:

"A FINE AMERICAN ACTOR,

who too long has absented himself from this country, plays Dr. Breuer (in 'A Far Country') with elegance and compassion"

—HOWARD TAUBMAN

"The nuances Mr. Wanamaker keeps inventing for the role are rich in dignity and strength." —*Walter Kerr,* NEW YORK HERALD TRIBUNE

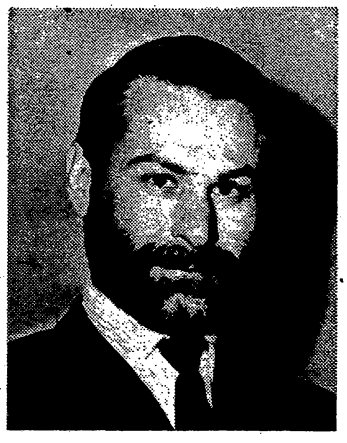
"Nothing short of Tremendous." *Ed Sullivan,* NEW YORK DAILY NEWS

"A striking portrait." *Robert Coleman,* NEW YORK MIRROR

"Excitingly acted." —*John Chapman,* NEW YORK DAILY NEWS

"Sam Wanamaker is excellent." *Richard Watts, Jr.,* NEW YORK POST

"Superior." —*John McClain,* NEW YORK JOURNAL AMERICAN



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Erotic Temple Sculpture Ignored, But Embrace Poster Upsets India

By NAN JOSEPH

New Delhi.

Among India's numerous problems—not counting the goals of the third five-year plan—are how best to bring the arts to its 450,000,000 inhabitants from the Himalayas in the north to the Gulf of Mannar in the south. It is a prodigious undertaking, but one of the most successful of the country's recent projects was the launching of the Rabindranath Tagore Centenary both in India and around the globe. Moreover, India appears determined to grow stronger in its film production and is anxious to increase its cinema exports, especially to the United States which to date has seen but few Indian films notable among them those of Satyagit Ray. Ray is director of such outstanding works as "Pather Panchali," "Aparajito" and "The World of Appu" released in the States through the stalwart efforts of Edward Harrison.

India exports its film to the Soviet Union, Japan, United Kingdom, Thailand, Indo-China, Ceylon, the British East and West Africa, the British West Indies, Afghanistan, Burma, Lebanon and many other countries but her foreign exchange earnings from film shipped to the United States are insignificant.

In India today, particularly in the cities, there is an absorbing up-to-the-minute, almost avant-garde approach to contemporary arts. The daily press does its utcost to cover the art shows, dance recitals, the dramas on the stage and the happenings on the screen. The Indian press devotes considerable space to what is happening in motion picture production centers in Madras, Bombay, Calcutta and other film centers since film making is the eighth largest industry in the land. Considerable revenue is derived by the press from theatrical display space.

There are some 3,500 motion picture theatres and more than 1,000 tent theatres in the country. About 300 films are made every year in India and they are made in at least 11 languages including Hindi-Urdu, Tamil, Telugu, Kanarese and Bengali. Some are indeed what we would label shoestring productions but on the whole the Indian product now bears a reasonably professional stamp. Approximately 2,000,000 Indians see films every day in a land where the double feature is on the verboten list.

Dancers in India occupy a notable niche in the cultural arts. When Queen Elizabeth and Prince Philip went on their recent journey to India, it was the dance that proved the No. 1 attraction. The film makers are now using celebrated dancers in many of their top productions.

Currently, Indians are dhoti-deep in Tagore observances. Tagore exhibitions of paintings, and Tagore poems and dramas are being presented on many a maharaja and Nizam palace ground, at university centers, in theatres and on Air India Radio. India is cooperating with many countries in promoting Tagore's works. Tagore's "The King of the Dark Chamber," for example, is a hit in an off-Broadway production.

Norman Cousins, editor of the Saturday Review, was in New Delhi recently. He's chairman of the Tagore Centennary Committee in America and is lining up a number of Tagore dramatic programs for American production. All this and other cultural pursuits make it obvious that India isn't concerned only with agriculture, mining, transport and other industrial problems. India's concern for the social and cultural betterment of her the constantly improving mass communications methods via broadcasting and the economic and moral support of the other art forms of the land.

India is staging her international film festival in October and November of this year under the aegis of the Festival Directorate in the Ministry of Information and Broadcasting. Open to all nations, the festival will be non-competitive. As presently set up, each nation will be permitted to submit two feature films and two shorts in English or Hindi. The Festival will get under way in New Delhi Oct. 27-Nov. 2), Madras (Nov. 6-12) and Bombay (Nov. 11-17).

On the whole, Indian exhibitors tend toward relative conservatism in their newspaper display space, if one is to judge by American standards. In fact, most American film product in India gets jazzier newspaper treatment than does Indian product. A recently-made Indian film, "Cupid," is plugged in Indian dailies as a "rollicking romance of unforgettable charm,"—indeed a sedate piece of advertising copy. Another Indian film, "Ganga," is headlined: "Acclaimed by Everyone" and "Jaali-Note" is streamered "More you see, More you like." Still another locally-made product, "Mitti Men Sona" is advertised as "The Best Family Picture in Town." It all adds up to almost Puritan copy.

But the movie poster, on the other hand, is another story indeed in the outraged eyes of Acharya Vinoba Bhave, a disciple of Gandhi who walks through the villages of India seeking land for the destitute. Bhave is currently spearheading a crusade to clean up cinematic posters. He has been exhorting his countless followers to extirpate what he terms "the indecent cinema posters." As in the United States, film producers and exhibitors suffer the constant lash of self-appointed censors. Both the Indian press and the public are badgering the film industry to sapolio its material. The drive appears to be directed against "obscene" movie posters adorning the crumbling walls of city buildings, semi-rural structures and the facades of movie theatres.

For example, in Indore, the summer capital of Madhya Bharat and a big cotton-milling center, Bhave was incensed when he came upon posters displayed by the local exhibitors. He was struck with "deep horror and indignation." He told his followers that the posters must be removed "and if the law of the land is incapable of effecting their removal, religion should take the lead." The Hindu leader maintained that the law of religion was far superior to civil laws. "The law which cannot protect religion should be mended by its breach," Bhave declared.

He continued to rail against Indore exhibitors until the latter agreed to meet with Bhave's followers. At the meeting the exhibitors agreed to remove the offending posters but subsequently welched on their promise. This so infuriated Bhave's followers that an uprising resulted. A large part of the population, including women, rose up and in fury tore down the posters and burnt them to the accompaniment of Vedic hymns.

This demonstration, according to Bhave, brought appeals from other sectors of India for similar assistance to destroy their offending placards. Bhave made it plain that he would give all his support in launching "Satyagraha" against the billposting of indecent movie paper throughout India. He urged that committees of women be formed in each town with the object of obliterating such offending posters. Bhave indicated he wasn't so much concerned with the film product as with the posters on the walls. He was pleased, on the other [illegible] with some of the film producers and their final screen products, notably those made of the life of Tulsidas, a 16th century mystical poet and follower of Bhakti Yogi, and the life of Tukaram, another distinguished leader. "I simply want that the eyes of the citizens should not be attacked by indecent posters and my present crusade is against such posters alone," Bhave said.

To offset demonstrations staged by Bhave's adherents, the Supreme Council of Producers is attempting self-regulation of its publicity matter. Its objective is to cut down excesses before the government steps in and calls a halt to improper industry practices. But the general feeling is that the masses will ultimately influence lawmakers to introduce more drastic regulations. Bhave's followers believe that the film industry's self-regulatory behavior isn't sufficient to eliminate all the excesses rampant in poster displays. Bhave is convinced that the poster displays are a grave evil and constitute an encroachment on citizen's rights.

Although a film poster is frequently a panic button that sets off a demonstration of moral outrage, Indians oddly enough, are accustomed to seeing no end of earthy and ungirdled sculpture—and this calls forth no alarm. Much of the highly realistic erotic sculpture integrated into the Hindu temples (at Konarak and Ellora, for example, and the goings-on at Khajuraho) is not regarded as obscene by the worshipper.

The superabundance of male and female figures seen in twos and threes and even intertwined in groups of fours, disporting themselves in intimate juxtaposition are to the pious simply symbolic of the omnipresent reproductive forces in nature. Others, however, maintain that these figures depict the gods at play after ministering to the needs of their devotees. And in Conjeeveram, one of the seven holy cities of India, no less than 10,000 lingams attesting to the boundless procreative powers of the god Shiva causes nary a ripple of indignation.

Though far more erotic than any poster, India's temple sculpture is accepted with composure by the teeming millions. But a film poster barely illustrating a fond embrace is cause enough for the masses to invoke their gods to perform the frenzied Tandava dance of destruction.

Bill Fields

Continued from page 205

acteristics as a pressagent. One was his interest in and extensive knowledge of the road. He maintained professional relationships and in many instances personal friendships with an extraordinary number of newspaper people throughout the country, including editors and executives in general departments as well as on the drama desks. Because of that, he served as a voluntary agent for arranging press seats and in some cases hotel reservations for out-of-town newspaper men visiting New York.

Another of Fields' special flairs was his development of publicity assistants, a number of whom went on to successful pressagent careers on their own. They include Arthur Cantor, Francis Robinson, Harry Forwood, Beverly Kelly and his associates at the time of his death, Walter Alford, Reginald Denenholz and Mae Lyons.

Fields also had the unusual pressagent attitude of preferring newspaper men to producers. He believed in strict accuracy in publicity releases, and used dignified methods rather than stunts and gimmicks.

Fields was born in Hillsboro, Texas, and at the age of 16 joined the Army to serve in the campaign against the forces of the Mexican bandit, Villa. He served in the American Expeditionary Forces in World War I, being wounded in the battle of the Mouse-Argonne. He attempted to rejoin the Army during World War II, but was turned down because of his age, as entered the Canadian Army and did public relations work, rising to the rank of Major.

After serving in World War I, Fields attended the Univ. of Texas, but transferred to the Columbia Univ. School of Journalism with the intention of a newspaper career. He was unable to get a job as a reporter, but took a publicity assignment with the idea of meeting editors and thereby getting on a newspaper. He was partnered in the production of several Broadway shows over the years.

Fields was one of the founders of the Assn. of Theatrical Press-agents & Managers and was elected vice-president last year, moving up to presidency several months ago, succeeding Harold Goldberg, who died. Despite his devotion to the union, however, he engaged in several bitter disputes with the organization, in one instance over new membership limitations and in another because of restrictions on his circus employment. Thomas Kilpatrick, who recently became ATPAM vice-president is a special election, will succeed Fields as president.

Fields resided in Sheffield, Mass., but also maintained an apartment in New York. Surviving are his wife, Camilla, and an adopted daughter and son. Funeral services will be held this morning (Wed.) at the Campbell Funeral Home, N. Y.

British ABC In Ambitious Legit Detour; Springboard For TV Talent

London, Aril 25.

ABC Television is spreading its wings and moving into legit and the longhaired field.

Its legit enterprise is to be a commercial undertaking but its other ventures, such as ballet, will be heavily subsidized by the commercial tv programming company, probably to the tune of more than $50,000 a year.

Its first legit undertaking will be a West End presentation in partnership with impresario Harold Fielding of Alun Owen's "Progress to the Park," which was first presented as a Sunday night attraction at the Royal Court and has more latterly been seen at the Theatre Workshop in Stratford East London.

It will be a new production of "Progress" and the play has been substantially revised by the author. It has been staged by William T. Kotcheff, with designs by Timothy O'Brien and stars Billie Whitelaw and Tom Bell.

The production is currently on an out-of-town tryout and is due in at the Saville Theatre on May 3. Its engagement there is limited to five weeks because of prior commitments at the theatre, but it is confidently hoped that it will subsequently transfer to an indefinite run.

At a press conference last week at which the deal was announced, ABC-TV managing director said that both Syndey Newman, producer of the network's "Armchair Theatre" series, and he, hoped that "Progress" would be the first of a series of projects in which writers, directors, designers and actors who have made their names in the program will have opportunities to make an equal impact in other media.

Harold Fielding described the venture as an exciting development in cooperation between the theatre and tv. It was not new for tv companies to invest in the theatre, but this was the first time a theatre managament had drawn on the vital young talents of tv for a writer-director-designer team. He believed that the two worlds of theatre and tv could and should nourish each other.

At the same conference Thomas gave details of a ballet festival to be staged in Coventry for five days starting on July 11. The program is being staged by Anton Dolin who had formed a group of internationally known dancers for the show including, in addition to himself, Carla Fracci, John Gilpin, Rosella Hightower, Natalie Krassovska, Colette Marchand, Kjeld Noack and Margarethe Schanne, and Andre Prokovski. The ballet will be a full two and a half hours program, but a 60-minute tv show is to be made under the supervision of Brian Tesler. Anatole Fistoulari will conduct the London Philharmonic orch for the Coventry show.

Twain Raps Equity

Continued from page 205

between $8,500 and $9,000 and $111 over $9,000. The production, incidentally, also contributes 1% of the weekly payroll for Equity members to the union's pension fund.

Twain doesn't object to the $85 minimum for major parts, but he does feel it's impossible to operate profitably at the house when the same minimum is required for those in lesser roles. He contends that the salary situation, which is tough enough in the case of "Roots," with only nine performers, would be murder when applied to some of the other plays he's contemplated producing at the house. One of those, Robert Ardrey's "Shadow of Heros," requires a cast of about 21.

Big Nut

"Roots," part of a trilogy by young British playwright Arnold Wesker, with the other two scripts also earmarked for New York production by Twain, costs around $4,700 a week to operate. The potential capacity at the Mayfair at a $4.90 top evenings, is around $9,500. The production has been grossing an average of $3,900 weekly. The highest take thus far has been around $4,700.

Although business hasn't been good at the Mayfair, it would represent a profit at a regular off-Broadway spot, Twain asserts. The producer is also convinced that the Broadway location of the Mayfair in the Paramount Hotel cellar site formerly occupied by Billy Rose's Diamond Horseshoe is more of a liability than an asset. That's not only because of the salary demands, but also because of the higher advertising expenditure involved and the rental of $1,250 against a percentage of the gross.

The average theatre rental off-Broadway is believed to range from $650 to $800 weekly. As for the ad expenditure, Twain has to pay more because of the show's Broadway location than he would if the production were berthed in a regular off-Broadway house. He figures his weekly ad expense of $800-$900 is more than twice the amount he'd be spending for equivalent space if "Roots" were situated off-Broadway.

Twain has already been refused permission by Equity to move "Roots" out of the Times Square area and switch to an off-Broadway contract. In turning down the request, the union followed the same policy it applies to Broadway productions. Besides the "Roots" cast, which includes a stage manager understudy, who gets a minimum of $111, plus performance pay, the weekly payroll also includes three stagehands at $170 each, a company manager and pressagent at $165 each and a treasurer at $130.

The stagehands and treasurer salaries are standard for Broadway, while the company manager and pressagent salaries are less than the Broadway minimum but higher than the off-Broadway minimum. Twain has no beef with the unions other than Equity. He regards the stagehand setup as particularly fair, since the three men are working a three-set show, which uses about 600 props and has around 40 light cues. Incidentally, the treasurer's union does not exercise jurisdiction off-Broadway, which means the smallseaters, outside the Times Square area, don't have to pay the $130 minimum.

The Paramount Hotel cellar spot is leased by realtor Irving Maidman, who converted the premises into the Mayfair at a reported cost of about $50,000. Maidman, in turn, has leased the spot to Twain, who reveals that about 50% of the patrons for evening performances shows up at the boxoffice to purchase tickets between 7:30 p.m. and 8:30 p.m. This, he claims, is standard at most off-Broadway operations.

Since its opening, "Roots" has had some tough neighborhood competition from the flock of Broadway shows, which have been circulating discount tickets whereby the price of admission for an orchestra seat is sometimes less than the $4.90 top at the Mayfair.

Juliette Greco Pacted By Edinburgh Festival Also Off-B'way Revue

Edinburgh, April 25.

Juliette Greco, French chanteuse and film actress, is pacted to present a program of intimate songs during third week of the International Edinburgh Festival here next September. Her repertoire will cover songs by Francoise Sagan, Kurt Weill, George Brassens, and Leo Ferrer. She will be accompanied by the Henri Patterson ensemble.

Set for second week of the Edinburgh Fest is another late-evening show, a revue 5+1, which is the work of Stephen Vinaver and Carl Davis. Show opened in New York in 1958 as "Diversions," winning the Obie Award as the Best Off-Broadway revue of the year. Vinaver, author and director of the revue, is German-born but emigrated to the U. S. A. at an early age. Carl Davis, New York-born, has been assistant conductor to the New York City Center Opera. He has been invited by the Swiss Radio in Lugano to conduct American music there during March, having composed a new work for the occasion.

Dryfoos Succeeds Sulzberger

Arthur Hays Sulzberger retired yesterday (Tues.) as publisher of the N.Y. Times succeeded by Orvil E Dryfoos, president of the company.

At a meeting of the board, following the annual meeting of stockholders, Sulzberger announced his retirement. He will be 70 on his next birthday and has been publisher since 1935, succeeding to that office on the death of his father-in-law, Adolph S. Ochs. As a trustee of Mr. Ochs' estate, he and Mrs. Sulzberger still vote the controlling stock interest in the N.Y. Times. Sulzberger will continue as chairman of the board of directors.

Dryfoos, 48 is the husband of Mr. and Mrs. Sulzberger's daughter, Marian. He has been with the Times since 1941 and has been president since 1957.

Sulzberger also announced the retirement of Charles Merz as editor in charge of the editorial page, and Dryfoos simultaneously announced the appointment of John B. Oakes to succeed him as editorial page editor. Merz, who joined the Times editorial board in 1931 and had been editor since 1938, becomes editor emeritus.

Dryfoos will be the sixth publisher of the Times since its establishment in 1851, the third since its purchase by Ochs in 1896.

Olavi Linnus' Reissues

Out of print for 15 years, a series of historical novels by VARIETY's Helsinki rep, Olavi Linnus, will return to the bookshops in new editions. The stories deal with the fictional life story of a Delaware settler of Finnish descent who becomes one of the first to explore the Ohio and the Mississippi rivers and who, all his life, fights to bring understanding and peace between the white and the red man.

Six in numbers, the novels will be published with short intervals, under the writer's penname, Gil Dennic. The first is out already.

Michener's Hawaiian Hot Seat

Recent New York interviews in which author James A. Michener blasted Hawaii for racial discrimination has drawn caustic fire from the State Assn. of Hawaiian Civic Clubs. Same group branded his book "Hawaii" as being "seriously harmful to the history of various racial groups" and said its "mixture of fact and fiction has caused irreparable damage to Hawaii."

N. Y. Post reporter Joseph Wersbha, in a phone interview with a Honolulu newspaper, said Michener was disgusted with the "guff" he encountered in Hawaii. The "guff" involved alleged racial discrimination because his wife wasn't what he called a WASP—a white, Anglo-Saxon Protestant—and also political antagonism because of his strong support of the Democratic party.

Yet Michener's most recent written appraisal of Hawaii's racial relations appears in a foreword introduction in Fodor's "Modern Guide to Hawaii," a just-published travel book. Michener wrote: "Here, on the western ramparts of the United States, we have been fortunate in being able to construct a society which gives all of its members, regardless of color or religion, a most remarkably even chance to attain success and happiness, the latter accomplishment being more important than the former."

A "letter to the editor" printed in both dailies lowered the boom on Michener's book. "With shocking bad taste, and a dull literary style, he mixed all the historic platitudes into a massive welter of material which, over and over, reflects his own prejudices," the writer contended. "The wrath and aggression reflected in his present attitude toward Hawaii suggest delusions of grandeur or persecution."

Grolier's Updatings

The Grolier Society, publishers of the Encyclopedia Americana and The Book of Knowledge, is preparing a new encyclopedia which is "basically a short-entry set designed to cover a vast area." Show biz is widely represented in "Project 45," of which Bruce Bohle is associate editor, with individual entries averaging 50 to 200 words. In addition to such classic subjects as the Booths and the Barrymores, "The Black Crook," Astor Place riots and minstrel shows, also covered will be the American Shakespeare Festival and Academy, American Educational Theatre Association, Antoinette Perry Awards, Maurice Chevalier, George Abbott, Harold Edgar Clurman and Ralph Bellamy. Despite brevity of treatment, items will be carefully cross-referenced. Bibliographical sources will be supplied. Compendium will be published in multi-volume set, "planned as a standard reference work for the entire family, useful to high school students as well as to adults.

Importance to performing arts is updating information that has stagnated in older reference works, and inclusion of much fresh material by authoritative writers in all branches of entertainment media.

Van Urk's New Post

J. Blan van Urk has been elected President and chief executive officer of National Association of Schools & Publishers Inc., succeeding James F. Fitzsimmons, who becomes chairman. Van Urk, a pioneer in corporate-policy public relations, was formerly business adviser to a group of the Du Pont family. Previous to establishing himself in Wilmington as a consultant, he spent many years in public relations and advertising in New York City (Young & Rubicam, N. W. Ayer & Son, and Calkins & Holden, where he was executive vicepresident and director).

The National Association of Schools and Publishers is consultants to book publishers and correspondence schools throughout the country.

New Trade Book House

Bold Face Books Inc., a new general trade book publishing house, has been formed by Ben Wattenberg (president and editor) and David A. Boehm (secretary-treasurer and sales manager). Books produced by the new firm will be sold and distributed via Sterling Publishing, of which Boehm is president.

Bold Face will head into different fields from those covered by Sterling, one of the country's leading hardcover "how-to" book publishers. Bold Face books will be directed to young moderns, with particular stress upon international affairs, political activity and social problems, all treated in a popular fashion and all designed as strong backlist properties.

Radcliffe's Seminar

Barney Rosset, president of Grove Press and the Evergreen paperback books, will be the keynote speaker for the 14th session of Radcliffe's Publishing Procedures Course June 21 to Aug. 1.

Rosset's initiative as a publisher led him to such projects as the publishing of the authorized and full version of "Lady Chatterly's Lover."

Some 45 other publishing experts will lecture at the six-week course open to recent college graduates, both men and women. The lecture staff will include Hiram Haydn who left Random House as editor-in-chief to co-found Atheneum Publishers with Alfred Knopf Jr. and Simon Michael Bessie; John Updike, New Yorker contributor, Mrs. Helen Meyer, president of Dell Books.

The course, which prepares college graduates for a publishing career in books and magazines, is limited to 50 students. Tuition is $200, and there are two full scholarships available.

New 'Asia' Mag

Asia magazine, a new English-language weekly supplement to be distributed through Orient as far as India, will launch publication with its Oct. 1 issue.

Mag will be headquartered in Hong Kong and printed by Toppan Printing Co. of Tokyo. Adrian Zecha, formerly with Time, will publish and Norman Soong, formerly with N. Y. Times and founder of PanAsia News Agency, will edit. Soong describes new venture as "first magazine to be created exclusively by Asians, for Asians and about Asia."

New mag also has offices in Frankfurt, London and New York.

Thorpe & Porter Projects

Thorpe & Porter Ltd. of Great Britain, exclusive distributors in the United Kingdom for Pocketbooks, Independent News Co., Hillman Periodicals, Kable News Co., Ace News., Ballantine Books and other leading independent publishers, is launching a new British paperback series called May Fair Books. The publisher of the series, Gordon Landsborough, has been associated with Panther and Foursquare Books, two of Britain's leading paperback lines.

Thorpe Porter has developed a system of distribution for Britain which is unique. In addition to supplying the usual wholesale and retail outlets on a direct basis, it maintains a fleet of more than 150 trucks manned by salesmen-drivers which makes possible on-the-spot deliveries to retailers of all items handled by T&P from supplies carried in the trucks. These are akin to bookmobiles used by American magazine and book wholesalers.

Gutsy Guthman

Washington, April 25.

The new chief of public information for the Justice Dept., Edwin O. Guthman, addressed members of the American Society of Newspaper Editors and gave the editors a jolt when he suggested that the Department's anti-trust division should go after consolidations of newspapers.

Newspapers shouldn't be allowed to own radio and television stations, he added.

After this, he said the opinions expressed were his own and not necessarily those of the Dept.

Prize For 'Guide' Book, Play

"The Guide," R. K. Narayan's novel, is the English-language work chosen for 1960 by the executive board of India's Sahitya Akademi (Academy of Letters) for one of its $1,000 awards for the most outstanding books in each of the major Indian languages originally published between the start of 1957 and the end of 1959. Other award-winners were a historical work in Assamese, a play in Gujarati, a collection of poems in Hindi, a book of two Kanarese poems, a Malayalam novel, a Marathi novel, a study in Telugu, and a collection of poems in Urdu. No awards were made in Bengali, Kashmiri, Oriya, Punjabi, Sanskrit, Sindi, and Tamil as no work in these languages was adjudged of sufficiently outstanding literary merit.

The Narayan novel's stage version, written by Americans Harvey Breit and his wife Patricia, and starring Pakistani actor Zia Mohyeddin (of "A Passage to India" fame), was preemed in Cambridge, England, where it was set for a week's run followed by a fortnight at the Oxford Playhouse, where it got good reviews in the British national press. Impresario Michael Codron has an option on the play for a West End theatre. Another Narayan novel, "The Man-eater of Malgudi," was recently published in the U. S. by Viking.

Bibles & Dictionaries

Recent preoccupation with trade book publishers in extending their operations to textbooks is supported by the sudden blockbuster bestseller, Cambridge Univ. Press' "The New English Bible" (New Testament) ($4.95) which shot up from No. 8 to No. 2 besteller this week, second only to William L. Shirer's "The Rise and Fall of the Third Reich," now in its 23d week of the national bestsellers.

Publishers have long recognized that dictionaries and Bibles are still the alltime bestsellers for book houses.

A Trend?

Possibly indicating a trend, former Secretary of Health, Education & Welfare Arthur S. Flemming has joined Good Housekeeping mag as contributing editor. In a monthly piece he will examine issues affecting the fields with which he's been identified. He'll also participate in editorial planning.

Some weeks ago Henry Cabot Lodge, unsuccessful Republican candidate for the vice-presidency, was named general consultant to Time, Life and Fortune on international relations. Prior to last fall's campaign he was United States representative to the United Nations.

Lester Cohen's Book

Novelist-scenarist Lester Cohen's profile on Horace Liveright in a recent Esquire got him a Bobbs-Merrill assignment to write a book which he calling "The World of Horace Liveright."

Latter was a potent and colorful literary figure of the 1920s.

Disasters Need Brightness

Longmans Green has contracted a new book for fall publication dealing with great disasters in Canada, but don't want the word "disaster" in title. Experience has shown that the words "disaster" or "death" crimp sales with average book prospect. Author of the work is Frank Rasky, editor of Liberty Mag, published in Toronto.

He has another book, "Romance of Canada's Wild West," designed to prove that the Dominion had as many deadeye shots, saddle-sore heroes and heels as the U.S. version.

Mussolini In Depth

Ivone Kirkpatrick, chairman of Britain's Independent Television Authority (ITA), which is comparable to the Federal Communications Commission in the U.S., is writing a book on the rise and fall of Mussolini, with the same "in depth" approach as William L. Shirer's current bestseller, "The Rise and Fall of the Third Reich." Kirkpatrick was a war correspondent and knew the Italian fascist leader well.

Odhams (England) will publish coincidentally with Hawthorn Books in the U.S. It is planned for later this year or '62.

Lynn Carrick's Shift

Lippincott v.p. Lynn Carrick, who was also in charge of the New York editorial office, is moving to London in July from where he will operate as general European representative for the American publishing house. His wife, Virginia, who repped the English firm of Longmans Green & Co. in New York, will also move to the British capital and associate with her husband in representing Lippincott.

He was a director of Lippincott since Carrick & Evans Inc. was merged in 1940 into J. B. Lippincott Co., whose main hq is in Philadelphia.

Purtell's Town Crier

Joseph Purtell, senior editor of Time, has bought control of Fairfield County Publications and its semi-weekly Westport Town Crier from Arthur Pearce, publisher, and Luis Villalon, editor.

The Town Crier has differed from the conventional small town weekly in that it has taken a rather sophisticated suburban stance newswise and editorially. Up to recently it included a separate tab section, County Fair, spotlighting area entertainment and arts; this for economic reasons was switched to the standard columns of the Town Crier.

Frank Gibney To SBI

Playboy mag publisher Hugh Hefner, who's been raiding the slicks to staff his new biweekly Show Business Illustrated (bowing Aug. 23), has plucked Life mag's Frank Gibney to head up the new venture. He's designated assistant publisher and editorial director for SBI, and will base in the Chicago homeoffice.

Gibney had been a Life byliner-editor-editorialist since '57, and before that was features editor for Newsweek (latter also lost some staffers to the new publication). Gibney has also worked for Time and United Press, and has authored five books.

SBI will be consumer-oriented and sell for 50c.

'Oscar' Booms O'Hara

Impact of Elizabeth Taylor's "Oscar" for "Butterfield 8" was felt in the inner sanctum of Bantam Books the following day.

An avalanche of new orders from all over the country for reprints triggered the announcement of prexy Oscar Dystel that 200,000 additional copies of the paperback issue of the John O'Hara novel were rolling off the presses, bringing the total to date of 1,750,000 with bright expectation for an upped record breaking figure.

Selig Adler Succeeds Stiles

Promotion of Selig Adler to managing editor of the N.Y. Daily Mirror was announced last week by Charles B. McCabe, publisher. Adler has served the Mirror in every news capacity from reporter to city editor and assistant managing editor.

He succeeds Hinson Stiles, who is retiring from active news-side work and who will remain as associate editor in charge of the year-'round Mirror Youth Program. Stiles has been 50 years with the Hearst organization and recently returned from a three-month, round-the-world trip aboard the SS Caronia with his wife.

John Cage's Book

Controversial American composer John Cage has written a book titled, "Silence," scheduled for October publication by Wesleyan University Press. Volume of anecdote, poetry and essays by the experimental composer will cover his life interests, such as mushroom hunting, Zen, wild flowers, noise, and, naturally, music.

Wesleyan Press also is prepping the first English translation of a book covering the Bauhaus school, founded by Walter Gropius in Germany after WWI. "The Theatre of the Bauhaus" is a study by Laszlo Moholy-Nagy, Osker Schlemmer and Farkas Molner.

Quite a Cut

William J. Lederer's original manuscript for his new book, "A Nation of Sheep," ran some 400,000 words, pruned to a scant 40,000 words in order to spur one-evening cover-to-cover reading. Lederer admitted the drastic cutting might be interpreted as over-simplification. Several entire chapters were dropped because, as the author told a Honolulu newsman, he "didn't want anything in there that scholars could split hairs on."

The book represents a year's work.

New Pub House

Rolley & Reynolds, new Philadelphia publishing house, will make its official debut with a first novel, "The Challenge," by Arthur C. Mangels and Albert F. Byers.

Mangels is a millionaire Pennsylvania paint manufacturer and New Jersey real estate developer. Byers is a Philadelphia advertising executive.

CHATTER

Al Hine, whose latest novel, "Lord Love a Duck," was just published by Atheneum, plane to Puerto Rico last week to join Peter Brook company shooting the William Goulding novel, "Lord of the Flies." Hine is associate producer of the film.

As "Dragnet" glamorized the Los Angeles Police Dept. so Terrys Olender's candid, factual account of her career as assistant D.A. may serve to throw light on the work in the District Attorney's office when—and if—it reaches the screen. Several indie producers are negotiating for the book, "For The Prosecution" (Chilton). Author is skedded for extensive p.a. tour beginning May 12.

Country Beautiful, national slick magazine, religious in theme, is edited and published by a Roman Catholic priest, Fr. Michael P. Dineen. It is sponsored by non-profit Country Beautiful Foundation Inc. First issue is dated September and the first printing is 100,000 copies.

Ray Russell, on leave-of-absence from Playboy mag to script his novel, "Sardonicus," for indie producer William Castle, nixed offer to return to home office to edit publishing company's upcoming Show Business Illustrated. He remain on Coast to write two more scripts for Castle.

Eddie Sherman, entertainment and gossip columnist, moved from the Honolulu Advertiser to the Honolulu Star-Bulletin some months ago. Now he's revolving-doored himself back to the Advertiser. Return of the prodigal was prompted essentially by an upped salary offer. Star-Bulletin promptly assigned Charles Frankel to fill the back-page two-column spot vacated by Sherman.

Robert Goulet, French-Canadian author of the just published novel, "The Violent Season" (Braziller), is related to the same-name costar of "Camelot," currently on Broadway, through both their paternal grandfathers. Former French tutor, now dittoing at Milford (Conn.) Prep, studied stage directing at Yale Drama School where his classmates included Julie Harris, Leslie Stevens, Delbert Mann, Frank Corsaro, Julia Meade among others.

Lee F. Payne, 60, managing editor of the old Los Angeles Daily News for 18 years, died April 11 in L. A. Since June, 1956, he had been m.e. of the Temple City (Cal.) Times.

William C. Tucker, 63, veteran newspaper editor who worked for the Columbus, Ga., Enquirer and the old Atlanta Georgian, among other papers, died of a heart attack April 13 in Columbus.

Charles A. Shonesy, 58, Atlanta Journal copy editor, died April 11 in that city.

Harry T. Brundidge, 64, war correspondent and magazine writer, died April 19 in Santa Cruz, Cal. Shortly before retiring in 1953 he was with Mercury mag.

John W. Chase, 55, book reviewer and onetime editor with the publishing house of Longmans, Green & Co., died April 18 in Groton, Conn.

Broadway

General Artists Corp. prexy Larry Kanaga hospitalized for surgery on his sinuses.

Abe Dickstein, 20th-Fox district sales topper, repeating as prez of the B'nai B'rith Cinema Lodge.

Hotel Algonquin boniface Ben B. Bodne back from the Coast with an impaired left ear, result either of altitude or a virus. Medicos still undecided.

Cornerstone laying ceremonies of the new Actors' Fund Home in Englewood, N.J., May 4. Show bunch leaving by special bus from 47th and Broadway.

Max Blouet, veepee and managing director of the Hotels Ambassador East & West, Chicago, approached to take over the top spot of a Gotham key hotel.

Publicist Phil Gersdorf and photo Sandy Roth tapped for special publicity unit on Allied Artists' "Billy Budd," which goes before cameras in Spain June 1.

William Morris' Wally Jordan due out of Harkness Pavilion in a week, following a heart checkup and rest-cure. Plans a short vacation and then back in harness.

April in Paris ball now definite for the 7th Regiment Armory, with Cecil Beaton to do the decor, following a booking snafu at the Waldorf-Astoria which didn't have the date available.

Century Theatre Club will luncheon at the Commodore April 28 and hand $3,000 to the Actors Fund. Vinton Freedley and Ed Begley will speak. Tom Bosley and Robert Goulet will entertain.

Maureen Stapleton, actor Roland Culver, jazz pianist Charles Beal, pianist-vocalist team of Sam Wooding & Rae Harrison, nitery comedian George Church and dancer Dorene Kilmer off to Europe Friday (21) on the Liberte.

Current Vogue (page 102-3-4) features the home of the Herbert F. Johnsons in Racine, Wisc. Mrs. Johnson is the former Irene Purcell, musicomedy and screen actress, who was born in Hammond, Ind., not Wisconsin as the article states.

Playwright Arthur Kober ("Having Wonderful Time," etc.) has been advised by an off-Broadway new playwright, whose real name also is Arthur Kober, who resides in Brooklyn, that the latter will "have to change (his) professional name in fairness to both."

Reginald Gardiner, whose platform program, "Tales Witty and Wise" was rapped in its recent debut booking in Lancaster, Pa., fared much better in his next performance in Springfield, Ill., where he was accorded a favorable front page review in the Illinois State Register.

Vet vauder Jack Powell off on another USO-Camp Shows tour, this time to Iceland. While Powell has been in semi-retirement since operating a successful interior decorating business in White Plains, he makes periodic USO tours with his blackface comedy-drum specialty.

Jim Bishop, Hearst Headliner, who's doing the every-day live commentary on the Eichmann trial over ABC-TV, is in New York for the duration and hasn't even reopened his Sea Bright, N.J., home since coming north from Miami where he was on assignment virtually all winter.

Theatre historian Samuel Stark, transplanted from Laguna Beach to San Francisco, is luncheon guest at Stanford U's Dept. of Speech & Drama, which he will address. George Poultney, ex-actor and Equity head in Frisco, has been auditioning Stark's extensive theatrical collection.

Charles Columbus, former professional ballroomologist who has been conducting the Mayfair Dances at the Hotel Plaza, now the host of the Rendez-Vous Room, a la Gogi's dittoing at the Pierre's Cotillion Room. Plaza's m.d. Neal Lang is kicking off the spotlight on Columbus' new job with a cocktail dance next week.

Harpo Marx wonders if he's the victim of a reverse-tabu in that it was okay with Ed Sullivan, on whose show he got $7,500 for this past Sunday's guest-shot, but Jack Paar seemingly changed his mind about his proposed guesting. It was to have been an interview and, more than incidentally, part of Marx's current tv-radio "tour" to plug his autobiog, "Harpo Speaks!"

The motion picture industry's collection drive on behalf of the youth scholarship fund for the National Conference of Christians and Jews will be conducted May 8-14 in the New York exchange area, and May 22-28 out-of-town, per Richard Brandt, national exhibitor chairman and John Murphy, New York City chairman. Max E. Youngstein is national industry chairman of the special NCCJ drive.

The Friars' testimonial to Garry Moore Sunday night (23) at the Hotel Astor was to have been taped and broadcast following night (Mon.) by CBS Radio. Moore's home web, but the project was scuttled at the last minute when Carl L. Timin, the club's executive director, didn't want to risk embarrassing the dais names with last-minute "releases" as required by AFTRA.

Harker-backers are still not sure of the identity of the just discovered former speakeasy on West 57th St. off 6th Ave., running through to 56th, which excavators discovered while razing the site for the new 21-story apartment building to be called Carnegie House. Hidden cave still shows signs of having been a deluxe whisperlow. One vet pub crawler is sure it was called the Cave, entrance via 100 W. 57th St., drinks $1.50, with strong show biz clientele.

In traditional mourning style, a black-bordered communique from humorist H. Allen Smith: "With sorrow and pain almost beyond the limits of human endurance, I beg to report to you that my doctor has at last convinced me I cease ingesting alcoholic beverages at once or die like a dog. I have agreed. I have hung up my tankard; I have shattered my shot glass against the fireplace bricks. When I get a rubdown I forbid the use of alcohol and insist on a porridge of honey and vinegar. A stone! A leaf! A door! O Lost!"

National Phoenix Tour

Continued from page 205

atre outside of New York by touring shows. CAMI will be represented in the project by Fox and Wilford. The repertory setup is the outgrowth of an exploratory tour made last year of 10 midwestern cities by Norris Houghton, who with T. Edward Hambleton, Dewell and Miss Hersey comprise the board of directors of the National Phoenix.

Houghton, who founded the Phoenix operation in Manhattan with Hambleton, is president of the National Phoenix. He's no longer active in the New York venture. The physical production of the prior "Mary" touring presentation is still intact and will be used for the upcoming road trek, scheduled for 20-25 weeks of playing time in major cities, colleges and secondary towns. The basic set will also be utilized for the Anderson play, but each production will have its own costumes.

According to Dewell, the aim of the project is to build a permanent repertory company for the road. It's possible, he figures, that a third production may be rehearsed while the tour is in progress and added to the repertory in the spring. On top of that, another prospect being considered is a tour of the two or three productions on the strawhat circuit the summer of 1962. The company would then return to the road the following season in different vehicles.

"Elizabeth" will be directed by Jack Sydow, who'll also recreate Tyrone Guthrie's staging of "Mary." Sets for "Elizabeth" will be designed by Bill Roberts, the costumes by Alvin Colt and the lighting by Tharon Musser. The scenery and lighting for "Mary" were designed by Donald Oenslager, and Colt was responsible for the costumes.

'Lady's' Trial

Continued from page 1

Denham, John Le Mesurier and Michael Hordern. The other Nonesuch disks have Bernard Miles reading four of H. E. Bates' "Uncle Silas" yarns, Pamela Brown giving with poetry about love in the 17th century, Marius Goring reading poetry of Spain's Lorca, Peggy Ashcroft and Osian Ellis dealing with "Aspects Of Woman" and Barbara Jefford and John Neville evoking the poetry of London in "That Mighty Heart."

Denis Preston is executive producer of the label, with John Chandos "directing" the spoken word.

Philadelphia

By Jerry Gaghan

(319 *N. 18th St., Locust* 4-4848)

Michael Murray, 87, chalking up 70th year as doorman at the Academy of Music.

Marguerite Piazza to head the entertainment at Inaugural Dinner and Ball of Israel Bonds women's division, at Bellevue Stratford, May 14.

Anthony Terracciano, founder of the old Philadelphia Civic Grand Opera Co., named general manager of Philadelphia Grand Opera Co., succeeding Giuseppe Bambescheck, who resigned.

"Dentist in the Chair," British pic purchased by local group headed by Morris Yuter, Shubert flack, and Barney Sackett, WIP legit reviewer, booked into Green Hill Theatre.

Drexelbrook Swimming and Tennis Club swings to a policy of presenting complete musicals in place of individual entertainers. It teed off last week with Johnny Crawford and Nancy Lewis in "Gay 90's Revue." Coming tuners include "Guys and Dolls," "Oklahoma," "Roaring Twenties" and "Yankee Doodle Dandy."

Belgrade

The new five-year plan of Yugoslavia foresees production of 30 feature films costing over $3,000,000 plus 160 documentaries.

Film Friends Society of Holland invited Zagreb-Film, producing animated films only, to organize a series of shows in the society.

The American vocal artists, William Ray and Doris Mayers, gave concerts in Belgrade and several provincial towns with great success.

Bosnia Film, film producing company, serving the Republic of Bosnia and Hercegovina, completed all preparations for shooting "The Assassination of Sarajevo" early in the spring.

Boston

By Guy Livingston

(*423 Little Bldg.; DE* 8-7560)

Sam Vine, the hyp hypno, booked to close Blinstrub's season.

Sami Coe bringing his Latin terp stuff to Steuben's Cave.

Sam Snyder's Water Follies readying 1961 edition via rehearsals here.

Bill Kumins, Warner Bros. branch manager, elected head of Cinema Lodge, B'nai B'rith.

Pleasure Island, the $4,000,000 fun park in Wakefield, Mass. opens for weekends on May 6 with same price policy.

Statler-Hilton "Show Toppers" receiving award from Watchmakers of Switzerland for "what makes Boston tick" in show biz.

Bradford Roof's venture into theatre-in-round with "Where's Charley?" starring Will Able paying off with big party turnouts.

Stanley Blinstrub, owner of Blinstrub's, 1,700-seat nitery in South Boston, plans on building a new club to be "the biggest and finest in the east."

Jeffrey Lynn planing back and forth from performances in "Two For Seesaw" at the Wilbur to rehearsals of his new show, "Kuprin," in Manhattan.

Region's park men met at Parker House and forecast banner year for alfresco season with Canobie Lake Park, Paragon Park, Riverside and Crescent parks already open and reporting big biz.

Malaga, Spain

By Ira Ashley

Norman Ford in for a peek.

Ed Mann working on new film in Madrid.

Bunny Adler in to photograph the Costa Brava.

Peter Rabe and Alvin Moscow working on new books.

Rose Tobias expected by summer with her new husband, Maxwell Show.

The Gerald Brennans off to the Greek Islands. Grady Johnson in Rome.

Lorenzo Semple Jr., who is finishing a new play, off for a trip to Madrid.

Paul Lukas back from Tangier and Mischa Auer in residence, on Calle San Miguel.

Sophie Treadwell expecting Robert Allerton Parker and his wife, Jessica Daves, Vogue editor.

Peter Harnden commuting between his architectural office in Paris and the new houses he is building here and on the Costa Brava.

Julian Claman and Alex North tarried awhile after arriving together on the Leonardo Da Vinci before proceeding to Switzerland and Grasse respectively.

Bill Carter and wife Elaine Stewart resting after she finished "Seven Challenges" in Rome and Yugoslavia before checking in for a new picture in France.

Ireland

By Maxwell Sweeney

(*Dublin* 684506)

Belfast Arts Theatre (450-seater) opened.

Comedian Jack Cruise named Chief Barkero, Variety Tent 41, for 1961.

Empire Theatre, Belfast, sold for an undisclosed amount. Future of building still is uncertain.

Cork International Film Fest received greenlight from International Film Producers Federation for Sept. 24-Oct. 4.

Michael MacLiammoir, recently seen on Broadway in "Importance of Being Oscar," will receive honorary degree from Dublin University in June.

Brian Desmond Hurst will direct film of J. M. Synge's "Playboy of the Western World," with Siobhan McKenna as Pegeen Mike. Picture will be lensed at Ardmore Studios.

Night Club Reviews

Continued from page 203

Desert Inn, Las Vegas

plause with his feats of acrobatic tapping.

The Jubilee Four garnered the most mitt action from first-nighters: the Negro harmonizers are ideal for the show, blending splendidly with some of the songs in Harris' repertoire. The star sings the warm Dixie-types expected of him, plus a few more, all of which scored solidly on an enthusiastic opening night gathering.

Harris narrates "The Persian Kitten" to the feline-costumed terps of Teri Robinson and Nick Covacevich, getting a purring reaction from the diners. The Donn Arden Dancers, 12 extremely young and highly talented terp technicians (10 girls, two boys), give the party a pleasingly refreshing flavor.

Eddie Fisher is the next attraction here, opening May 16.

Duke.

Beverly Hills, Ciney

Cincinnati, April 21.

Ritz Bros. (3), *Trude Adams, John Woodd Trio, Moro-Landis Dancers* (12) *with Bill Raymond; Gardner Benedict Orch* (13), *Jimmy Wilber Trio, Larry Vincent; $3-$4 minimum, $1-$1.50 cover.*

Comes a Ritz blitz in the wake of Jimmy Durante's record-shattering fortnighter to keep this refurbished plushery rocking at outset of the brighter warm weather season. It's been long time, no see, since Harry, Jimmy and Al Ritz regaled vaude and nitery audiences in Greater Cincy, and their first date for Beverly Hills chiefs John Croft and Mitch Meyer. But they rate conveniently early returns, judging from the firstnight smash.

Topliners into their 31st year, the Ritz freres retain amazing fast-and-furious pacing over the current fill-hour route. Champs of burlesque, Harry serves as kingpin of the three-way frolic. His mugging and wild-eyed frightening stares are exclusive. Harry's Chinese cook, Italian chief and dance hall gal takeoffs are trademarks. Threesome tandems a softshoe class specialty and a rousing calypso romp for a clinch chaser.

Trude Adams, in supporting spot, also in for her first time, was at a disadvantage in the preem. Near capacity 950 crowd included a majority of stags in for a shoemen's convention. Their hubbub made for difficult reception of songs by Miss Adams, young, personable and of sweet pipes. Repertoire include specials "A Man" and "Corn" and, best received, "Whole World In His Hands."

The augmented Moro-Landis ensemble, extraed with the Woodd Trio and Bill Raymond, production singer, repeats its rousing George M. Cohan medley hit routine of the Durante show. Music backing is by the slick Gardner Benedict crew. The Jimmy Wilber Trio supplies intermission dance inspiration and Larry Vincent sings at the celebrity room, 88. *Koll.*

Zurich

By George Mezoefi

(32 *Florastrasse;* 34-70 32)

Tv subscribers in Switzerland have now reached the 150,000 mark.

Swiss preem of Harold Pinter's "Caretaker" set at Komoedie Basle this month.

Swiss National Circus Knie's annual Zurich stint starts May 5 at Sechselaeutenplatz here.

Hildegarde Neff guesting at Komoedie Basle and Schauspielhaus Zurich in Garson Kanin's "Born Yesterday."

"Ben-Hur" (M-G), now past seventh week at Metropole in Lausanne, is piling up record grosses there, having already surpassed 60,000 spectators.

U. S. contralto Mary Davenport, a Zurich resident and member of the Opera House since 1955, giving a song recital at Tonhalle, including a work by Samuel Barber in her program.

American baritone Robert Kerns, now a Stadttheatre Zurich pactee, inked for guest stint at Salzburg Festival this summer in Verdi's "Simone Boccanegra," staged by Zurich opera topper Herbert Graf.

The successful Herb Graf production of "Othello" (Verdi) will be telecast here April 29, marking the first step in a contemplated closer collaboration between the Zurich Opera and Swiss television initiated by Graf.

Yank films are dominating Zurich firstrun houses currently. Recent releases include: "Alamo" (UA), "Spartacus" (U-I), "North to Alaska" (20th), "Pepe" (Col), "Eichmann Story" (AA), "Reach for Tomorrow" (Col), "Fort Petticoat" (U-I) and "Big Fisherman" (Disney-BV).

Upcoming new production of "Rosenkavalier" at Stadttheatre, staged by Herbert Graf, includes four American singers in its cast: sopranos Reri Grist and Jean Cook alternating as Sophie, mezzosoprano, Regina Sarfaty (Octavian) and basso James Pease (Ochs von Lerchenau). It will be batoned by Swiss conductor Peter Maag.

Alan J. Lerner - Frederick Loewe's "Brigadoon" has been cancelled from this season's Stadttheatre slate where the musical was to have its German-language preem, due to difficulties re publishing rights. In order to fulfill subscription series, it will be replaced by guest stints of Stadttheatre Basle's ballet troupe with full-length "Swan Lake," choreographed by Wazlaw Orlikowsky, April 29.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse* 1 *A;* 356156)

Robert Stolz operetta "Vienna Cafe" relayed by Austrian Broadcasting System.

Musical comedy "Irma La Douce" planned for early production by Josefstadt Theatre.

Passion plays at Erl and Thiersee in the Tyrol will henceforth alternate annually. This year it is Erl's turn.

Academy Theatre is preparing the comedy, "The Voyage," by the Lebanese author Georges Schehade.

Austrian radio produced one-hour program, alternating Emmerich Kalman and his son Charles' music

Ford company running a Ford program on Austrian radio system at best and most expensive time, Saturdays at 8 p.m.

Local nightclub owners declared willingness to agree to "self control" as recently set up in West Germany. It's all over strip teasers.

On the occasion of the 150th birthday anni of Franz Liszt, who was born in Raiding, Burgenland, a series of commemorative events will start Oct. 22.

India

By Austen Nazareth

West German Film Fest in New Delhi, Bombay, Calcutta, and Madras last year yielded over $15,000 for India charities.

Dr. Edward Hais, Czechoslovak Films rep in India, and his wife returning to Prague, having completed his tour of duty in this country.

Indian director Rono Mukerji to Soviet Union to discuss script of co-production between India's Filmalaya outfit and Uzbek Film Studios of Tashkent, U.S.S.R.

MCA-Stein $2,500,000 Fund

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some time after the actuarial birth date of April 26, it is understood that the fund is already in excess of $2,500,000.

There will be no "birthday party," per se, although MCA associates and a few intimates will hoist a glass this (Wed.) afternoon in the New York hq.

Stein, originally an eye-doctor who founded MCA in 1924, is a graduate of the Univ. of Chicago and Rush Medical College, and did postgraduate work at the U. of Vienna. Ophthalmology has been his specialty and only the show biz fates, cradled via campus band bookings during his undergraduate days in his native Chicago, caused a change of careers. Music Corp. of America's springboard came via those campus band units and Stein and his late brother Billy found themselves catapulted into ever-expanding hotel and night club band bookings.

Stein's pet charity has always been blind prevention research and MCA president Lew Wasserman's personal letter to show biz VIPs and others best tells it:

"No testimonial dinner; no vocal praise or accolades; no costly party expenses; just a simple request for your tax-deductible gift to: Research to Prevent Blindness Inc., in honour of Jules C. Stein on his 65th birthday, April 26, 1961, for his enduring influence on the worlds of medicine, finance and entertainment. Let us help Jules in his campaign to eliminate the need for Seeing-Eye dogs, Braille books, white canes, and the fear and despair of life in a world gone dark. Substantial pledges of financial assistance may be spread over two to five years. Won't you mail your check or pledge in the enclosed envelope today so that it can be presented to Jules on the occasion of his 65th birthday, April 26, 1961."

Wasserman's P.S. reads, "We of MCA have already pledged $1,000,000 which Jules is matching, so we are starting with gifts exceeding $2,000,000."

Stein, still recuperating from a serious siege of hepatitis, came east to petition the Dept. of Health, Welfare & Education for additional funds. Last week (April 17) he went to Washington to address the subcommittee on appropriations of the House of Representatives, Congressman John Fogarty (RI), chairman. The agency, of which Abraham A. Ribicoff is the Cabinet Secretary, allocates funds for heart, cancer, rheumatism & arthritis, and neurology. Blindness is a neurological disease and last year aid-for-the-blind received $8,000,000 of the $56,000,000 neurological appropriation; this year $15,000,000 of the $83,000,000 appropriation.

In petitioning the Congressman Fogarty subcommittee, Stein said, "We do not deem it proper or even advisable to look solely to the Federal Government for such support (special emphasis on glaucoma) . . . Although we are only now getting started on our second year's activities . . . our first year of operations private funds permitted us to make fluid grants in support of ophthalmological research and training to 21 outstanding research institutions concerned with the field of blinding conditions and diseases in a total of $112,500. Obviously, these funds provided slightly more than $5,000 per institution . . . Since we were aware of the uniformly high regard held for research and training activities and for the director and staff of the Wilmer Ophthalmological Institute of Johns Hopkins University in Baltimore, and being cognizant of the inadequate and antiquated quarters available there for their research activities, we arranged to meet and discuss the situation with the President of the University, the Dean of the Medical School, the Director of Wilmer and with other responsible University officials. We proposed that Johns Hopkins make a formal request to secure funds provided under the Health Research Facilities Act to the National Institute of Health for 50% of the $1,160,000 required to construct an adequate research wing to the Wilmer Clinic. Then, in order to obtain the necessary 50% of the matching funds, we of Research to Prevent Blindness have offered to provide the necessary professional fundraising assistance entirely at our expense with the added proviso that gifts made should go directly to Johns Hopkins University for the Wilmer Research Bldg. instead of being channeled through our organizations . . .

Research to Prevent Blindness Inc. has a board of trustees comprising Jules C. Stein, chairman; Robert E. McCormick, president; Mrs. Albert D. Lasker, vicepresident; James S. Adams, treasurer. It is headquartered in the same 598 Madison Ave. building where MCA has its New York headquarters.

William J. Vanden Heuvel, who incidentally is Stein's son-in-law, is secretary and counsel of RPB; Mefford R. Runyon, executive director; Dr. C. J. Van Slyke is scientific director.

'Tropic'

Continued from page 2

was bringing in the book for "cultural or research" reasons, the ruse by which works deemed "pornographic" by the Customs are sometimes allowed into the U. S.

The Upham suit charges (1) that U. S. Customs authorities have no right to judge a book (or any other artistic work, for that matter), (2) that there is nothing wrong with this specific book, and (3) that this book is about to be published in the United States anyway (Grove Press). Case is expected to come up in court May 9.

It's regarded as something of a coup that the MPAA has agreed to come into this case, especially since the activities of Customs in preventing or holding up the importation of films has never been a problem to MPAA's major company members. After the Times Film case, however, MPAA called for a united front against all censorship. Presumably, they judge Customs activities in this area to be censorship. In their brief they are expected to concentrate on the constitutional right (or lack of it of U. S. to judge any work, without commenting on the contents of the Miller book. MPAA move, however, is seen as "a step in the right direction" since the association heretofore has been extremely skittish about joining cases involving works of a controversial nature.

Also committed to join the case as friend of the court is New York's film importing group, the Independent Film Importers & Distributors of America, which has a more immediate stake than the MPAA in case's outcome.

"Tropic of Cancer," and its companion volume, "Tropic of Capricorn," have long been one of the U. S. tourist's favorite acquisitions on Paris vacations, since, until now anyway, Miller has never allowed their publication in the States. The books, however, are published in English in France, where they enjoy reputation as modern classics. It's understood that Grove Press has agreed to pay Miller $50,000 for U. S. publication rights.

Kennedy Tax

Continued from page 1

get a tax bill with popular appeal as a "reform" measure through this year. President Kennedy used the word "urgent" in talking about the need for the tax changes.

The sections directly affecting the entertainment industry—overseas tax havens and high living expense accounts—are generally regarded on Capitol Hill as among those most likely to be included if a bill passes. Some of the other sections are expected to be considerably more controversial.

Expense Money

President Kennedy said limits on expense account tax write-offs should bring Uncle Sam about $250,000,000 more a year in income. He said "abuse" of expense accounts has become a national concern. He wants a far more careful accounting of such outlays, with sharp limits on what is allowable. This would presumably kill much theatre and cafe trade.

The President proposed eliminating "tax haven" deferral privileges for corporations in all overseas countries.

He added: "It is no more justifiable to provide tax exemptions for individuals living in the developed countries than it is to provide tax inducements for capital investment there. Nor should we permit totally unjustified tax benefits to be obtained by those Americans whose choice of residence is dictated primarily by their desire to minimize taxes."

Who's Still Favored?

The President then made these recommendations:

—"That the total tax exemption now accorded the earned income of American citizens residing abroad be completely terminated for those residing in economically advanced countries (*oil company exemption?*);

—"That this exemption for earned income be limited to $20,000 for those residing in less developed countries; and

—"That the exemption of $20,000 of earned income now accorded those citizens who stay (but do not reside) abroad for 17 out of 18 months also be completely terminated for those living or travelling in the economically advanced countries."

It was quickly announced by Rep. Wilbur Mills (D-Ark.), chairman of the House Ways and Means Committee, that hearings on the Kennedy recommendations (all of them) will start May 3 with Government witnesses. The parade of non-Government people who want to argue the pros and cons will begin May 8. Mills said. Under the Constitution, all tax bills must originate in the House. Mills explained that an actual bill won't be introduced until after his committee's hearings have been completed. Something favored by a majority of the committee members will then be dropped into the hopper.

The Kennedy message evaded many tax subjects, including the long sought relief for show biz folk with fluctuating incomes. The President said he had directed his Secretary of Treasury, C. Douglas Dillon, to undertake a comprehensive study of various other exhaustive tax studies and recommend other tax changes and new tax policies next year.

Garry Moore

Continued from page 2

finale was a strain on the endurance.

The g. of h. took note of Peter Lawford's telegram from his b other-in-law, which the actor read, to turn the "honor" from himself to President Kennedy and express full "support" of the Chief of State. Moore gallantly expressed thanks for the signal honor of having received this wire, personally conveyed and read by Lawford, from the President of the United States.

Ed Sullivan set the mood with his salute to "this singularly decent star" after Jackie Mason teed off with a humorous discourse. Toastmaster Leonard was in good form although not without some valleys in between the peaks. Lawford occasioned a Sinatra crack and the observation that "Lawford is in charge of the English Mafia."

Sheila & Gordon MacRae ("Making Whoopee" pa ody) were followed by Johnny Carson who emerged probably the hit of the evening with his "reviews" of Khrushchev and Gagarin as VARIETY, Dorothy Kilgallen, Jack O'Brian and "The Old Sailor" (Nick Kenny) might do them. He made reference to the three top agencies—"GAC, which handles recording stars"; "William Morris agency which handles personalities"; and "MCA which handles GAC and William Morris."

Leonard brushed off Morgan as "the Olympic champ for unpopularity, and now we'll have something pleasant" when he introduced Robert Merrill, accompanied by his wife.

Miss Carroll was followed by Jane Morgan, Morey Amsterdam, Andy Williams, a funny filmed routine of blackouts between Carol Lawrence and Durwood Kirby of the Garry Moore show ("we call this 'The Dirty Hour,'" he ad libbed), Kirby, Al Kelly, Ted Lewis, Gene Wood & Bill Dana, Paul Anka, Alan King (very funny routine on insurance, or rather against insurance companies). Kirby was boffo with a pseudo-saintly reference to St. Joseph and the topper was "I mean St. Joseph, Missouri, the most miserable town in America."

She would have accelerated but for the divers special maestros for the succession of singers which further retarded the proceedings but withal it was a click evening. Especially in light of the stiff competition from Judy Garland's SRO at Carnegie Hall concert and the Mrs. Dorothy (Alfred) Strelsin-Joan Crawford sponsored benefit dinner dance for the N. Y. Shakespeare Festival Fund. *Abel.*

Toronto Toll's Cost

Continued from page 3

abled us to reduce certain operating costs. In General Sound and Theatre Equipment Ltd., which is handling a diversified line of sound communication equipment, we have also reduced operating costs quite substantially."

Fiscal Data

At the end of 1960, net current assets amounted to $8,546,524 as compared with $10,354,770 for previous 12-month period. This decrease of $1,808,246 is largely accounted for in that expenditures on fixed assets (including additional investment in Telemeter plant and equipment), together with shareholders' dividends, exceeded the net cash profits for the year.

At 1960's end, shareholders' equity in FPC, represented by capital stock and earned surplus, amounted to $29,600,378 or $17.04 per share of capital stock outstanding. (FPC now operates 340 theatres across Canada).

In addition, Fitzgibbons reported, CKCO-TV, Kic Kitchener, Ontario, had received permission from the Board of Broadcast Governors to increase power to the maximum available of 325,000 watts. CFCM-TV (French) and CKMI-TV (English), Quebec City, has also received permission from the BBG to the maximum allowable to both stations, with this increase to be made in the next few months. (FPC has a 50% interest in all three tv stations). FPC has also been given approval by the BBG to purchase 12½% of the common stock and 25% of the preferred shares of the Vantel Broadcasting Co., Ltd., which operates CHAN-TV, Vancouver.

In further diversification, FPC has also acquired the existing bowling center in Nanaimo, B.C.; built a new bowling center in North Battleford, Sask., in association with C. V. Marshall, FPC partner; and, in Ontario, has a 50% interest in two Toronto bowling centers and one in Guelph.

Fitzgibbons, however, reported no progress had been made in amusement taxes levied by the Provincial legislatures—except in Alberta where these have been removed. He said that, while the industry does not object to paying its fair share of taxes, amusement levies are "unjustifiably discriminatory" in the light of their complete elimination in Britain and their almost complete elimination in the United States.

Eichmann

Continued from page 2

day. The Israeli radio is devoting about five hours daily to the trial.

A full time documentary pic under the title "Adolf Eichmann and the Third Reich" is under preparation here by Ervin Leiser, director of "Mein Kampf." Leiser is cooperating with Kibbutz Lochamei Hagettaot, the Kibbutz of the Ghetto Fighters. This kibbutz has a museum and an archive devoted wholly to Nazi atrocities and Jewish suffering in Hitler's time. Leiser will use some of the material provided by the kibbutz, some material collected in Europe and intends to buy from Capital tapes of the trial. The picture will be finally produced by a Swiss company on a non-profit basis. Profit will be divided between the kibbutz and Jewish welfare organizations. The picture will be probably distributed by Columbia.

While Capital has exclusive access to the courtroom, dozens of foreign tv and radio people have arrived from all over the world to cover the trial. The tv people are shooting around the courtroom, in the streets of Jerusalem, interviewing witnesses, etc. The radio people have their tape-recorders in the pressroom, directly connected with the mikes in the courtroom, so that they can tape every word. They are sending mostly three-six minute tapes by air and some are using radio-telephones. The technical arrangements made here for the press are of the highest standard.

Seattle Expo

Continued from page 2

tial ingredients, so there will be sex. Dingwall said "an electronic device is no substitute for a beautiful woman."

He added that "some of the world's loveliest women will be shown off at the fair." Just how much they will be shown off is up to Expo officials to decide.

Entertainment will be presented in the 3,100-seat Opera House (former Civic Aud), the adjacent 5,500-seat Arena, a new little theatre, the 800-seat Playhouse, and the 12,000-seat High School Memorial stadium, all on the Exposition grounds. Work is underway on a complete remodeling of the Civic Aud and Arena, plus construction of the Playhouse and a new Exhibition Hall.

Expo officials say about $80,000,000 will be spent for buildings and displays, exclusive of expenditures by exhibitors, with about $22,000,000 already encumbered. Two chief identifying structures will be the 600-foot Space Needle, with revolving restaurant atop and a mile-long, high speed monorail from the Westlake Mall in downtown Seattle. Construction has begun on both.

George K. Whitney, president of Whitney's-at-the-Beach and the Cliff House, San Francisco, is director of concessions and amusements, including the Gayway, which will feature 16 rides. His responsibility includes food sales, souvenirs and guidebooks. The National Guard Armory will be renovated and used for a Food Fair, with continuous entertainment.

Already set in addition to the Food Fair and Space Needle restaurant (a privately financed and operated project) is an European garden-type cafe, to be operated by Andy Nagy, who is also building a motel and restaurant on a downtown waterfront pier, scheduled for opening before the Exposition.

Basic layout of the Exposition utilizes five "worlds"—Science, Century 21, Commerce & Industry, Art & Entertainment, linked together by Boulevards of the World.

The United States Science Pavilion, a $9,000,000 Dept. of Commerce project, will feature a simulated rocket journey into space along with other science exhibits.

The Century 21 "world" will be in the four-acre, 11-story Coliseum, a $10,500,000 project of Washington State. Here will be a "floating city" showing how man might live 100 years from next year. Designed by Donald Deskey Associates Inc., New York, the display will be housed in cubed structures of translucent, transparent and opaque structures in a rainbow of colors. Visitors will enter through underpasses and be lifted in elevators and automatic ramps to the three-dimensional exhibit. Working closely with Deskey are Gilbert Seldes, dean of the U. of Pennsylvania School of Communications, and Robert Snyder, Academy Award-winning film documentarian.

National Public Relations Inc., New York, is working with the Expo p.r. and publicity staff on a national-international basis and big publicity and promotion push is now getting underway.

May Day Link

Continued from page 1

Eurovision link had been extended so far east it was regarded, both by the Russians and the British, as an experimental services but reception was excellent and the program was rated a technical triumph.

With this program, BBC-TV was able to beat its commercial rivals who had planned the first ever live program from the Soviet Union for transmission next month. It was a fortunate coincidence for the BBC that one of its reps happened to be in Moscow finalizing arrangements for the May Day program when the conquest of space was announced and the hookup was accomplished in less than 48 hours.

OBITUARIES

JAMES MELTON

James Melton, 57, former Metropolitan Opera tenor, who during the 1920s was a quartet member and pop singer on radio, died April 21 in New York of lobar pneumonia. He entered the Roosevelt Hospital two weeks ago. Complications developed and he was in a coma for two days prior to his death.

Melton started as a singer to help defray his expenses at the U. of Florida, where he studied law. The university's president urged him to switch to vocal work. He did so by transferring to the U. of Georgia where he enrolled in the school of music.

Melton went to New York in 1927 for further musical study where he engaged the attention of Samuel (Roxy) Rothafel, head of the now razed Roxy Theatre, and became a member of Roxy's Gang. He later was in a radio quartet, The Revelers, and after that was a top name as a single. Included in his credits as a solo singer in radio was the Firestone show, the "Family Theatre," "Song Shop," "Sunday Night Party" and "Telephone Hour," among others.

He graduated to grand opera by studying various roles and waiting for an opportunity. This came when he portrayed Lieut. Pinkerton in "Mme. Butterfly" at the Zoo Opera, Cincinnati. He repeated the performance at the now defunct Center Theatre, N. Y., with the San Carlo Opera Co. He bowed with the Metropolitan Opera in 1942 in "Magic Flute."

Upon his retirement from opera, Melton played various hotel and nitery dates. He also appeared in several films including "Stars Over Broadway," "Sing Me a Love Song," "Melody for Two," and others. Last year, he did a long road tour with "The Student Prince" which taxed his health.

Melton's hobby for years was old cars, and maintained a museum at Norwalk, Conn. He sold most of his ancient cars some time ago to William F. Harrah, operator of Harrah's, in Lake Tahoe and Reno.

Survived by his wife, a daughter, brother, and two sisters.

KENYON BROWN

Kenyon Brown, 47, prominent in radio and television industry far more than 16 years, died April 19 from unknown causes, his body being found at the poolside of his Hollywood home.

Brown was associated with Bing Crosby in various radio and television enterprises, principally KCOP-TV, in which he owned a 25% interest and was president, acquiring the interest with Crosby in Dec., 1956, for approximately $4,000,000. In August, 1959, NAFI Corp. purchased the station for approximately $6,000,000, which involved stock transfers and assumption of KCOP obligations. At this time, NAFI set up a broadcast division, naming Brown as president.

He resigned as president, broadcast division, NAFI, in Dec., 1960, to devote more time to his other interests. Earlier this month he had filed with FCC to obtain license for the fourth tv channel in Honolulu. Alvin Flanagan, longtime associate of Brown's, assumed the prexy post of KCOP upon Brown's resignation from both KCOP and NAFI.

Other broadcast interests of Brown included ownership of KITO, San Bernardino; KSON, San Diego; KGLC, Miami, Okla., and KANS, Kansas City, Kan. Additionally he owned KFOX, Long Beach. He served on board of National Association of Broadcasters (as chairman in 1953), plus chairmanship of CBS affiliates board.

Related projects of Brown's included Vitapix Corp., of which he was president, and Vitapix-Guild Programs, Inc., and Quality Films, Ltd., all of which he owned.

Other interests in which Brown actively participated included sports, his favorite being baseball, and he was a v.p. and director of the Detroit Tigers and reportedly owned an interest in the Los Angeles Angels. His diversification of interests also delved into the pharmaceutical field, being owner of Caltex, Ltd.

Surviving are his wife, two sons, two daughters and a brother, Don Brown, KCOP director of educational affairs.

WILLIAM FIELDS

William Fields, 62, vet Broadway legit pressagent, died April 24 in the Hospital for Special Surgery, N.Y., where he had been a patient for several weeks.

Details in legit.

GLEN HURLBURT

Glen Hurlburt, 51, blind composer and musician, died April 20 in San Francisco. Born in Portland, he lost the sight of one eye in a childhood accident and gradually became totally blind in his teens. By the time he was in his mid-teens, however, he had become adept on the piano and studied musical theory and composition. Later he went to work in a Portland radio station.

In the early 1930s Hurlburt came to San Francisco where he joined Tom Coakley's band as arranger and intermission pianist. He later played with Del Courtney's band and finally organized his own tango quartet before joining KNBC in 1941. Shortly afterward, he worked on several network radio shows out of New York. Later in World War II he returned to San Francisco and a career as a single act, singing and playing both piano and accordion.

He played a number of nightclubs. With the advent of tv, he expanded his work into musical arrangements and compositions of commercials. Among his best known compositions were "Cable Car Concerto," "Rhapsody of Fisherman's Wharf," "Leprechaun Lullaby," "Sittin' In the Shade" and "A Horse of Course."

Wife, a KNBC singer known professionally as Dorothy Lee, survives.

HERBERT LOMAS

Herbert Lomas, 74, actor, died April 11 in Devonshire, Eng. Born in Burnley, he studied at the Academy of Dramatic Art and made his first walk-on appearance at His Majesty's, London, in 1906.

Three years later he joined Miss Horniman's stock company in Manchester, during which time he created the role of Nat Jeffcote in "Hindle Wakes." Other highlights in his distinguished career was the title role in John Drinkwater's play, "Abraham Lincoln"; plus outstanding roles in Ibsen, Shaw and Galsworthy with Liverpool stock company.

In 1920 he appeared at the Bijou Theatre, N. Y., as Hornblower in "The Skin Game" and in 1929 was cast in "Bird in Hand" on Broadway. His last notable stage appearance was in "The Holly and the Ivy." He was seen often on tv and made many films, including "Lorna Doone," "Knight Without Armour," "South Riding," "The Young Mr. Pitt" and "I Know Where I'm Going."

RUSSELL MUTH

Russell Muth, 68, an early newsreel cameraman, died April 19 in Hyde Park, N. Y. He became manager of the European headquarters for the 20th-Fox newsreel in 1929. He started in the field in 1919.

Muth remained in France until the Nazi invasion and returned after the war to resume the bureau for 20th-Fox.

I. M. HIRSHBLOND

Isadore M. Hirshblond, 75, longtime exhibitor of Toms River, N. J., died April 11 in Lakewood, N. J. He was active in his theatre operations until his death.

In 1918, Hirshblond bought the Toms River Amus. Co. That same year he founded the Traco Theatre Co. and rebuilt the old Traco Theatre. In 1940 he became associated with the Walter Reade Theatre organization and took over the management of the Community Theatre and the Toms River Drive-in which he operated until the time of his death.

Hirshblond was a member of the Philadelphia Variety Club, a 32d Degree Mason, a charter member and past president of the Ocean County Shrine Club and Tall Cedars, a charter member of the Toms River Kiwanis Club and belong to the Toms River Chamber of Commerce.

LOUIS CHARNINSKY

Louis Charninsky, 70, veteran musician and theatre manager, died in Dallas April 17 after a long illness. He started his career as a violinist in the Majestic Theatre pit band and later was maestro of house bands at Dallas' old Jefferson and Hippodrome Theatres.

After a World I hitch he organized his own jazz band and toured the Pantages vaudeville circuit for two years. He then managed and directed the Pantages Theatre orchestra, Kansas City, for 16 years. Returning to Dallas in 1933, Charninsky was manager of the Capitol, Rialto and Mirror Theatres before his retirement.

Survived by a daughter, three brothers and two sisters.

DR. J. S. DORTON

Dr. J. S. Dorton, 65, longtime manager of the North Carolina State Fair and operator of other N.C. fairs, died of a heart attack April 17 in Shelby, N.C. A native of Concord, N.C., he was known as "Mr. Fair." When he took over the State Fair's managerial reins in 1937, it was losing money. But in one year he put it in the black.

Dr. Dorton, who retired from a veterinary practice years ago, also managed the Cleveland County Fair in Shelby and the Southern States Fair in Charlotte.

Surviving are his wife, daughter and son, J. Sibley Dorton Jr. Latter is manager of "The Lost Colony" drama, which operates each summer in Manteo, N.C.

KELSEY PHARR

Kelsey Pharr, 44, one of the Delta Rhythm Boys for the past 20 years, died April 20 in Honolulu. He was hospitalized for surgery shortly after the group returned to Hawaii from Japan, with Herb Coleman replacing him in the combination.

Pharr is survived by his wife, Mabel, of New York, and his father, of Miami, where funeral services and burial will be held. Singer was a graduate of Northwestern U., where he specialized in dramatics. He also had sung in Broadway musicals, including a "Porgy and Bess" staging, according to James Luckett, a cousin who came to Honolulu from the Mainland to be with Pharr.

LEO J. GREENWOOD

Leo Jacob Greenwood, 75, retired theatre manager and one-time actor, died April 11 in Norfolk, Va. Before turning manager in the late 1920s, he trouped on the top vaude circuits and appeared in the 1922 Broadway production of "Mind Your Business."

Greenwood also had a lead role in the World War I propaganda play, "Friendly Enemies." A native of Macon, Ga., he took his first managerial post at Norfolk's old Attucks Theatre. Thereafter he managed the Strand in Norfolk as well as several other houses in Portsmouth and Newport News for the W. S. Wilder circuit.

Surviving are his wife and two nieces.

DR. JAMES W. DECKER

Dr. James W. Decker, 87, former president of Trans-Lux Movie Ticker Corp., died April 23 in White Plains, N.Y., after a brief illness. After graduating from Princeton and N.Y. Homeopathic Medical College, he practiced surgery until joining the municipal bond house of H. L. Crawford & Co. in 1907.

Dr. Decker obtained patents covering the projection of stock quotations on screens in brokerage houses and in 1925, he formed the News Projection Corp. This later was merged with the Trans-Lux interests. After his retirement as president, he was a director of the company until 1959.

LUDWIG S. FABRI

Ludwig S. Fabri, 92, voice teacher who maintained a studio at the Metropolitan Opera House, N. Y., for years, died in Prattsville, N. Y., April 17. He taught many personalities of the opera and musical stage, and formerly headed his own opera companies in Philadelphia and San Francisco.

Fabri made his debut at the Freiburg (Germany) State Theatre. Early in his career he went to the U. S. and sang in Philadelphia. Later he conducted the American opera, "Sarrona," in Venice. Subsequently, he was medical director of the Behrens Opera School of Philadelphia.

DICK DILLON

Kenneth Bowstead, 65, onetime vaude performer known professionally as Dick Dillon, died recently in Boston. Long a song-and-dance man, he toured the major circuits with Bob Dean in an act billed as Dean & Dillon.

Bowstead later ran midway attractions at carnivals and fairs. More recently he operated amusement centres for children in Youngstown, O., area shopping centres. He also had a supporting role in the silent screen "Perils of Pauline" serial. He married Ann Darling, a Ziegfeld Follies star, but the union ended in divorce.

A sister and aunt survive.

LORNA TARBAT

Mrs. W. B. Macgregor, 45, legit actress known professionally as Lorna Tarbat, died recently in Harrow, Middlesex, Eng. A graduate of the Royal Academy of Dramatic Art, London, she toured with Seymour Hicks in "Vintage Wine" and later joined the Stanley Lupino musical, "Over She Goes."

Miss Tarbat, who was with the Perth and Dundee Repertory Theatres for a time, also appeared with the former Wilson Barrett company. She made her tv debut in London in 1937, and was seen in several films.

Survived by her husband and three daughters.

DAVID PRINCE

David Prince, 71, veteran film executive and industry pioneer, died April 13 in Atlanta. A native of Illinois, he had been associated with Jesse Lasky prior to coming to Atlanta in 1920. With Paramount for 20 years, he served there during the company's silent era heyday.

Prince later was with United Artists for a time, then moved to RKO-Radio for a 17-year stay. More recently he had been southeastern district manager for Lopert Pictures.

Surviving are his wife, daughter and two sons.

RUDOLPH BECKER

Rudolph Becker, 95, last surviving member of the original Sousa Band, died April 16 in Philadelphia. He was playing his bass viol at the old Chestnut Street Theatre in that city when John Philip Sousa visited Philadelphia in search of musicians.

For his job with Sousa's first band, Becker turned to the clarinet which he had learned to play in his native Germany. He retired from the Sousa Band in 1918, and later played with the Philadelphia Orch and Park bands.

He is survived by two daughters.

MARIA NEY

Maria Ney, 71, German cabaret performer, died April 6 in Berlin after a long illness. She won acclaim during the 1920s in Berlin's golden cabaret era. For several years she was a member of that city's renowned "Cabaret of Comics."

After World War II Miss Ney clicked with several sailor's songs and was famed for her recitations of anecdota. She also was a member of the "Coffee Table" of RIAS, the U. S. sponsored radio station in Berlin.

August W. Joos, 44, auditor for Newtown Productions, Inc., and major film productions, died April 11 in New York. He formerly worked for Benton & Bowles advertising agency.

IN LOVING MEMORY

OF

PETER DE ROSE

March 10, 1896 — April 23, 1953

ROBBINS — FEIST — MILLER

In Loving Memory

BELLE BAKER

April 28, 1957

BELLE BAKER

I Miss You More Each Day

Jennie Umlah

On the 'Jahrzeit' of

Joe Laurie Jr.

"A rose is a rose is a rose," said Gertrude Stein.
Joe said, "Hello," "Good Morning" and "Ever Thine".
Each soul had its Bertillon-like sign,
Each memory its everlasting shrine.

Never Forgotten,

BEN KATZ

MARRIAGES

Rosemary Burschburger to Ronnie Ronalde, St. Martin's, Guernsey, Channel Islands, April 15. He is a whistling entertainer.

Carol D'Andre to Robert Morse, River Edge, N.J., April 8. She's a dancer-singer; he's an actor.

Peggy Maujer to Joe Michitsch, New York, April 22. Bride is one of VARIETY's telephone operators.

Judith Ravel to Lee Minoff, Austin, Tex., April 30. Bride was in placement department of American National Theatre & Academy; he's with the Otto Preminger office.

Eileen Barton to Dan Shaw, Juarez, Mexico, April 19. Bride is the songstress; he's a Brielle, N.J., industrialist.

BIRTHS

Mr. and Mrs. Jackie Dougan, daughter, London, April 9. Father is a jazz drummer.

Mr. and Mrs. Lloyd Burns, daughter, New York, April 19. Father is v.p. of international operations of Screen Gems.

Mr. and Mrs. Stanley Dudelson, son, Manhasset, L.I., April 19. Father is syndication sales manager of Screen Gems.

Mr. and Mrs. Desmond Ainsworth, son, London, April 16. Father is a theatrical agent; mother is dancer Aleta Morrison.

Lord and Lady Foley, son, London, April 1. Father is a pianist-composer.

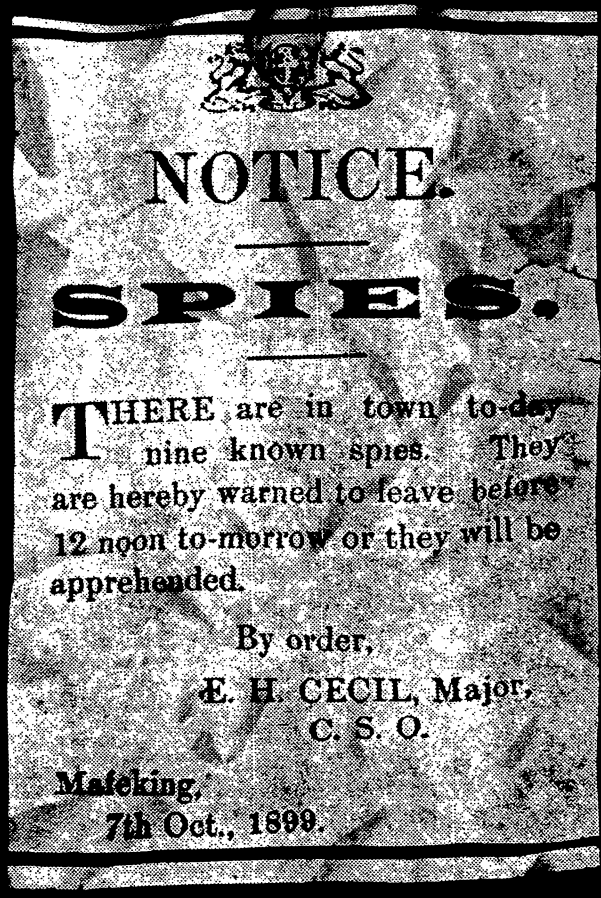
Mr. and Mrs. Robert Muller, daughter, London, April 14. Father is novelist and legit critic of the Daily Mail.

Mr. and Mrs. Merrill (Tad) Myers, daughter, New York, April 20. Father is a CBS-TV publicist.

Mr. and Mrs. Edward McCaffrey Jr., son, North Adams, Mass., April 19. This makes VARIETY circulation manager Eddie McCaffrey a third-time grandpop.

Mr. and Mrs. Michael Forman, son, Hollywood, April 19. Father's an exec with Pacific Drive-In Theatres, son of prexy William R. Forman.

Mr. and Mrs. Ivan Tors, son, Hollywood, April 14. Mother is actress Constance Dowling; father's the producer.



THE LAST POLITE WAR

Sixty years ago in South Africa, the British regular army was fighting the last war in which glamour and glory were still the keynote, and the combatants for the most part fought with good manners.
The Boer War in 1899 was fought "to teach the farmers a lesson" but it took many months before peace came—months which sowed seeds of lasting bitterness. The story of these months was told in a special fifty minute programme over the entire Independent Television Network. It was produced in the studios of

GRANADA TV NETWORK, ENGLAND

Scanned from the collection of the Mikrofilmarchiv der deutschsprachigen Presse, in collaboration with Michael Cowan and the Department of Film Studies, University of St Andrews

Post-production coordinated by

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